



Dallam School

Curriculum Overview

Department: Drama
Year Group: 7

AUTUMN		SPRING		SUMMER	
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Introduction To Drama	Telling Tales	Evacuees	Stylised Movement Jabberwocky	Silent Movies	Greek Theatre

By the end of this half term pupils will know (*key knowledge, including tier 3 vocabulary*)

<ul style="list-style-type: none"> ➤ Classroom routines to be established and expectations in Drama. ➤ Variety of basic skills including mime, freeze frames, characterisation, facial expression, body language. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. • Devising • Style • Reflection of own application of skills. • Characterisation • Physicality 	<ul style="list-style-type: none"> ➤ Understand the various skills and techniques explored throughout this unit to create an effective piece of Drama. ➤ How to create atmosphere and tension in Drama <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Physical Theatre • Movement • Atmosphere • Tension • Ensemble • Creators of work • Soundscape • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. 	<ul style="list-style-type: none"> ➤ How to develop a dramatic piece based on verbatim experience. ➤ Thought track their characters ➤ Improvise ➤ Role play and utilise techniques such as split scene, flashback and rehearsal techniques including Hot-Seating. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Verbatim • Research • Analysis of sources • Contextualise • Flash back • Split scene • Cross-cutting • Conscience alley • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. 	<ul style="list-style-type: none"> ➤ What stylised movement is and how to work in this style. ➤ Be able to read and analyse the poem Jabberwocky by Lewis Carroll and discuss interpretations of this. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Stylised movement ➤ Canon ➤ Curling ➤ Levels ➤ Spatial awareness ➤ Chorus ➤ Unison ➤ Working as an ensemble ➤ Basic analysis of self and performance. ➤ Evaluation of effectiveness of techniques. 	<ul style="list-style-type: none"> ➤ Conventions of a Silent Movie and be able to translate this into Dramatic form. ➤ Slow Burn and Reaction Shots, techniques for Actors performing in this style. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Slow burn • Reaction shot • Clocking the audience • Devising • Stimulus • Collaboration • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. 	<ul style="list-style-type: none"> ➤ About the main developments in Drama during Ancient Greece. ➤ Popular myths prevalent during this period in history. ➤ Look into Greek mythology, Greek gods, mask work, Greek staging elements. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Dramatic developments • Theatrical genre • Greek Mythology • Orchestra • Skene • Chorus • Choral action • Staging formats • Basic analysis of self and performance. • Evaluation of effectiveness of techniques.
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They will understand (*key concepts*)

<ul style="list-style-type: none"> ➤ The importance of working together co-operatively in Drama. ➤ Begin to understand the necessary skills required for a meaningful piece of Drama to take place. ➤ Drama processes at Dallam School. How we assess in Drama. ➤ How to begin to review their own performance skills based on a success criteria. 	<ul style="list-style-type: none"> ➤ Introduction to physical theatre and it's conventions. ➤ How dance and drama can be utilised in performance through the story of Pandora. ➤ Range of dramatic skills and techniques including mime, freeze frames, physical theatre and soundscapes. 	<ul style="list-style-type: none"> ➤ The progression of an evacuee through the medium of performance, ranging from the Blitz, to leaving home, to fitting in to finally being allowed back. ➤ Context of history and using this in performance. ➤ Familiar with a range of dramatic conventions and techniques. 	<ul style="list-style-type: none"> ➤ Working as an ensemble utilising techniques such as canon, curling, levels, unison and teamwork. ➤ How movement can be combined with other dramatic skills and techniques for further dramatic effect. ➤ Begin understanding chorus in terms of Greek Theatre and apply this to stylised movement. 	<ul style="list-style-type: none"> ➤ How film evolved during the 20th century and will learn the skills and conventions involved in creating and performing their own Silent Film. ➤ Comedy, slapstick, physical sequences and be able to review their progress against a set of success criteria. 	<ul style="list-style-type: none"> ➤ How Greek Theatre has shaped and evolved. ➤ The historical context to this time period and how we can reflect this in performance. ➤ The different types of myths from this era, including King Midas, Theaseus and the Minotaur, Icarus. ➤ The significance of this era on modern day theatre and performance.
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They will know how to (*key skills*)

