

CURRICULUM ASSESSMENT MAP – DRAMA

Curriculum Intent

Pupils' knowledge and understanding will develop in the nine key areas below as pupils follow a spiral curriculum and learning pathway that prepares them fully for the study of Drama at KS4/5 and the demands of examination specifications. The learning processes are systemic throughout KS3, KS4 and KS5.

The curriculum will enable students to:

- Apply knowledge and understanding when **Creating, Performing** and **Responding** to drama;
- Explore **Performance Texts**, understanding how they can be interpreted in performance;
- Understand **Social, Cultural, Historical and Political Contexts**, including the **Theatrical Conventions** of the period in which texts were created;
- Understand and develop the roles and responsibilities of **Performer, Designer** and **Director**;
- Develop an understanding of different **Performance Styles** and a range of **Theatrical Skills** and apply them to create **Devised** performances or **Interpretation of Texts**;
- **Work Collaboratively** to generate, develop and communicate ideas;
- Develop as creative, independent students able to make informed choices in **Process** and **Performance**;
- **Analyse** and **Evaluate** their own work and that of others, including the evaluation of professional live theatre;
- Adopt **Safe Working Practices**.

	TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
YR 7	<p>Introduction to Drama Conventions</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Drama games • Physical and Vocal work • Mime and still image • Soundscapes • Improvisation • Characterisation • Group Performance to audience • Teamwork, Kindness, Respect <p>Formative Assessment written feedback x 2</p> <p><i>BUILDING ON PREVIOUS LEARNING</i> Understanding physicality: how the body is used to create dramatic meaning.</p>	<p>Improvisation</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Devising skills • Characterisation • Dialogue • Emotions and moral decisions • Structure and sequencing • Drama conventions • Themes of family, school and relationships • Physical and Vocal performance skills • Lighting and Sound • Courage and Pride <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> • CREATING Drama: Creativity and Teamwork in rehearsal • D.I.R.T. in relation to learning checklists • Target setting <p><i>Understanding voice: how vocal skills are used to create dramatic meaning.</i></p>	<p>Murder Mystery</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Victorian England, themes, genre, SMSC • Characterisation and role play • Improvisation • Forum Theatre • Hot Seating • Thought Tracking • Still Image • Vocal/Physical Performance skills • Theatre Design: Staging, Set, Sound • Teamwork, Respect, Positivity <p>Formative Assessment written feedback x 2</p> <p><i>Fusing physicality and voice to develop characterisation within given context and scenarios. Understanding the role of the performer.</i></p>	<p>Murder Mystery</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Development of fictional storyline • Structure/Storyboard • Crimewatch reconstruction – documentary style • Vocal/physical performance skills • Use of stage space • Audience awareness • Theatre Design: Staging, Set, Sound • Teamwork, Courage <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment</p> <ul style="list-style-type: none"> • PERFORMING Drama: Structuring work and Teamwork • Creative Writing – development of the fictional scenario • D.I.R.T. in relation to learning checklists • Target setting <p><i>Development of polished performance skills and awareness of audience. Understanding the role of the performer.</i></p>	<p>Play text exploration – The Flood</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Context, themes, SMSC • Page to Stage • Realism/Expressionism • Physicality/Body prop • Stage Directions • Characterisation • Role of the Chorus • Hot Seating • Vocal/Physical skills • Theatre Design: Set, Lighting, Staging • Positivity, Teamwork, Leadership <p>Formative Assessment written feedback x 2</p> <p><i>Understanding how to move from page to stage: interpretation of script and stage directions. Understanding the role of the performer.</i></p>	<p>Play text exploration – The Railway Children</p> <p>T/L focus on:</p> <ul style="list-style-type: none"> • Context, themes, SMSC • Page to Stage • Theatre Design: Set, Staging, Lighting, Sound, Costume • Stage Directions • Characterisation • Vocal/Physical skills • Teamwork, Leadership, Courage <p>Formative Assessment written feedback x 1</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> • RESPONDING to Drama: As a performer / As a designer style questions • D.I.R.T. in relation to learning checklists • Target setting <p><i>Development of how to move from page to stage: interpretation of themes and context through staging, set, lighting, sound and costume design. Understanding the role of the designer.</i></p>

