

Year 7 Drama Curriculum Overview



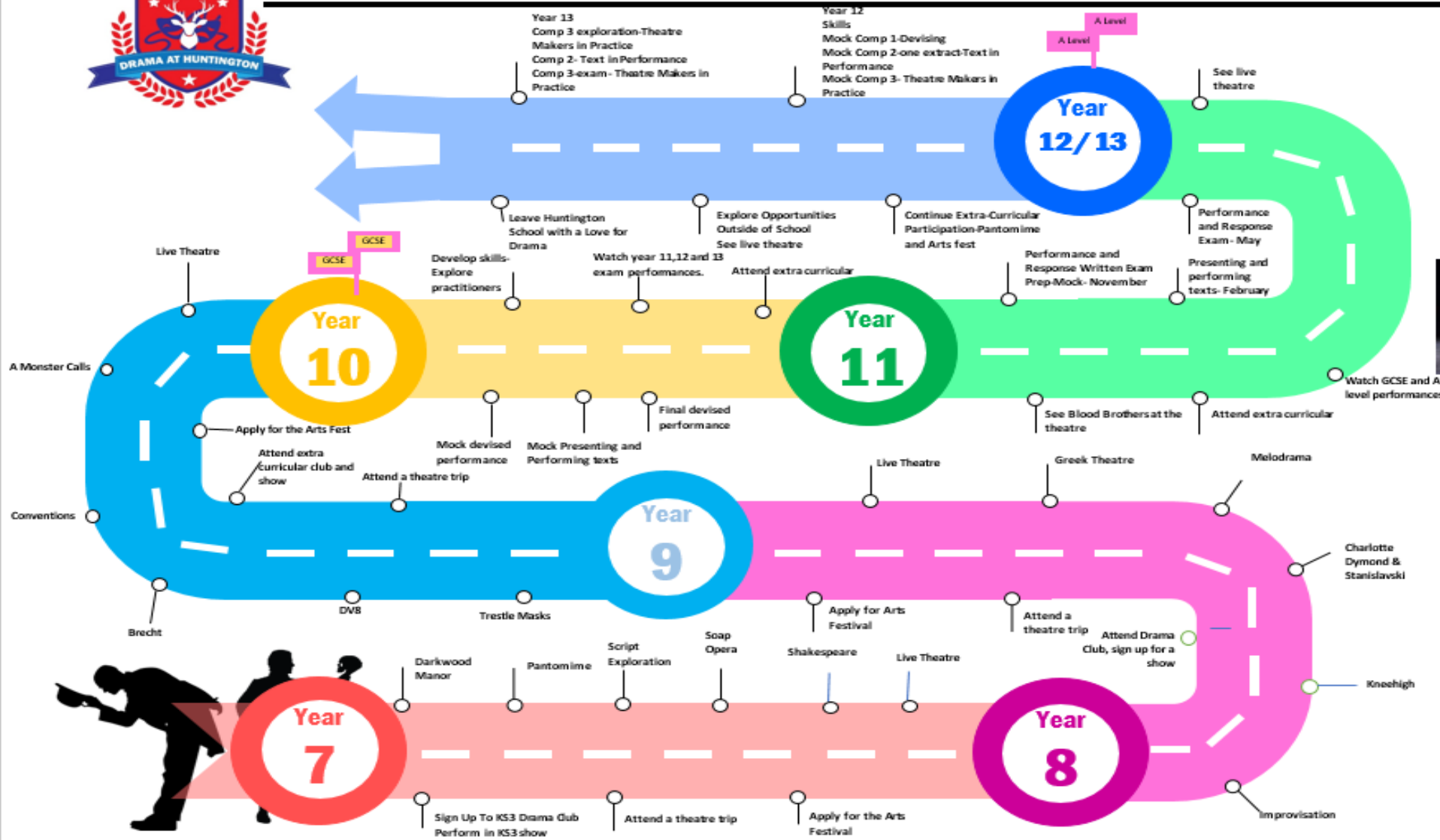
Drama Vision 2022 onwards...