<ul style="list-style-type: none"> ➤ Introduced to a variety of basic skills in Drama including characterisation, facial expression, tone of voice, gesture. ➤ Develop skills of working in a team/ensemble. ➤ Perform their own piece of improvised theatre. 	<ul style="list-style-type: none"> ➤ How to rehearse for a final performance, involving the guided process of improvisation from stimulus. ➤ How to effectively evaluate their own performance and be able to critique others. 	<ul style="list-style-type: none"> ➤ Develop improvisational skills through real life context. ➤ Evaluate own and others' contribution to the work. ➤ Apply dramatic convention such as split scene, thought tracking, hot-seating and flashback to both performance and the rehearsal process. 	<ul style="list-style-type: none"> ➤ Compliment movement with sound in performance. ➤ Demonstrate how stylised movement can be used as storytelling and interpretation. ➤ Develop physical and vocal skills in performance. ➤ Apply stylised movement to improvisation and stimulus. 	<ul style="list-style-type: none"> ➤ Develop performance skills. ➤ Able to utilise a variety of physical skills including mime, slapstick, exaggerated characterisation and gesture in performance. ➤ Respond to stimulus and apply theatrical knowledge to this style of Acting. 	<ul style="list-style-type: none"> ➤ Perform their own version of a Greek myth in the style of a Greek theatre production. ➤ Work collaboratively in this style to create performance. This will then be reviewed and evaluated. ➤ Plan and rehearse a final performance using the skills and knowledge throughout the scheme of work.
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Dallam School

Curriculum Overview

Department: Drama
Year Group: 8

AUTUMN		SPRING		SUMMER	
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Script and Genre	Sweeney Todd	Urban Legends	Types of Staging	Commedia Dell'Arte	Masks

By the end of this half term pupils will know (*key knowledge, including tier 3 vocabulary*)

