

# KS3 curriculum

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 7 Key performing skills and creating different types of characters.	Intro to drama Key skills and knowledge Characterisation skills	Spies / Stanislavski Naturalism Creating characters Magic if	<b>Harry potter</b>	Melodrama/Silent movies Working in different genres	Mime	Devising drama Stories with meaning. Using drama techniques
Assessment	Written baseline Performing Baseline	Acting from a script – creating a character for performance.	Acting – performing extract from script	Written – explaining how character was created to communicate specific intentions.	Acting – communicating meaning for an audience	Acting – communicating meaning through different performance techniques.
Yr 8 Non-naturalism Brecht / power of drama Awareness of genres and styles	Brecht Placards  Morals and messages  Introduction to the criteria and modelled examples.	Frantic Assembly  Chair duets Round by and through Hymn hands Scenario – Apply the movement to a scene with dialogue	Script BB – workshops Brechtian theatre Application of prior skills BB Monologues / duologues Vocational challenge Preparing for an audition	DEVISING DRAMA / PUPPETRY – Gyre and Gimble Creating from real life Students to create a performance in response to a brief. <b>Creating from a set task</b> <b>Acting –</b> Create and perform their own work <b>acting</b>		
Assessment		Acting – communicating intention to an audience Written – self reflection based upon work created.	Acting – duologue / monologue  Verbal assessment – rehearsal (T Assessed) Acting ‘audition’	Rehearsal log – Written explanation of the development of your work throughout the process. Acting – performance of work to communicate meaning for an audience.		
Yr 9 Theatre exploration C Arts Careers and	Workshops, Light, Make up Creating effect in line with brief for a performance. Scene from play, Lighting, Set design, Costume		Noughts and Crosses – script exploration. Exploring how themes are communicated within the play through the character and design elements.	Paper Birds / verbatim theatre		
Assessment	Written – Watching a clip – explain how the lights contribute to the scene – what effect do they create and how?		Acting – performances / presentations Design or perform for selected extract (Noughts and crosses)	Acting Devised drama		

# Yr 10 – AQA GCSE DRAMA 8261

		Autumn 1	Autumn 2		Spring 1	Spring 2		Summer 1	Summer 2
Yr 10		<p>Introduction to Drama: Performance and devising skills</p> <p><i>Component 1:</i> Read set play for <i>Section B</i></p>	<p><i>Component 1, Section B:</i> Practical performance and design explorations</p> <p><i>Component 1, Sections A and B</i> Design workshop</p>		<p>Component 3 (text in practice) Rehearsals and development</p> <p>Design Devising logs Section B focus</p>	<p>Mock component 3 performance (school production) Section B focus written work. Timed responses Structuring responses</p>		<p><i>Component 2:</i> Devising skills</p>	<p><i>Component 2:</i> Devising research and development Mock assessment – technical run</p>
Assessment	Section A multiple choice questions	<p>Section B Q1 &amp; 2 Written SOAR development</p>	<p>Section B Q1 &amp; 2 Written / timed SOAR</p>	Assessment - what do they remember?	<p>Interpretation Performance Section B Q3 &amp; 4</p>	<p>Section B Q3&amp;4 Acting performance Mock assessment with feedback.</p>	Assess knowledge	As per devising unit Logs and performance skills	
Key knowledge		<ul style="list-style-type: none"> <li>how to read a play</li> <li>productive group work</li> <li>drama terminology</li> <li>roles and responsibilities in theatre</li> <li>different genres and styles.</li> </ul> <p>stage positioning (upstage, downstage, centre stage) stage configuration theatre in the round proscenium arch, thrust stage, traverse, end on staging promenade.</p>	<ul style="list-style-type: none"> <li>the social, cultural and historical context in which the performance texts studied are set</li> <li>the theatrical conventions of the period in which the performance texts studied were created.</li> </ul>		<p>the social, cultural and historical context in which the performance texts studied are set</p> <p>the theatrical conventions of the period in which the performance texts studied were created.</p>	<p>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, the practical demands of the text</p>		<p>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.</p>	
H/WK		<p>Read set play Complete knowledge checks</p>	<p>Roles in a theatre How to design Command words for exam questions</p>		<p>Rehearsal logs SAM</p>			<p>DEVISING LOGS WRITING ABOUT DEVELOPING / PERFORMING</p>	

# Yr 11 – AQA GCSE DRAMA

		Autumn 1	Autumn 2		Spring 1	Spring 2		Summer 1	Summer 2
Yr 10		<i>Component 2:</i> Devising: development and rehearsals	<b><i>Component 2:</i></b> Work-in progress sharing and <b>recorded performance</b>		<i>Component 3:</i> Rehearsals and work-in-progress performance	<b><i>Component 3:</i></b> <b>Visiting examiner performance</b>		<i>Component 1:</i> Revision for Sections A and B	<i>Component 1:</i> Revision for Sections A and B
Assessment	Section A multiple choice questions	<i>Component 2:</i> <b>Research and devising logs</b>	<b><i>Component 2:</i></b> <b>Devising logs</b>  <i>Component 1:</i> Section A & B revision		<i>Component 1:</i> Revision for sections A and B	<i>Component 1:</i> Revision for section C		<i>Component 1:</i> Revision for section C	<i>Component 1:</i> Revision for section C
Key knowledge		<ul style="list-style-type: none"> <li>productive group work</li> <li>drama terminology</li> <li>roles and responsibilities in theatre</li> <li>different genres and styles.</li> </ul> stage positioning (upstage, downstage, centre stage) stage configuration theatre in the round proscenium arch, thrust stage, traverse, end on staging promenade. Devising logs /key terminology Writing like a theatre expert	<ul style="list-style-type: none"> <li>Context and influence over performance</li> </ul> Designing for stage Lighting – costume Communicating ideas to an audience Verbatim		the social, cultural and historical context in which the performance texts studied are set Intention / purpose – communicating ideas  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, the practical demands of the text Voice, tone, inflection, pace, pause, pitch		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.		
H/WK		Read set play Complete knowledge checks	Roles in a theatre How to design Command words for exam questions		Rehearsal logs SAM			DEVISING LOGS WRITING ABOUT DEVELOPING / PERFORMING	

# Yr 11 – BTEC TECH AWARD PERFORMING ARTS

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit	PSA 1 – RESIT Play related to a theme	PSA 2 Preparing for an audition Related to a theme	Component 3 – responding to a brief Devising a performance for an audience in response to a set of criteria. External set assignment.		N/A	
EVIDENCE REQUIRED	LA – A & LA – B Written coursework evidence	Rehearsal workshops required x 2 11/10 & 14/11 Development process x 2 ( script annotations) diary Performance video Evaluation of process and outcome Books	Performance Written response to external brief – Initial interpretations Rehearsal and development Evaluation Video evidence of workshop. (Controlled conditions)			
Key notes	DEADLINE FOR COMPLETION OF THEORY / ASSESSMENT EVIDENCE  13 <sup>TH</sup> OCTOBER	PERFORMANCE DEADLINE 29 <sup>TH</sup> NOVEMBER COURSEWORK DEADLINE 5 <sup>TH</sup> DECEMBER	Deadline dates: April half term for completion of controlled assessment and recorded performance.			
Support available	Tutor time support and focus	After school rehearsal sessions. Coursework catch up Review PSA 1 prior to submission for marking.	Breakfast sessions After school rehearsal sessions Written evidence is controlled assessment conditions.			