In the Drama department we aim to celebrate the diversity of our students at Huntington School. We are an all-inclusive department who embraces every individual's unique starting point. Our curriculum, teaching strategies and extra-curricular opportunities are bespoke to support each individual student on their journey through Drama.

We recognise that Drama is a subject in its own right but also is a fantastic tool to explore a vast variety of cross curricular/life skills. We ensure our curriculum is rigorous in the study of the theory of theatre. We embed subject specific vocabulary and aim to excite students about practitioners, genres and theatre history. We aim to build individual's confidence, develop essential life skills and form mature working relationships so that they have the skills to overcome problems. We aim to inspire creativity where students are challenged in a safe environment where they develop into independent learners and leaders. Enjoyment and appreciation of the Arts is key through engagement with students and parents.

In Drama our students become performers, directors, theatre makers, leaders, researchers, deep thinkers and solution focused individuals. We strive for self-discipline and control of rigorously rehearsed and refined skills. Team work is key to a healthy working environment where we encourage and support all learners to be the best they can be.

Huntington School Drama Journey



Importance of Truly Great Drama

- Know every student as an individual
- High expectations for ALL
- Develops Leadership Qualities and drive
- Facilitates Independent Learning
- Challenging but safe environment
- Contributes To Good Mental Health
- Improves Self-Confidence, Self-Esteem & Resilience
- Develops social and transferable life skills
- Develop accurate subject vocabulary and metacognitive thinking



- Personal Excellence
- Respect & Friendship
- Inspiration
- Determination
- Equality



Your Drama Journey starts here ...

Truly Great Teaching in Drama

- We have High expectations for ALL students, empowering each individual to be best they can be regardless of background.
- We know every student as an individual so that we can nurture and support them on their journey in Drama. We create a safe space to enable all students to be brave, take risks and grow in confidence.
- We link Drama with 'Life Skills' and the real world. Promoting teamwork, problem solving, effective communication, confidence, resilience and curiosity
- We make ourselves vulnerable, sharing relevant life experiences, pushing beyond our own comfort zone in performance and being open to share emotions. This sets an example as role models of Drama practitioners to empower students to do the same.
- We ensure that we have up to date and accurate subject knowledge. We understand the literacy demands of our subject. We strive to embed our unique vocabulary and metacognitive thinking into our lessons so that students aspire to think, write and perform like Drama practitioners.
- We instill a drive and passion for students to be intrinsically motivated by broadening their opportunities to experience a wide range of theatre, past present and future.
- We promote independent learning and ownership of their work. As Drama practitioners we continue to learn, putting on many hats as historians, researchers, designers, theatre technicians, directors and actors.

Term	Topic
Autumn 1	Darkwood Manor
Autumn 2	Pantomime
Spring 1	Script Exploration
Spring 2	Soap Opera
Summer 1	Shakespeare
Summer 2	Live Theatre

How can I support my child in Drama, as a parent/carer?

Just speaking to your child about their lessons and encouraging them to discuss topics at home will help. In terms of building confidence, the more rehearsal and show back they can do at home the better. If they are writing scripts helping them come up with creative ideas and encouraging them to use the correct format, spelling and punctuation etc. Going over line learning and testing your child on their lines is helpful. Helping them source props and costumes to enhance performances is a valid support. Seeing live theatre is an excellent way that students can see how the profession works.

Creating

Drama involves working alone or with others to shape ideas into actions and exploring the conventions, resources and techniques, with increasing confidence. Creating drama includes discussion, research, questioning, thinking, sharing ideas and experimenting with different techniques to deepen the understanding of texts and situations. Creativity in drama is imaginative, linguistic and physical. The realisation of ideas and the interpretation of texts involve the selective use of verbal and visual expression to create and convey meanings in an active way.

Performing

Within the context of educational drama 'performing' does not necessarily mean taking part in a public performance. Performing refers to the work of a class, group or individual exploring, preparing and sharing ideas through enactment. Pupils may be seen as performing when occupying the dual roles of actor and spectator by commenting on dramatic moments to which they are contributing. Key aspects of performance are: sustaining a role or roles using particular performance styles; giving a coherent interpretation of a role; communicating with an audience using voice, gesture, movement, timing and space; creating a dramatic atmosphere using appropriate lighting, sound and design; working cooperatively with others.