<ul style="list-style-type: none"> ➤ Classroom routines to be established and expectations in Drama. ➤ How to respond to scripts and genres with creativity and understanding. ➤ Evaluate their own and others' contribution to the work. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Some analysis of self and performance. • Evaluation of effectiveness of techniques. • Devising • Style • Reflection of own application of skills. • Characterisation • Physicality • Layout • Structure • Stage directions • Ellipsis • Context • Dramatic intentions • Playwright 	<ul style="list-style-type: none"> ➤ Key developments in Victorian Melodrama. ➤ Familiar with the conventions and skills associated with Melodrama. ➤ Be able to create their own, perform and review their work. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Melodrama • Skillset • Exaggeration • Comedy • Tragedy • Relationships (between actor and audience). • Exaggeration • Conscience Alley • Thought Tracking • Angel and Devil technique • Direction • Collaboration 	<ul style="list-style-type: none"> ➤ How to acquire and develop scripted performance skills. ➤ Explore themes of comedy, conflict and the supernatural. ➤ Progress their physical and vocal skills as a performer. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Script • Atmosphere • Comedy, conflict and supernatural • Actor/audience relationship • Storytelling • Voice • Characterisation • language. • Responding • Review • Split stage • 	<ul style="list-style-type: none"> ➤ How to recognise the different staging formats (these are influenced by Year 11 GCSE). ➤ The advantages and disadvantages of each staging format. ➤ How to tailor their performance work to occupy different stage spaces. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Interaction with others • Proscenium arch • End on • Apron • Thrust • Promenade • Traverse • Wings/Backstage • Audience • Advantages • Disadvantages • Blocking • Actor/audience relationship. 	<ul style="list-style-type: none"> ➤ The recognisable key conventions of Commedia Dell'Arte ➤ What is meant by status, stock character, lazzi and scenario and how to apply these to performance. ➤ How to create a piece of performance work in the style of Commedia. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Stock characters • Status • Improvisation • Mask • Comedy • Scenario • Slapstick • Consideration (of own skills and of situation in performance/feedback) • Evaluation of effectiveness of techniques. • Basic analysis of self and performance. • Evaluation of effectiveness of techniques. 	<ul style="list-style-type: none"> ➤ The importance of focus and clocking the audience. ➤ Basic rules and conventions of wearing a mask. ➤ Appreciation of the historical context of masks and the nature of Greek Chorus. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Clocking the audience • Spatial awareness • Heightened movement and gesture • Historical context • Ensemble/chorus • Physicality including gait, movement, body language, gesture, posture. • Vocal skills including pitch, tone, inflection, pace, accent.
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<ul style="list-style-type: none"> • Characterisation 					
<p>They will understand (<i>key concepts</i>)</p>					
<ul style="list-style-type: none"> ➤ Introduction to scripts through short plays in the genres of mystery and horror. ➤ Exploration of melodrama and how this translates into performance. ➤ Incorporating style into performance work. ➤ Uses of a script, how to read it, write one and be able to perform from a script. 	<ul style="list-style-type: none"> ➤ How Victorian theatre influenced contemporary theatre. ➤ Acquire a range of basic performance skills building on from year 7 in terms of physicality and vocal quality. ➤ Historical context of Victorian Theatre. ➤ Stock characters associated with this style of performance. ➤ Loop dialogues ➤ Collaboration with others. 	<ul style="list-style-type: none"> ➤ The influence of Elizabethan Drama on both contemporary theatre and society. ➤ A multitude of stories and plays ➤ Explore comic performance and creation of mood and atmosphere. ➤ How to evaluate their work against a set success criteria. 	<ul style="list-style-type: none"> ➤ How their blocking as an actor must suit the staging format chosen by a director. ➤ How to adapt their skillset to the performance space. ➤ Different styles of performance and how these relate to staging formats ➤ Work in different styles of theatre. ➤ Where the actor is stood on stage (awareness of the stage space). 	<ul style="list-style-type: none"> ➤ Acquire an understanding of the historical context of Commedia Dell Arte and appreciate its significance to contemporary Drama and Theatre. ➤ Movement, voice, improvisational skills for performance. ➤ Status and the relationships on stage. ➤ Term 'Lazzi' 	<ul style="list-style-type: none"> ➤ Historical relevance of Mask and its roots in Greek Chorus. ➤ Character building – experimenting with physicality including 'Centres of Weight' and 'Leading with Body Parts'. ➤ How mask can be used as a means of storytelling and communicating with an audience through performance.
<p>They will know how to (<i>key skills</i>)</p>					
<ul style="list-style-type: none"> ➤ Utilise a script for performance, researching character and plot. ➤ Be able to successfully attempt to realise the dramatic intentions of the scripted extract. ➤ Recognise and incorporate stock characters into the devising process for performance. ➤ Recognise the key features of a script, layout, stage directions, and context and characters lines. 	<ul style="list-style-type: none"> ➤ Create their own work in the style of Victorian Theatre in response to a stimulus and success criteria. ➤ Be able to construct effective narrative that clarifies the plot to an audience. ➤ Effectively offer feedback to other groups on the progression of work and skills in relation to style. ➤ Recognise key elements of this style of theatre. 	<ul style="list-style-type: none"> ➤ Collaborate with others ➤ Develop improvisational skills through real life context. ➤ Evaluate own and others' contribution to the work. ➤ Apply dramatic convention such as split scene, thought tracking, hot-seating and flashback to both performance and the rehearsal process. ➤ Work in different style of theatre including 	<ul style="list-style-type: none"> ➤ Perform in different styles of staging. ➤ Assess which type of staging would be best for specific performance. ➤ Be able to replicate a staging format within the drama studio ➤ Articulate potential draw backs when designing set and lighting for certain staging types. 	<ul style="list-style-type: none"> ➤ Incorporate skills in movement, voice and improvisation into a performance piece. ➤ Choreograph a movement sequence in a slapstick style. ➤ Create a sophisticated mimed improvisation. ➤ Create a routine based around 'Lazzi' ➤ Perform their devised extract and offer constructive feedback on their peers. 	<ul style="list-style-type: none"> ➤ Devise and rehearse a final piece of drama using masks which demonstrates their skills, knowledge and understanding of the topic. ➤ Clocking the audience and facing forward, direct address to an audience. ➤ Physicality showing status and using mime as a medium for story progression. ➤ Create character and circumstance relevant to their performance.