YR 8	<p>Essential Acting Skills</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Building Characterisations and dialogue for improvisation and devised theatre Vocal and physical performance skills Staging and use of stage space Staging Terminology <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> CREATING Drama: Characterisation and Teamwork in rehearsal D.I.R.T. in relation to learning checklists Target setting <p><i>BUILDING ON PREVIOUS LEARNING: Revision of improvisation skills: voice, physicality, use of stage space, characterisation.</i></p>	<p>Metamorphosis by Steven Berkoff – transformation</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Theatre of the Absurd Transformation Non-naturalism and externalisation Berkovian ‘in yer face’ style Expressive voice and physicality Storytelling, Mimage, Monologue Use of Chorus Staging, sound, lighting <p>Formative Assessment written feedback x 2</p> <p><i>Development of physical skills through non-naturalistic style. Understanding of Berkovian style techniques, non-naturalism and theatre of the absurd. Understanding the role of the performer</i></p>	<p>Melodrama / Commedia dell’arte</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Melodrama & Silent Movie genre Improvisational comedy Stock characters and scenarios Caricatures / Lazzi Exaggerated physicality and voice Narration Soundscapes Costume, props, sound <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> PERFORMING Drama: Comic stock characters, Lazzi D.I.R.T. in relation to learning checklist Target setting <p><i>Development of physical skills through an exaggerated, comic melodrama style of Commedia. Development of caricatures and the communication of attitudes. Understanding the role of the performer.</i></p>	<p>Evacuees</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Leadership & Directorial roles WW2 Blitz / Evacuees Goodnight Mr Tom SMSC - Moral decision making, loss, love, family, kindness Characterisation – developing truth Stage space, multi-purpose set, lighting and sound <p>Formative Assessment written feedback x 2</p> <p><i>Development of improvisation skills within given historical context. Interpretation of set, lighting and sound design to create dramatic meaning. Understanding the role of the performer and designer.</i></p>	<p>Displacement of People</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Leadership & Directorial roles Syrian Migrants Rabbit Proof Fence Ukraine War SMSC - Moral decision making, loss, love, family, kindness Characterisation – developing truth Stage space, multi-purpose set, lighting and sound <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> RESPONDING to Drama: As a performer / As a designer style questions Creative writing – development of fictional scenario D.I.R.T. in relation to learning checklist Target setting <p><i>Development of improvisational skills and psychological truth in characterisation, within given historical/social context. Understanding the role of the performer, director and designer.</i></p>	<p>Playwriting / Devising Theatre</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Independent working: teamwork, positivity, humility, leadership Playwriting skills: creative scenarios, truthful characters and relationships, dialogue, stage directions, locations, mood / atmosphere, conflict / tension, storytelling, plot structure Fusion of design elements Contextual issue: equality, diversity and inclusion <p>Formative Assessment written feedback x 2</p> <p><i>Understanding playwriting / devising skills through an episodic, Brechtian style. Development of contextual issues based on EDI. Understanding the role of the director and designer.</i></p>
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YR 9	<p>Play text exploration – Lord of the Flies</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Teamwork, respect, leadership SMSC - Contextual issues and themes, e.g. democracy v autonomy, abuse of power, loss of innocence Symbolism, psychological realism, ritualism Physical and vocal expressiveness Characterisation Chorus <p>Formative Assessment written feedback x 2</p> <p><i>BUILDING ON PREVIOUS LEARNING: Development of how to move from page to stage through interpretation of play text, stage directions and character. Understanding the role of the performer and director.