Responding

Responding to drama involves pupils in reflecting on their own experience of drama. They also need to express their understanding of what the drama is saying and how it is saying it through dramatic conventions and techniques. Responses can be emotional or intellectual, individual or shared, spoken or written. During a planned sequence of lessons pupils should be deepening their critical thinking both in and outside the drama. Whether relating to the experience of performing or of seeing a performance, pupils can respond to content, form, character, language, symbolism or impact, and can do so with increasingly analytical insight, using appropriate subject-specific terminology.

Assessment In Drama at KS3

Progress (E,M,W,U): Exceeding, Meeting, Working Towards, Underperforming.

Each half term students work towards a significant piece of work (SPOW). This will often be a group or solo performance depending on the unit of work. Sometimes there will be a combination of SPOWs in addition to the performance. For example: Costume, set design and script work.

Attainment (E,G,B,A): Excellent, Good, Below, Absent.

At the end of the year each student will complete a Drama written exam. This paper will be made up of both long and shorts answers based on the key terms, methods of creating and evaluation skills they have learnt about over the course. In the weeks leading up to the exam, students will be given a revision mat with key terms and definitions. Revision techniques are embedded into the lessons to support students with this process.

Feedback Policy:

1. Observations of group and individual work are conducted in each practical element of the lesson. Relevant verbal feedback is given accordingly.
2. Students undertake a variety of practical assessments in KS3 over the course of the year. Teachers make observations and judgments during the process and a final learning ladder mark is recorded in each student's Drama booklet in terms of the level of progress (E, M, W, and U).
3. A feedback session follows each assessment; they will receive their E, M, W, U. Teacher, self and peer assessments are used at this point to help students identify individual 'Success' and 'Challenge'. There is both written and verbal feedback given throughout.
4. Written teacher feedback will be in purple pen, students will write in blue or black unless that are responding to corrections or feedback with which it should then be done in green pen. (Students are given time within lessons to do this)
5. At some stage in the year students will take a Drama written exam. This will test the understanding of key Drama terminology and the skill of analysing their own and others' performance. Students will be given a final level of progress for the year. This will be based on both the written exam mark and an average of the practical performances marks completed over the 3 terms. Calculation of marks may need amending due to student absence.

Homework:

Frequency: homework tasks will be rarely set and these will be as and when appropriate related to the learning objectives of each lesson.

Types of tasks: Consolidation of learning by applying knowledge and using skills to answer set tasks e.g. evaluation of practical activities and assessments. Evaluations of practical tasks e.g. evaluate a rehearsal or a final performance. Learning the spelling and key subject terminology e.g. body language, facial expressions. Research in preparation for future tasks e.g. finding appropriate props, research images for character/theme development. Practise and develop skills e.g. studying and working from the Drama Performance tick lists. Preparation and organisation of costume or props for practical tasks. Learning and rehearsals of Drama skills and assessments.

Improvement and use of KS3 Drama books.

Performance Tick Lists:

These are used as a simple tool to show the student how they are going to be assessed for that unit. They cover the key areas that need to be hit to attain the best possible marks for the individual.

How your child will be assessed at KS3

	Progress Zone 1		Progress Zone 2	Progress Zone 3	Challenge
Creating <i>Work with others and shape performances</i>	I listen to other people's suggestions. I can make up simple plays.	I listen to and make some suggestions. I can use simple techniques to explore ideas.	I work confidently in groups and am able to develop ideas and give my own suggestions. I can use drama techniques.	I lead my group and give and develop my own and others' ideas. I use a range of drama techniques with some success.	I direct rehearsals, with positive results. I can confidently use a range of drama techniques imaginatively.
Performing <i>Performance, acting and design</i>	I can perform a role on stage with a group. I am aware of how design and technical skills are used.	I act out a short performance that is different from myself using basic physical and vocal skills.	I perform and sustain a role using appropriate physical and vocal skills. My performance will be sustained throughout. I can select and use design and technical skills.	I perform and sustain characters showing thoughtful use of controlled physical and vocal skills. My role will be sustained and I will show focus. My design and technical choices are appropriate and well thought through.	I perform and sustain characters using imagination and complete control of physical and vocal skills. My role will be sustained and I will show high levels of concentration. I use design and technical skills with sensitivity.
Responding <i>Evaluate and analyse own and others' work</i>	I discuss why we did certain things in the play with prompting and can suggest improvements. I know basic theatrical language but rarely use it.	I comment on my own and other people's work suggesting ways to improve next time. I know basic theatrical language and sometimes use it.	I comment on my own and other people's work and make suggestions using theatrical language regularly. I show an understanding of different forms of theatre and can discuss their different conventions.	I discuss the way plays are made and presented, suggesting useful areas for improvement. I use a range of theatrical language and can make connections to the wider conventions, styles etc.	I am able to analyse actors and recommend improvements that will extend and enhance my own and others' performance work. I confidently use a range of theatrical language correctly. I demonstrate knowledge and understanding of the cultural, historical and social context.