		<p>comedic, tragic and conflict.</p> <ul style="list-style-type: none">➤ Script their own performance			
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Dallam School

Curriculum Overview

Department: Drama
Year Group: 9

AUTUMN		SPRING		SUMMER	
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Scripts and Devising-Conflict	DNA	Social Media-The Debate	Game Over	Theatre in Education (TIE)	Melodrama

By the end of this half term pupils will know (*key knowledge, including tier 3 vocabulary*)

<ul style="list-style-type: none"> ➤ What physical theatre is and how to apply the skills learnt to a performance. ➤ The differences between Naturalistic and Non-Naturalistic theatre. ➤ How to work in a physical theatre style influenced by practitioners such as Frantic Assembly. ➤ 	<ul style="list-style-type: none"> ➤ How to create a performance from a stimulus and be able to perform and evaluate their own work and that of their peers. ➤ Concept of physical theatre as a stylistic element to performance, with techniques including soundscape, genre, style and thought tracking. 	<ul style="list-style-type: none"> ➤ How to devise a piece of verbatim theatre focused on the impact of social media ➤ How to create and compare characters using a variety of dramatic techniques ➤ Be able to perform and evaluate their own work and that of their peers 	<ul style="list-style-type: none"> ➤ How to use spoken word in theatre to educate an audience on a specific topic ➤ How to use dramatic techniques to communicate meaning to an audience ➤ How to work in a verbatim theatre style influenced by practitioner Mark Wheeler 	<ul style="list-style-type: none"> ➤ Know what is meant by the term Theatre in Education (T.I.E). ➤ To understand what a target audience is and dramatic message are. Including how to adapt and tailor their work to suit this demographic. ➤ Understand how TIE can be used as a learning tool, including both research, relevance and delivery of their message. 	<ul style="list-style-type: none"> ➤ Key developments in Victorian Melodrama. ➤ Familiar with the conventions and skills associated with Melodrama. ➤ Recognise stock characters and gesture relevant to the genre ➤ Be able to create their own, perform and review their work.
<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Stimuli • Choreographer • Representational • Gesture • Abstract • Expression • Emphasis on Movement • Collaborate • Communicate • Stylised • Conflict 	<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Devising process • Stimulus • Exploration of context, situation, verbatim, plot, narrative. • Stylistic approach to theatre • Practitioner influence • Soundscape in creation of mood and atmosphere. • Thought tracking • Flashback 	<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Devising process • Verbatim • Flowing sentences • Role on the wall • Perspectives • Characterisation • Reportage • Collaborative • Spatial relationships • Relevance of issue • Audience demographic • Direction • Debating 	<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Verbatim • Theatre in Education • Spoken word • Hot seating • Improvisation • Physical theatre • Symbolic sequence • Mapping performance • Cross cutting • Reportage • Motives • Multi-role • Transitions • Soundscape 	<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Theatre in Education • Target audience • Audience demographic • Communication of meaning/message • Relevance of issue • Devising • Performance conventions • Spatial relationships • Proxemics 	<p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> • Melodrama • Skillset • Exaggeration • Comedy • Tragedy • Relationships (between actor and audience). • Exaggeration • Conscience Alley • Thought Tracking • Angel and Devil technique • Direction

