

# Drama - Long term plans

## Year 7

Term	Autumn Term		Spring Term		Summer Term	
Half term	HT1	HT2	HT3	HT4	HT5	HT6
Unit Titles lengths:	Intro to Drama	Pantomime	Dark Wood Manor	Bugsy Malone	Genres	TIE: Bridging Differences
Learning objectives  Substantive and procedural knowledge covered in the unit	Know that staging is about positioning on stage; Know that still image is used to show a moment frozen in time; Know that thought tracking is used to show what a character is thinking; Know that body language and facial expressions are used to show a characters' emotions; Know that gait is the way someone walks; Know that gestures are communicating using hands; Know the different types of vocal skills used in performance; Know that mime is a non-verbal form of acting.	Know the history and key features of Pantomime; Know that slapstick and exaggeration are used in Pantomime for comedic effect; Know that stock characters are used to portray certain characters; Know that audience interaction is core to Pantomime.	Know that tension is used to build atmosphere; Know that physical theatre uses the body as a prop; Know that soundscapes enhance mood and setting; Know that narration provides structure and context to performance; Know that roleplay, thought-tracking, still image, slow motion and flashback enhance storytelling.	Know the structure and layout of a script including dialogue and stage directions; Know the context, characters and themes of Bugsy Malone; Know some Dance terminology - motif, pathway, unison, dynamics. repetition and phrase; Know the role and responsibilities of a director; Know how to deliver lines using an American accent appropriate to character; Know the importance of vocal variation and non-verbal communication in performance.	Know the historical origins and cultural context of Greek Theatre, Commedia dell'Arte and Shakespearean Theatre; Know the key performance features of each genre; Know the importance of physicality, voice and style in genre performance; Know how to identify and interpret stylised performance conventions.	Know and understand the concept of Theatre in Education; Know the importance of a clear message and audience awareness; Know how to recognise different types of bullying and peer pressure; Know how to use thought-tracking, hotseating and still image to explore characters thoughts and feelings; Know how to construct scenes that show a build-up of tension and a turning point; Know how to understand the role of a bystander; Know how to recognise the value of positive resolution; Know how to use direct address, narration and audience interaction.
Key ideas/ Themes:	Fundamental creative and performance skills. Staging, physical and vocal skills.	Pantomime conventions; Physical comedy and slapstick; Exaggeration and expression; Devising; The role of the audience.	Atmosphere and tension, character and setting, physical theatre, narrative and structure.	Scripted performance, ensemble work. musical theatre elements - acting and dance.	The evolution of theatre, the role of performance in society, ensemble work, characterisation and physical theatre, vocal and physical exaggeration, comedy and classical text.	Bullying, peer pressure, friendship, empathy, diversity, making positive choices.
Prerequisite knowledge:	Listening and working collaboratively, storytelling and creative thinking.	Still images, improvisation, group work, facial expressions, gestures, voice projection.	Group work, still images, facial expressions, body language and gesture, rehearsal techniques.	Voice and movement skills, basic script work.	Basic stage directions, performing in front of others, group work and rehearsal processes.	Still images, thought-tracking and role play, ensemble and group work, understanding of safe space and respectful participation.
Outcomes  (Stickable-output that the student produces to demonstrate their knowledge)	Create a still image; Apply the use of DELTA to drama scenes; Add thought tracking into drama scenes; Change their body language and facial expressions to show emotion; Use gait to show a character; Use gestures to communicate; Adapt their voice using pitch, pace, pause and volume; Use mime to demonstrate a character without speaking.	Identify the key features of Pantomime; Apply exaggerated physicality, voice and facial expression to portray characters; Identify and portray stock characters using body and voice; Work collaboratively to devise short performances;	Build tension in their Drama scenes; Create still images showing key story moments; Create objects using physical theatre; Create a soundscape that is appropriate to the scene being created; Create characters and backstories for the haunted house scenario; Create a narrative that tells the story of Dark Wood Manor; Use flashback and slow-motion to enhance their storytelling.	Use the Bugsy Malone script individually, in pairs and groups; Sustain an American accent while delivering lines; Choreograph and perform dance phrases linked to the play; Use blocking and staging techniques.	Create and perform choral performances based on Greek myths; Create and perform Comedia lazzi using stock characters and physical comedy; Create and perform short scenes from Shakespeare using projection, gesture and verse; Use research and observation to inform their characterisation and performance choices.	Explore real-world issues through character and story; Use drama techniques such as role play, still image, thought-tracking and forum theatre; Work collaboratively to devise and rehearse a short piece; Perform TIE work to peers and reflect on its effectiveness; Build confidence and empathy through meaningful role play.

