

Drama Curriculum Map

Year 7 Concepts						
September 2024- July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Learning	Superheroes	Physical Theatre	Charlie and the Chocolate Factory	Bollywood	Slapstick	The boy in the striped pyjamas
Concepts	Introduction to Drama	Using your bodies to tell a story	Exploring famous children's stories	Introduction to dance to tell a story	Introduction to physical comedy	History in drama
What is needed to master the knowledge	Students need to master - Entrances and exits, stereotypical characters, Direct Address, staging a scene including slo-motion battle scene.	Students need to master - Physical control, working in a pair on a physical piece, understanding transitions and storytelling through body language.	Students need to master - Tableaux, Freeze-frame and Thought tracking.	Students need to master - Bollywood style dance moves, stories told through the genre, formations and transitions through dance.	Students need to master - the rule of three, safety in physical comedy, what is slapstick and slapstick storylines.	Students need to master - duologues, creating a believable character, drama using research and narration.
Common Misconceptions	Understanding of story by audience is known even if you don't say what it is.	Everything needs to be told through physicality.	Tableaux and freeze-frame are the same thing	Dance can't/doesn't tell stories	Slapstick is all about falling over.	History is nothing to do with drama
Year 8 Concepts						
September 2024 July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Learning	WW1	Pantomime	Injustice	Our Day Out	Romeo and Juliet	Matilda
Concepts	Creating drama through historic events	Using knowledge gained in yr7 - slapstick to tell a traditional story	Devising pieces through real stories	Creating pieces using young character	Introduction to creating Shakespeare	Continuation exploring well known stories
What is needed to master the knowledge	Students need to master - Cross cutting, tableaux and bringing it to life, monologue and conscience alley	Students need to master - call and response, stock characters, direct address and physical comedy	Students need to master - how to devise in groups using a stimulus, creating different characters through multi-rolling and accent	Students need to master - Script work, working in larger groups, understanding of the time the play is set in and accents	Students need to master - key themes, understanding of the language, improvisation around a theme and links to today's society.	Students need to master - stereotypical characters, narration, direct address and subplots
Common Misconceptions	A cross cut cannot be achieved in theatre	Pantomime is easy and just messing about	Devising is the same as improvising		Shakespeare is only to be read.	
Year 9 Concepts						
September 2024 July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Learning	Mugged	Blood Brothers	The Curious Incident	Everybody's talking about Jamie	Noughts and Crosses	Devising to a stimulus
Concepts	Looking at gang and knife crime.	How other parts of Britain were effected by recent history	Script and devising through physical theatre	Into to MT	Issues of racism and bullying explored	Linking to C1 at GCSE
What is needed to master the knowledge	Students need to master - Off stage focus, The Magic If Devising from a Narrative and script work.	Students need to master - Physicality, vocality, narration and Brechtian techniques	Students need to master - lifts in physical theatre, 3rd person narration, direct address and multi-rolling.	Students need to master - Script work, working in larger groups, how to create tension, telling a story through music, mind mapping and the meaning of Identity.	Students need to master - key themes, Stagecraft, direct address, devising and Brechtian techniques.	Students need to master - Creating work from a stimulus, working in a small group, being able to apply different practitioners' work and ideas about drama
Common Misconceptions	You have to show violence on stage in order to represent it.		Intelligence is only measured academically	Identity can be multiple things to multiple people	This is an issue in the past	Meaningful drama needs to be scripted.