					<ul style="list-style-type: none"> • Collaboration
They will understand (<i>key concepts</i>)					
<ul style="list-style-type: none"> ➤ How elements of Physical Theatre can be used effectively in performance. ➤ What Physical Theatre is and how it correlates to performance. ➤ How to engage an audience through this style of theatre. ➤ How choreography can also be utilised as storytelling. ➤ Concept of 'Essence Machines' to explore abstract physical and vocal techniques. 	<ul style="list-style-type: none"> ➤ Process involved in creating a piece of Drama from a stimulus. ➤ They will explore what a stimulus is and how it can inform practical work in performance. ➤ Improvisational skills. ➤ Devising process starting with stimulus and ending in a final performance. ➤ Develop their skill in devising, performing and evaluating an original piece of drama. 	<ul style="list-style-type: none"> ➤ What is meant by Verbatim Theatre ➤ How verbatim theatre is created and performed ➤ The importance of using verbatim in performance ➤ Process involved in creating a piece of Drama from a stimulus. ➤ How social media can be both a positive and negative influence on young people today ➤ How to use a variety of dramatic techniques and devises to create theatre 	<ul style="list-style-type: none"> ➤ How to link Verbatim Theatre to Theatre in Education ➤ Why theatre is a powerful tool used in education ➤ The importance of a dramatic intention/message within a performance ➤ The impact of 'truthfulness' in a performance ➤ How to communicate meaning to an audience using dramatic devices/techniques 	<ul style="list-style-type: none"> ➤ How it can be used to target a specific issue or highlight an injustice for a specific target audience. ➤ The importance of dramatic message and be able to assess relevance for their target audience. ➤ The process involved in creating a TIE piece, eg. Consideration of dramatic message, planning for the target audience, researching the issue, devising and rehearsing resulting in the final performance. 	<ul style="list-style-type: none"> ➤ How Victorian theatre influenced contemporary theatre. ➤ Acquire a range of basic performance skills building on from year 7 in terms of physicality and vocal quality. ➤ Historical context of Victorian Theatre. ➤ Stock characters associated with this style of performance. ➤ Loop dialogues ➤ Collaboration with others.
They will know how to (<i>key skills</i>)					
<ul style="list-style-type: none"> ➤ Devise in the style of Physical Theatre. ➤ Be able to review and evaluate their own progress and performance in accordance with a success criteria. ➤ Bring a script to life using stylised methods including freeze, movement, body props. ➤ Work as a group/ensemble. 	<ul style="list-style-type: none"> ➤ Apply a range of practical skills and techniques to their own work. ➤ Utilise a stimulus as the basis of ideas for a performance. ➤ Work collectively with others to respond to their stimulus through performance. 	<ul style="list-style-type: none"> ➤ Devise a performance in the style of verbatim theatre ➤ Utilise a stimulus such as social media to create a meaningful performance ➤ Be able to apply a range of practical skills and techniques to the work. ➤ Recognise key elements of this style of theatre. 	<ul style="list-style-type: none"> ➤ Utilise a script and topic for performance, exploring character and plot. ➤ Be able to successfully attempt to realise the dramatic intentions of the scripted extract. ➤ Recognise the key features of a script, layout, stage directions, and context and characters lines in relation to verbatim. 	<ul style="list-style-type: none"> ➤ Develop their skills in creating, performing and responding to an original piece of Drama. ➤ Be able to apply a range of practical skills and techniques to the work. To work as a Theatrical company through the process of devising a TIE performance 	<ul style="list-style-type: none"> ➤ Create their own work in the style of Victorian Theatre in response to a stimulus and success criteria. ➤ Be able to construct effective narrative that clarifies the plot to an audience. ➤ Effectively offer feedback to other groups on the progression of work and skills in relation to style.

					<p>➤ Recognise key elements of this style of theatre.</p>
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