Autumn 1

Darkwood Manor

Core Knowledge:

A – Characterisation is the process an actor goes through to create a character that is different from themselves.

B – Drama Conventions are used to explore a stimulus and deepen understanding of the topic. Such as; Teacher-in-role (TIR), Interview, Hot seating, Role-play

C – A structured performance has a beginning, middle and end. Climax is the highest point of tension in the performance. A Cliff-hanger or Conclusive ending can be used.

D – Vocal skills: Accent, pause, intonation.

Physical skills: body language, walk, gesture.

How it fits in:

Some students will not have studied drama before so it is important that they are inspired and enthused to learn the basics of the subject. Confidence building is key and group and social skills, to develop the individual in a new setting. While learning the beginnings of characterisation, genre and how to create a structured performance.

Creating:

Group, solo and teacher led work.
Developing ghost stories through Drama Conventions
Characterisation
Building towards a structured performance.
Costume and set design is also explored.

Performing:

Group structured performance of the night their character's spend in Darkwood Manor.
Can they sustain their originally created characters?
Does their performance build tension and 'spook' the audience?

Summary:

Students are introduced to a STIMULUS about a ghost story.

Through DRAMA CONVENTIONS the students develop their own spooky tales about Darkwood Manor.

Students are also introduced to CHARACTERISATION. They build their own original characters and begin to learn about how ACTING SKILLS.

This is all brought together in a final STRUCTURED performance.

Costume and set design is also explored.

How can I support my child in Drama, as a parent/carer? :

Support your child in researching and listening to ghost stories, discuss how one can make these more effective when telling the story too- perhaps look at local ghosts stories from York. Ask your child to perform their piece to you as best they can without others, you could ask them questions and they could respond in character.

Key Words:

Characterisation
Suspense
Tension
Conventions
Teacher in role Character profile
Script writing
Cliff-hanger
Conclusive
Facial expressions
Body language
Pitch
Tone

Assessment:

Group performance including vocal and physical skills, creating tension and suspense, cliff-hanger or conclusive ending.

Responding:

Peer and Solo evaluation of the group performances.
Using the learning ladder to develop specific feedback.
Learning to use Drama Terms and key moments to support their reflections.



Autumn 2

Pantomime

Core Knowledge:

- A – History of pantomime
- B – Based on fairy tales and a happy ending
- C – Pantomime techniques- Role-reversal and stock characters-‘Breeches part’, dame, audience participation, narration.
- D – Vocal skills: volume, pitch, accent
Physical skills: gait, walk.

How it fits in:

Building on simple performance skills from previous SOL. The nature of the topic is inspiring and enjoyable for most-given time of year when this is studied this is reinforced within the school 6th form panto and Christmas pantos around town etc. Creating/devising on pantomime links to GCSE Devising unit.

Creating:

Group, solo and teacher led practical work.
Developing understanding of Pantomime acting style.
Stock characters are created and explored.
Pantomime is devised and rehearsed in small groups.
Costume design is developed.

Performing:

Small groups performance of student created Pantomime.
Props and Costumes planned and used in performance.
Does this Pantomime meet the key characteristics of the genre?
Are the Stock Characters clear and exaggerated?