# Drama - Long term plans

## Year 8

Term	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Half term						
Unit Titles lengths:	Actors Workshop	Intro to West End	London Riots	Soap Operas	TIE: Stories of Resilience	Roles and Responsibilities
Learning objectives  Substantive and procedural knowledge covered in the unit	Know that centre of weight is a key physical skill to show a character; Know that body language and facial expressions are essential to conveying meaning; Know that given circumstances help shape character decisions and behaviour; Know that super objectives define what character wants to achieve; Know that tone of voice develops and communicates character.	Know the basic plot and themes of Wicked; Know the role of stage directions; Know how characters can be stereotyped based on appearance; Know how scripts reveal relationships and character motivations; Know the basic plot and historical background of Hamilton; Know how music and lyrics can communicate character ambition and social context; Know how to create meaning through mime and physical performance.	Know the key events and causes of the 2011 London Riots; Know the case of Mark Duggan; Know how real life events can be used as a stimulus in theatre; Know the social, emotional and cultural impact of the riots on different individuals and communities; Know the role of media in shaping public opinion; Know the significance of poetic responses; Know how character motivations are shaped by societal pressures; Know how different viewpoints can be explored through Drama.	Know the definition and characteristics of a Soap Opera; Know that Soap Operas are performed in a Naturalistic style; Know the key character types and stereotypes used in Soap Operas; Know the importance of storylines and cliff hangers; Know that Soap Operas can raise awareness of real-life social issues.	Know the definition and purpose of TIE; Know the difference between a refugee, asylum seeker and migrant; Know key reasons why people flee their countries; Know the emotional and practical challenges faced by displaced people; Know how drama can be used to raise awareness and inspire social change; Know techniques such as hot-seating, thought-tracking, flashback, cross-cutting and forum theatre.	Know the names and responsibilities of key production and performance roles; Know the difference between creative, technical and performance roles; Know how various roles interact and collaborate in a performance project; Know the importance of communication, deadlines and health and safety in theatre.
Key ideas/ Themes:	Characterisation through physicality and voice, creating characters, collaboration and rehearsal.	Prejudice and appearance, relationships, stereotypes, identity, storytelling through rap and musical theatre, mime.	Social injustice and inequality, empathy and community resilience, stereotypes and identity, impact of media and perception, loss and grief, reality vs. expectation.	Naturalism. challenging stereotypes, storytelling, building tension, collaboration.	Resilience, empathy, identity, hope and survival, challenging stereotypes, storytelling.	Understanding production and performance job roles in theatre, exploring the responsibilities and skills required for each role.
Prerequisite knowledge:	Still images, thought-tracking, DELTA, body language and facial expression, group work, improvisation and devising.	Still image, gesture, use of voice and space, script reading and group work.	Still image, narration, facial expressions, body language, transitions and voice projection, physical theatre techniques, character development, choral speaking and abstract theatre.	Basic understanding of acting skills, performance etiquette, group work, character creation and scripted work.	Group work, role-play and character work, still image, improvisation and monologues, working sensitively with mature and emotional content.	Performance discipline and collaboration, group work and presenting ideas.
Outcomes  (Stickable-output that the student produces to demonstrate their knowledge)	Use centre of weight, body language and facial expression to show a character; Create still images to explore situations; Use given circumstances to devise and perform scenes; Rehearse and perform scripts using vocal techniques.	Read and rehearse a scene from Wicked as a group; Discuss themes of favouritism and prejudice; Create still images and character interpretations; Analyse lyrics from "My Shot" to explore character ambition; Create a mimed scene to a verse from the song.	Create abstract and non-naturalistic performances based on the London Riots; Use still image, narration and choral speech to express narrative; Explore symbolism, space, levels and proxemics to communicate relationships and mood; Use characterisation techniques, split staging and transitions and physical theatre; Respond to visual, poetic and video stimuli to devise drama; Use hot-seating and ensemble work to deepen understanding of characters motivations.	Watch and analyse Soap Opera clips to understand Naturalism; Explore and physically/vocally portray different stereotypes; perform short scenes using emotion memory; Analyse different Soap Opera storylines; Create a scene raising awareness of a real-life issue; Write and rehearse a scripted Soap Opera scene.	Use hot-seating and suitcase tasks to develop empathy; Explore and embody characters affected by migration and displacement; Devise and structure short scenes; Create and rehearse a short TIE performance with a clear, positive message; Participate in Forum Theatre.	Participate in practical activities simulating different job roles; Create mini performance projects incorporating production elements; Engage in reflective discussion about teamwork and industry practice; Research and present information about specific roles.