</i></p>	<p>Play text exploration – Lord of the Flies</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Teamwork, respect, leadership SMSC - Contextual issues and themes, e.g. democracy v autonomy, abuse of power, loss of innocence Symbolism, psychological realism, ritualism Use of stage space, rhythm, Sound- diegetic, non-diegetic Proscenium arch / Theatre in the Round <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> CREATING Drama: Building Characterisation, Vocal and Physical Expressiveness, Use of Chorus D.I.R.T. in relation to learning checklist Target setting <p><i>Development of how to move from page to stage: interpretation of themes, context and characters, through symbolic staging, set, lighting, sound and costume design. Understanding the role of the performer, designer and director.</i></p>	<p>Jekyll and Hyde – an Expressionistic Approach</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Creativity and experimentation SMSC – themes of transformation, duality of human nature, civilised v primitive From page to stage Characterisation Expressionism – Artaud Realism - Stanislavsky Atmosphere, mood, dramatic climax, contrast Design: lighting, sound, props, costume <p>Formative Assessment written feedback x 2</p> <p><i>Development of characterisation through expressionistic Artaudian style physical theatre. Interpretation of themes through symbolic lighting, sound, costume and prop design. Understanding the role of the performer and designer.</i></p>	<p>Texts in Performance – from Page to Stage</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Courage, positivity and pride for performance Stanislavski - Creating truthful characterisations: Inner and Outer life, Given circumstances, Objectives, Emotion Memory Advanced vocal and physical skills Symbolic costume and props Use of stage space: blocking, levels, exits/entrances, proximity <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> PERFORMING Drama: Physical and Vocal skills for Realism and Expressionism, Communication D.I.R.T. in relation to learning checklist Target setting <p><i>Development of how to move from page to stage. Development of characterisation through realism and Stanislavski's methodology. Interpretation of themes and context through use of space, costume and prop design. Understanding the role of the performer and designer.</i></p>	<p>Texts in Performance – from Page to Stage</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Courage, positivity and pride for performance Brecht – SMSC Social / Political messages, Demonstration of Character attitudes, Direct Address, Narration, Gestus, Verfrumdungseffekt, Spass, Realism and Exaggeration, Song and Dance Realistic costume and props Use of stage space: blocking, levels, exits/entrances, proximity <p>Formative Assessment written feedback x 2</p> <p><i>Development of how to move from page to stage. Development of Brechtian episodic style and demonstration of character. Interpretation of political/social messages through use of space, costume and prop design. Understanding the role of the performer, director and designer.</i></p>	<p>Playwriting / Devising Theatre T.I.E Project</p> <p>T/L Focus on:</p> <ul style="list-style-type: none"> Independent working: teamwork, positivity, humility, leadership Devising skills: episodic, non-naturalistic style, narration / direct address, chorus / collective attitudes, communication of context, plot structure, stylised movement, dialogue, monologue Fusion of design elements <p>Formative Assessment x 1 written feedback</p> <p>Summative Assessment:</p> <ul style="list-style-type: none"> RESPONDING to Drama: As a performer / As a designer style questions Scriptwriting – structure and style D.I.R.T. in relation to learning checklist Target setting <p><i>Development of playwriting / devising skills through an episodic style and multi-rolling. Development of contextual issues based on EDI. Understanding the role of the director and designer. Understanding of production values for performance to an audience.</i></p>
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YR 10	<p>Introduction / Workshops / Writing about drama skills and performance elements – key terminology – 2 weeks</p> <p>C1 – Devising Theatre Introduction to three original stimuli / Exploration of different drama conventions and techniques – 4 weeks</p> <p>C3b – Theatre visit and written theatre evaluation – 1 week</p> <p>Formative Assessment: C1 – Devising Theatre – development of ideas to create dramatic meaning, written notes and practical work C1 – Written Portfolio Q1 draft C3b – Live theatre Analysis and Evaluation</p> <p>Summative Assessment: C1 Written Portfolio Q1</p>	<p>C1 – Devising original theatre</p> <p>C1 – T/L focus on</p> <ul style="list-style-type: none"> • Development of original ideas • Understanding of style, genre and