Responding:

Peer and Solo evaluation of the group performances.
Using the learning ladder to develop specific feedback.
Students learn to use Drama Terms and key moments to support their reflections.

Summary:

Students are introduced to Pantomime and understand the historical context of this style of the theatre.

Key characteristics that makes this theatre style so unique are explored.

E.g. Audience Participation

Stock characters introduced and explored. Acting skills are a continued focus.

Students then create their own Pantomime performance, bringing together all they have learnt.

How can I support my child in Drama, as a parent/carer? :

You could go and see a local pantomime live on stage or watch a pantomime on TV like the CBeebies pantomime. Help your child with props and costumes to enhance their pantomime performance. Ask them to perform their character’s part to you at home.

Key Words:

Pantomime
Role reversal
Stock characters
Dame
Breeches part
Comedy sidekick
Baddy
Hero
Princess
Prince
Audience participation
Fairy-tale
Narration
Happy ending
Volume
Pitch
Accent
Gait
Walk

Assessment:

Group performance of their own Pantomime including Stock Characters and Audience Participation.



Spring 1

Script Exploration

Core Knowledge:

- A-Reading aloud
- B-Line learning
- C-Characterisation work
- D-Following stage directions
- E-Script interpretation

How it fits in:

At GCSE and A level students are required to study a variety of scripts from different styles, genres and historical periods.

Creating:

The creation of a scripted performance, following stage directions and working as directors to lift the script from page to stage. The development and creation of characters from the written word to the real life performance.

Performing:

Performing sections of script, whether it be monologue or group work. Learning lines and lifting the work from page to stage, understanding the concepts of rehearsal and performance to a live audience.

Responding:

Peer and Solo evaluation of the group performances. Using the Learning Ladder to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

Summary:

Students will explore a script as a whole group, reading aloud and sharing the process together.

Research into playwright and historical context of play.

They will develop understanding of how a script is lifted from page to stage and the process this takes.

They will learn about key professionals involved in this process.

They will learn lines and use stage directions to influence decisions.

Performances to a live audience will take place.

How can I support my child in Drama, as a parent/carer? :

Help your child learn their lines: You could read in the other part, they could record their lines and listen back to them. You could write them out on post its and have them around the house.

Key Words:

Line Learning
Characterisation
Themes
Plot
Facial expressions
Accent
Tone
Body language
Pitch
Stage directions
Director
Costume designer
Set designer
Lighting Designer
Backstage

Assessment: Group performance of script extract, costume, set and lighting design of a key moment from the scene.



Spring 2

Soap Opera

Core Knowledge:

- A-Basics of Soap Opera
- B-Understanding of issue based storyline for episode that is set in an appropriate location.
- C-stereotypical characters who are believable and naturalistic.
- D- Cliff-hanger endings
- E-Script writing using appropriate layout, with stage directions.

Vocal skills-accent, tone

Physical Skills- Facial expression and body language

How it fits in: Continued development of range of acting styles and genres which is key to prepare for both GCSE and A level. Characterisation work, script writing and devising are all core skills needed for this subject.

Creating:

Improvisation skills developed as key scenes created in the style of Soap Opera.
Archetype characters explored and plot lines appropriate to this genre.

Performing:

Group performance of improvised and scripted Soap Opera style sequence of scenes.
Can the audience identify the archetypes in the performance?
Is the acting style and plot fitting to the Soap Opera?

Responding:

Peer and Solo evaluation of the group performances.
Using the Learning Ladder to develop specific feedback.
Students learn to use Drama Terms and key moments to support their reflections.

Summary:

Students learn about the genre of Soap Opera, including the history.

Archetypes are explored and acting style developed.

Improvisation and script writing skills developed to create a Soap Opera performance.

Music incorporated and basic understanding of how to use technical cue sheets.

How can I support my child in Drama, as a parent/carer? :

Allow your child to watch an episode of a soap (please check that this is suitable before hand). Discuss the idea of stereotypes with your child. Help your child create a theme tune. Rehearse their performance and ask them to show you their character at home. You could hot-seat them (ask them Qs in character).