# Drama - Long term plans

## Year 9

Term	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Half term						
Unit Titles lengths:	Exploring Practitioners Part 1	TIE: Social Media	Rosa Parks	Putting on a show	Exploring Practitioners Part 2	Teachers
Learning objectives  Substantive and procedural knowledge covered in the unit	Know that Naturalistic theatre mirror real life; Know that Stanislavski developed Naturalistic theatre; Know that sensory theatre engages all the senses; Know that Artaud developed the Theatre of Cruelty; Know that Role on the wall is a character development tool; Know that hot seating is used to deepen understanding of character perspectives.	Know what TIE is and its purpose; Know how TIE can be used to highlight world issues such as social media; Know how to use the techniques choral speaking, split screen, narration, thought-tracking and still image to deliver important messages; Know the concept and application of Forum Theatre; Know the importance of audience awareness, performance etiquette and clear storytelling.	Know Rosa Parks' significance in the Civil Rights Movement; Know that tableaux is used to create symbolic images; Know that conscience alley is used to explore character thought and moral dilemmas; Know how non-verbal communication conveys meaning; Know how bias can be communicated through drama; Know the structure and purpose of an essence machine; Know the impact of historical speeches in performance.	Know the role of lighting, sound, set, costume and stage management; Know how production arts influence audience experience; Know how to ensign for a scene using visual and auditory tools; Know how to understand and apply key terminology.	Know the core aims and philosophies behind Brechtian and Berkoffian theatre; Know practical strategies for performing non-naturalistically; Know how to structure and short performance using stylistic conventions; Know how to evaluate the effectiveness of performance techniques.	Know the context and style of Teachers; Know John Godber's use of multi-role and non-naturalistic techniques; Know Brechtian devices such as narration, placards and direct address; Know how to interpret and stage key scenes from a script; Know how to work as an ensemble to tell a story.
Key ideas/ Themes:	Naturalistic and Sensory theatre styles, stimulus material, character development, moral and emotional impact.	Impact of social media, drama as a tool for education and awareness, TIE as a medium for communicating real life scenarios, performer as educator.	Racism, segregation and prejudice, freedom, control and equality, protest, bias and multiple perspectives, symbolism, empathy and moral conflict.	Production Arts - Lighting, Sound, Set, Costume, Stage Management.	Breaking the fourth wall, direct address and narration, multi-roling, abstract physical theatre, minimalistic set and costume.	Education inequality, stereotypes and social class, comedy and satire, ensemble work and multi-role performance, direct address.
Prerequisite knowledge:	Mime, improvisation, devising, group collaboration, still image, hot-seating, stimulus, creating character roles.	Still images, improvisation and audience etiquette, group collaboration, familiarity with current digital issues and social media scenarios, work from a stimulus.	Still image, role play, group work, themes around racism and fairness, stage directions, characterisation and audience awareness.	Basic understanding of theatrical performance and staging, group work, script extracts.	Devising and performance skills, characterisation and script work, Naturalism (Stanislavski), working collaboratively.	Performance skills - voice, movement and focus, group work, script work and basic staging, non-naturalistic techniques.
Outcomes  (Stickable-output that the student produces to demonstrate their knowledge)	Identify and analyse Naturalistic and Sensory theatre; Create and perform devised scenes using both styles; Use stimulus materials to inspire character based scenes; Develop characters using Role on the Wall, hotseating and improvisation; Apply abstract techniques such as choral movement, slow motion and repetition; Respond to a real-world brief by choosing an appropriate theatre style to convey a message.	Create and perform short scenes using TIE to educate peers on social media issues; Incorporate the techniques of still image, thought-tracking, split screen, narration, choral speaking and direct address into Drama scenes; Respond to video stimuli; Use conscience alley and forum theatre to explore perspectives and decision making; Rehearse and refine performances with a focus on clarity and message.	Explore and perform tableaux to symbolise key themes; Use conscience alley to explore perspectives; Devise improvised scenes showing control/restriction using non-verbal Drama; Create biased news reports and scenes exploring different viewpoints; Build and perform essence machines to evoke atmosphere and protest; Devise and rehearse original scenes using learned techniques.	Collaborate in design teams; Analyse scenes and design appropriate production elements; Create concept materials such as mood boards and lighting plots; Present a cohesive pitch to an audience.	Explore key techniques or Brecht through practical exercises; Explore key techniques of Berkoff through physical theatre tasks; Devise short scenes in the style of Brecht; Devise stylised Berkoff inspired scenes; Select a practitioner and create an original performance using their techniques.	Read and explore key scenes from Teachers; Experiment with stylised and multi-role performance; Create short performance using Brechtian techniques; Reflect on the purpose and message of the play; Rehearse and perform a selected scene to an audience.