theatrical conventions <p>Formative Assessment: C1 – Devising Theatre – development of ideas to create dramatic meaning, written notes and practical work C1 – Written Portfolio Q2 & Q3 drafts</p> <p>Summative Assessment: C1 Written Portfolio Q2 & Q3</p>	<p>C1 – Devising original theatre</p> <p>C1 – T/L focus on</p> <ul style="list-style-type: none"> • Development of Confidence, communication and characterisation • Vocal and Physical skills • Understanding of style, genre and theatrical conventions <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Performance work in rehearsal • Written Portfolio draft Q4 <p>Summative Assessment: C1 Written Portfolio Q4</p>	<p>C1 – Devising original theatre</p> <p>C1 – T/L focus on refinement of</p> <ul style="list-style-type: none"> • Communication and characterisation • Vocal and Physical control • Style, genre and theatrical conventions to communicate meaning <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Polish and refinement of rehearsal work • Written Portfolio drafts Q5 & Q6 <p>Summative assessment: C1 Devised Performance C1 Written Portfolio Q5 & Q6</p> <p>C1 Assessment = 40% of total GCSE grade</p>	<p>C3a – Set text An Inspector Calls</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Plot and structure • Characters and themes • Symbolism • 1913/1945 context • Interpretation as a performer <p>Formative Assessment:</p> <ul style="list-style-type: none"> • As a Performer practise examination questions – 4 mark, 6 mark, 12 mark 	<p>C3a – Set text An Inspector Calls</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Plot and structure • Characters and themes • Symbolism • 1913/1945 context • Interpretation as a director <p>Formative Assessment:</p> <ul style="list-style-type: none"> • As a Director practise examination questions – 9 mark
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YR 11	<p>C3a – Set text An Inspector Calls – 7 weeks</p> <p>C3a – T/L focus on</p> <ul style="list-style-type: none"> Plot and structure Characters and themes Symbolism Interpretation as a designer <p>Formative Assessment:</p> <ul style="list-style-type: none"> As a Designer practise examination questions – 14 mark <p>Summative Assessment: C3 Mock exam paper</p>	<p>C3b – Live Theatre Evaluation / Theatre visit – 7 weeks</p> <p>C3b – T/L focus on</p> <ul style="list-style-type: none"> Analysis and evaluation of performers Analysis and evaluation of lighting, set, sound and costume designers Interpretation of text, genre, style <p>Formative Assessment:</p> <ul style="list-style-type: none"> Structured notes in work pack Full analysis and evaluation of drama elements and performance Practise examination answers – 6 mark and 9 mark <p>Summative Assessment: C3b 500 Word written notes for examination</p>	<p>C2 – Text in Performance – 7 weeks</p> <p>Group play rehearsal – 5 weeks Mono / Duo rehearsal – 2 weeks</p> <p>C2 – T/L focus on</p> <ul style="list-style-type: none"> Vocal and Physical skills Communication and Characterisation Interpretation and realisation of artistic intentions <p>Formative Assessment: Performance work in rehearsal</p> <p>Summative Assessment: C2 – Performance Intentions – 400 words</p>	<p>C2 – Text in Performance – 6 weeks</p> <p>Group play polishing and refining – 4 weeks Mono / Duo polishing and refining – 2 weeks</p> <p>C2 – T/L focus on</p> <ul style="list-style-type: none"> Vocal and Physical skills Communication and Characterisation Artistic intentions / Style / Genre / Theatrical Conventions <p>Formative Assessment: Performance work in rehearsal</p> <p>Summative Assessment: C2 – Text in Performance Exam = 20% of total GCSE grade</p>	<p>C3a – Set text revision C3b – Live Theatre Evaluation</p> <p>C3a – Revision focus on</p> <ul style="list-style-type: none"> Priestley's intentions Themes, characters, symbolism 1913/1945 context Interpretation as a Performer, Director and Designer <p>C3b – Revision focus on</p> <ul style="list-style-type: none"> Analysis and Evaluation of performance and design elements Themes, characters <p>Formative Assessment:</p> <ul style="list-style-type: none"> Examination style practise answers <p>Summative Assessment: C3 Mock Paper C3 = 40% of total GCSE grade</p>	<p>*****</p>