Year 10 Concepts

September 2024- July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Learning	Key practitioners and devising techniques	Key practitioners and devising techniques	Scripted work - component 2	Scripted work - component 2	Live theatre - C3 C1 - Devising	C1 - Devising
What is needed to master the knowledge	An understanding of key practitioners and their concepts and creating and telling stories. The ability to be able to understand the different approaches to the subject and be able to practically explore these and as well as write about them.	Further understanding of the concepts visited in Half term 1. Particularly looking at devising to a stimulus and creating theatre in the style of the practitioners explored in the first half term. Further written assessments to practise techniques to be able to gain higher grades in the actual examination.	Research and choose pieces of scripted work to use in Component 2 of the Drama GCSE. Students will need to research and understand the whole text not just the short pieces which they choose. They will also need a firm understanding of the playwright and the context of the play. They will explore the pieces practically and understand the genre of the piece as well as effective staging.	Continue to explore texts and workshop different styles with a view to choosing plays for C2. The students will need to gain a wide knowledge of lots of different texts so that they are able to be well informed when they choose the texts they want to use for examination next year.	Students will see at least one piece of live theatre which will be used as part of their C3 exam at the end of the course. They will need to understand how theatre is put together and the techniques that actors and directors use to tell stories. This will include the use of technologies such as light and sound as well as staging, costume and interpretation. Students will be starting the actual C1 work here and will need to be able to draw on their past work around devising and practitioners in order to create a piece of theatre devised around a stimulus. They will also need to create a portfolio of evidence as to how they created the work and the influence that the stimulus had on it.	Students will have final rehearsals and technicals in order to create their pieces. They will produce the portfolio which will have evidence of all the work they have produced towards the piece from concept to realisation. Alongside this they will evaluate their work in exam conditions.
Common Misconceptions	Stanislavski's method is the same as 1950s method acting. Brechtian acting can't be entertaining. Using the techniques of Stanislavski is just acting like yourself	Stanislavski's method is the same as 1950s method acting. Brechtian acting can't be entertaining. Using the techniques of Stanislavski is just acting like yourself	Scripted work can't be imaginative. You can't use different techniques to create scripted drama.	Scripted work can't be imaginative. You can't use different techniques to create scripted drama.		

Year 11 Concepts

September 2024- July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Learning	C1 - Devising	C1 devising. C2 Text realisation C3 Live Theatre	C3 Exam Prep. C2 Scripted work	C3 Exam prep		
What is needed to master the knowledge	Students will see at least one piece of live theatre which will be used as part of their C3 exam at the end of the course. They will need to understand how theatre is put together and the techniques that actors and directors use to tell stories. This will include the use of technologies such as light and sound as well as staging, costume and interpretation. Students will be starting the actual C1 work here and will need to be able to draw on their past work around devising and practitioners in order to create a piece of theatre devised around a stimulus. They will also need to create a portfolio of evidence as to how they created the work and the influence that the stimulus had on it.	Students will see at least one piece of live theatre which will be used as part of their C3 exam at the end of the course. They will need to understand how theatre is put together and the techniques that actors and directors use to tell stories. This will include the use of technologies such as light and sound as well as staging, costume and interpretation. Students will be starting the actual C1 work here and will need to be able to draw on their past work around devising and practitioners in order to create a piece of theatre devised around a stimulus. They will also need to create a portfolio of evidence as to how they created the work and the influence that the stimulus had on it. Research and choose pieces of scripted work to use in Component 2 of the Drama GCSE. Students will need to research and understand the whole text not just the short pieces which they choose. They will also need a firm understanding of the playwright and the context of the play. They will explore the pieces practically and understand the genre of the piece as well as effective staging.	Continue to explore texts and workshop different styles with a view to choosing plays for C2. The students will need to gain a wide knowledge of lots of different texts so that they are able to be well informed when they choose the texts they want to use for examination. Students will also study the text that we have chosen for their final examination piece alongside the Live Theatre. They will need to understand the play and it's themes as well as it's origins and artistic intentions.	Students will continue to prep for the final written exam by revising and understand the chosen text. They will need to understand characterisation as well as artistic intention and the history of the piece which may include certain productions and concepts.	Students will continue to prep for the final written exam by revising and understand the chosen text. They will need to understand characterisation as well as artistic intention and the history of the piece which may include certain productions and concepts.	Exam
Common Misconceptions	Stanislavski's method is the same as 1950s method acting. Brechtian acting can't be entertaining. Using the techniques of Stanislavski is just acting like yourself	Scripted work can't be imaginative. You can't use different techniques to create scripted drama.				