# Drama - Long term plans

## Year 10

Term	Autumn Term		Spring Term		Summer Term	
Half term	HT1	HT2	HT3	HT4	HT5	HT6
Unit Titles lengths:	Component 1 Exploring the Performing Arts			Component 1 PSA Exploring the Performing Arts	Component 2 Developing Skills and Techniques in the Performing Arts	
Learning objectives  Substantive and procedural knowledge covered in the unit	Know the key plot, characters, and themes from three professional productions: <i>Blood Brothers</i> by Willy Russell, <i>DNA</i> by Dennis Kelly, <i>Teachers</i> by John Godber (e.g., school culture, non-naturalism, social commentary); Know the structure and chronology of the plays; Know the theatre styles: naturalism, non-naturalism, direct address, multi-role; Know the industry terminology: <i>super objective</i> , <i>interpretation</i> , <i>rehearsal</i> , <i>genre</i> , <i>impersonation</i> , <i>direct address</i> , <i>symbolism</i> , <i>collaboration</i> ; Know the roles and responsibilities in professional theatre (e.g., actor, director, stage manager, set designer, producer); Know the differences in style, genre, and creative intention between productions; Know the importance of staging, rehearsal techniques, and constructive feedback.			Pearson Set Assignment - Component 1	Know the structure and expectations of BTEC Component 2; Know Stanislavski's acting system (including belief, tempo/rhythm, objectives, super objectives, imagination, characterisation, subtext); Know the importance of rehearsal techniques, constructive feedback, and professional working practices; Know how to analyse and apply performance skills in professional and peer works; Know the distinction between physical, vocal, and interpretative skills in performance; Know key drama terminology (e.g., subtext, proxemics, intonation, narration, tempo, duologue, soliloquy); Know differences in performance style across selected professional works (e.g., <i>Blood Brothers</i> , <i>DNA</i> , <i>Teachers</i> ).	
Key ideas/ Themes:	Investigate how professional performance or production work is created. Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work.				Use rehearsal or production/design processes. Apply skills and techniques in performances or realisation. Review own development and application of performance or design skills.	
Prerequisite knowledge:	Basic understanding of drama and theatre (e.g., character, plot, performance); Familiarity with group work and rehearsal etiquette; Some experience in performing simple scenes or role-play; General classroom expectations (e.g., participation, focus, peer respect); Basic understanding of how to analyse and interpret character relationships and themes; Reading comprehension for following scripts and identifying themes.				Understanding of basic drama skills from KS3 including: Use of voice and movement, character creation and improvisation, ensemble performance; Familiarity with drama vocabulary such as blocking, characterisation, and physical theatre; Prior exposure to performance styles and genres from Component 1 (e.g., naturalistic/non-naturalistic); Basic ability to analyse and evaluate performances.	