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YR 12	<p>Introduction / Workshops / Writing about drama skills and performance elements – key terminology - 2 weeks</p> <p>C1 – Introduction to Berkoff / Applying Berkoff’s methodology to The Trial – 3 weeks.</p> <p>C3a - Theatre Visit & written Theatre Review – 2 weeks.</p> <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Work pack notes • Berkoff / The Trial notes • Written Portfolio draft Q1 <p>Summative Assessment: C1 Written Portfolio Q1</p>	<p>C1 - Devising original theatre and applying Berkoff’s methodologies – 7 weeks</p> <p>C1 – T/L focus on</p> <ul style="list-style-type: none"> • Developing ideas to communicate meaning • Making connections between dramatic theory and practice • Analysing and Evaluating own work <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Performance work in rehearsal • Written Portfolio drafts Q2-3 <p>Summative Assessment: C1 Written Portfolio Q2 & Q3</p>	<p>C1 – Devising original theatre and applying Berkoff’s methodologies – 7 weeks</p> <p>C1 – T/L focus on</p> <ul style="list-style-type: none"> • Vocal and Physical skills • Characterisation and Communication • Making connections between dramatic theory and practice • Analysing and Evaluating own work <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Performance work in rehearsal • Written Portfolio draft Q4 <p>Summative Assessment: C1 Written Portfolio Q4</p>	<p>C1 – Polishing and refining Devising theatre work.</p> <p>C1 – Completion of Written Portfolio – 3,000 words</p> <p>C1 – T/L focus on</p> <ul style="list-style-type: none"> • Vocal and Physical skills • Characterisation and Communication • Analysing and Evaluating own work <p>Formative Assessment</p> <ul style="list-style-type: none"> • Performance work in rehearsal • Written Portfolio drafts Q5 & Q6 <p>Summative assessment: C1 Devised Performance C1 Written Portfolio Q5 & Q6</p> <p>C1 Assessment = 40% of total A Level grade</p>	<p>C3c – Set Text Woyzeck, George Buchner</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Buchner’s intentions • Themes, characters, symbols • Interpretation as a director <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Work Pack notes • Extended answer practise <p>Summative Assessment: C3c Mock Paper</p>	<p>C3c – Set Text Woyzeck, Georg Buchner</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Original Performance Conditions • Theatre Practitioner Antonin Artaud • Interpretation as a director <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Work Pack notes • Extended answer practise <p>Summative Assessment: C3c Mock Paper</p>
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YR 13	<p>C3c – Set Text Woyzeck, George Buchner</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Buchner's intentions • Themes, characters, symbols • Original Performance Conditions • Theatre Practitioner Antonin Artaud <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Work Pack notes • Extended answer practise <p>Summative Assessment: C3c Mock Paper</p>	<p>C2 – Text in Performance</p> <p>Group play rehearsal – 5 weeks Mono / Duo rehearsal – 2 weeks</p> <p>C2 – T/L focus on</p> <ul style="list-style-type: none"> • Vocal and Physical skills • Communication and Characterisation • Interpretation and realisation of artistic intentions <p>Formative Assessment: Performance work in rehearsal</p> <p>Summative Assessment: C2 – Performance Intentions – 500 words</p>	<p>C2 – Text in Performance</p> <p>Group play polishing and refining – 4 weeks Mono / Duo polishing and refining – 2 weeks</p> <p>C2 – T/L focus on</p> <ul style="list-style-type: none"> • Vocal and Physical skills • Communication and Characterisation • Interpretation and realisation of artistic intentions <p>Formative Assessment: Performance work in rehearsal</p> <p>Summative Assessment: C2 – Text in Performance Exam = 20% of total A Level grade</p>	<p>C3c – Set Text Woyzeck, Georg Buchner</p> <p>C3c – Set Text Woyzeck, Georg Buchner</p> <p>C3c – T/L focus on</p> <ul style="list-style-type: none"> • Buchner's intentions • Themes, characters, symbols • Original Performance Conditions • Theatre Practitioner Antonin Artaud • Interpretation as a director <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Extended answer practise <p>Summative Assessment: C3c Mock Paper in conjunction with Newlands School combining C3a, C3b, C3c questions. C3 = 40% of total A Level grade</p>	<p>C3c – Set Text Woyzeck, Georg Buchner C3b – Set Text Accidental Death of an Anarchist, Dario Fo</p> <p>C3c – Revision focus on</p> <ul style="list-style-type: none"> • Buchner's intentions • Themes, characters, symbols • Original Performance Conditions • Antonin Artaud • Interpretation as a director <p>C3b – Revision focus on</p> <ul style="list-style-type: none"> • Fo's intentions • Themes, characters • Commedia style • Interpretation as a performer / designer <p>Formative Assessment:</p> <ul style="list-style-type: none"> • Extended answer practise <p>Summative Assessment: C3c Mock Paper in conjunction with Newlands School combining C3a, C3b, C3c questions C3 = 40% of total A Level grade</p>	<p>*****</p>
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