Key Words:

Soap Opera
Theme tune
Stereotypes
Issue based
Naturalism
Locations
Cliff-hanger
Script
Stage directions
Accent
Tone
Facial expressions
Body language

Assessment:

Group performance of own Soap Opera Style devised piece.



Summer 1

Shakespeare

Core Knowledge:

A – Shakespeare a famous playwright whose plays were performed during a massively popular time in English theatre. Famous plays include: Romeo and Juliet, Macbeth, and Henry V

B – Theatres were in the round, were busy and noisy and the groundlings were often not that interested in the play

C – Soliloquies are one actor speaking alone, meaning you have to have stage presence

D – Vocal skills: volume, pace, emphasis

Physical skills: gait, facial expression, gesture

How it fits in:

Link to English curriculum studying 'Macbeth', allows students to focus more on the performance side and The Globe theatre. Line learning is a key technique used at GCSE.

Creating:

Group, solo and teacher led practical work.

Theatre history of the era Globe Theatre explored through practical activities.

Acting skills developed through an understanding of exploring alternative interpretations of 'The Witches' Stephen Berkoff's techniques introduced. Line learning techniques and Costume design.

Summary:

Students are introduced to the historical context of the time the play 'Macbeth' was written.

Practical activities used to explore the Globe Theatre and what they experience of the theatre was like at the time.

Macbeth is explored from an acting and directing perspective using a range of Drama techniques.

We focus on the Witches and the idea of Interpretation.

Using Stephen Berkoff technique students develop their own scenes.

Practicing effective line learning skills.

How can I support my child in Drama, as a parent/carer? :

Research with your child about The Globe theatre (take the virtual tour on the website). Discuss famous plays that you know that Shakespeare has written. Ask your child to perform their witches performance and help them think about physicality and vocal skills.

Performing:

Group performance of the students own original interpretation of the script extract from Macbeth.
Off Script performance.

Key Words:

William Shakespeare

Elizabethan Theatre

The Globe

Romeo and Juliet

Macbeth

A Midsummer Night's Dream

Theatre in the Round

Groundlings

Soliloquies

Heaven and Hell

Comedy

Tragedy

Volume

Pace

Emphasis

Gait

Facial Expression

Gesture

Assessment:

Group performance of own interpretation of the script extract from the play Macbeth off script.

Responding:

Peer and Solo evaluation of the group performances.
Using the Learning Ladder to develop specific feedback.
Students learn to use Drama Terms and key moments to support their reflections.



Summer 2

Live Theatre

Core Knowledge:

- A-The viewing of live theatre
- B-Use of 4 strand structure
- C-Use a range of key terminology.
- D-Understanding of a variety of theatrical elements.
- E-Be able to write about successes or failures in a reflective way

How it fits in:

At GCSE and A Level students must view and write about live theatre.

Creating:

This may involve research into how the piece is created and the stimuli explored as to how the piece began. If peer work the process of devising and creating will be known.

Performing:

In this sense the performing forms the basis for the live theatre reflection to be written on. Whether the live theatre be a professional production or that of peer's work. It is important for students to understand the way performance works and they must be able to pick this apart,

Summary:

The viewing of live theatre and the ability to pick out key elements.

You use the 4 strand structure for each point you make. Use a range of key terminology.

Give examples from a variety of theatrical elements.

Recognise what was effective and what was not and why.

Highlight key moments in an effective reflective way. Can highlight a range of key points for each theatrical element.

Understand use of quotes and the actors' names when writing.

How can I support my child in Drama, as a parent/carer? :

Watch a programme on TV with your child and try and evaluate the acting that you see, What worked well and why? Who was particularly good in a scene and what did they do with their voice or physicality to show this? Think about what impact this has on you as audience members.

Responding:

Reflecting upon what is seen in the live performance both verbally and written. This will be done as a group, sharing ideas and as an individual. The use of key terminology and following the structure is key. A clear understanding of audience impact is imperative.

Key Words:

Lighting
Gels
Colours
Costume
Era
Set
Proscenium Arch
Sound/Music
Props
Vocal skills
Physical Skills
Tone
Pitch
Facial expressions
Body language
Pace
Audience Impact

Assessment:

A written assessment, where students will follow a structure focusing on key terminology and reflection.