Outcomes  (Stickable-output that the student produces to demonstrate their knowledge)	Watch, analyse, and discuss professional performances (video and script); Read scripts aloud, annotate, and rehearse key scenes in small groups; Identify and evaluate dramatic techniques such as multi-role, direct address, and naturalism; Use physical and vocal skills to rehearse and perform scripted scenes; Develop and reflect on personal targets in rehearsal; Provide and respond to peer feedback; Conduct independent research into plays, practitioners, and themes; Explore careers in the performing arts (e.g., actor, producer, director, set designer).; Complete a mock assessment comparing style, genre, and creative intention of the three productions.				Participate in practical workshops to explore acting techniques; Learn and apply key Stanislavski techniques including: <i>Given circumstances</i> , <i>Magic If</i> , <i>Belief</i> , <i>Super Objective</i> , <i>Tempo &amp; Rhythm</i> ; Create and rehearse duologues and monologues; Block, rehearse, and refine group performances using peer and teacher feedback; Complete log entries (written or video) to reflect on their skill development; Engage in mock assessments and final workshop performances; Evaluate their own and others' work using technical terminology and acting vocabulary; Compare styles and intentions of professional performance works; Develop an understanding of career paths in the performing arts via spotlight segments (e.g., actor, director, technician, therapist).	

# Drama - Long term plans

## Year 11

Term	Autumn Term		Spring Term		Summer Term		
Half term	HT1	HT2	HT3	HT4	HT5	HT6	
Unit Titles lengths:	Component 2 PSA Developing Skills and Techniques in the Performing Arts	Component 3 Prep Responding to a Brief	Component 3 Responding to a Brief (External Assessment)	Component 3 Responding to a Brief (External Assessment)	Component 3 Responding to a Brief (External Assessment)		
Learning objectives  Substantive and procedural knowledge covered in the unit	Pearson Set Assignment - Component 2	Know how to interpret and respond to a brief; How to develop original ideas in a group; Know how to apply performance or design skills to a live brief; How the role of practitioners in shaping performance ideas and styles; Know the importance of audience engagement and suitability; Know how to reflect critically on the creative process and final outcome.	External assessment of Component 3				
Key ideas/ Themes:		Adapting original material to a new genre. Planning and project management. Evaluation and reflection.					
Prerequisite knowledge:		Component 1 Component 2					
Outcomes  (Stickable-output that the student produces to demonstrate their knowledge)		Work in groups; Create and rehearse a 7–15 minute workshop performance (or a 3–10 min pitch for designers); Produce and submit: Activity 1: Ideas log, Activity 2: Skills log, Activity 3: Workshop performance (digitally recorded), Activity 4: Evaluation report; Use notes (bullet points/mind maps) prepared in advance under supervised conditions; Engage in 8 hours of low-control creative development and 3 hours of high-control writing; Evaluate their performance/design, process, strengths, and areas for improvement.					