

## Drama

### Curriculum Principles

**By the end of their secondary education, a student of Drama at Dixons Broadgreen will:**

- Have developed an inquiring mind, an active imagination, a strong sense of personal and cultural identity and a respect for diversity in all aspects of life.
- Have the ability to critically analyse dramatic texts and live theatrical performances.
- Have embedded knowledge of a range of theatrical styles, genres and practitioners from across the globe.
- Have developed strong team work skills and be able to collaborate with others in a supportive and empathetic way.

**Our unifying 'sentence' is:** The Drama department ensured that all students explored a broad and exciting range of theatrical styles and practitioners from around the world, whilst nurturing creative talent, celebrating diversity and building future leaders with resilience and integrity.

**In order to achieve a true understanding of Drama, topics have been intelligently sequenced based on the following rationale:**

- Drama is built on social interaction and our curriculum provides opportunities to explore a diverse range of themes and issues which will empower students to assert their voice and express themselves with confidence.
- Students master performance skills, creative response to stimuli and critical analysis over time, building on existing skills and revisiting them frequently to build from novice to mastery. The basic principles of performance are taught in every KS3 scheme of learning, whilst each scheme introduces a new genre, style or practitioner to build a schema of knowledge on world theatre both past and present.
- At KS4 the students continue to master performance skills and are given more autonomy with regard to the themes and issues explored in devising original pieces of theatre, to encourage independence, creativity and self-expression. They are introduced to a broader range of theatre practitioners and incorporate techniques from these practitioners into their own devising work to consolidate theory with practice.
- At KS5 the students are introduced to a broader range of theatrical styles, practitioners and World theatre traditions to build on their powerful knowledge. The students gain an insight into the Performing Arts industry through regular workshops with outside agencies and professional actors, directors and performers. All units of work require the students to be reflective theatre practitioners.

**The Drama curriculum will address social disadvantage through:**

- Passionate teaching- We aim to ignite a lifelong passion for the Arts by providing opportunities for all students to experience live theatre both within the classroom and in a professional context through theatre trips. As teachers we nurture talent and raise aspirations, ensuring our classroom environment is a safe and supportive space where everyone feels valued and respected. Our enthusiasm for theatre is communicated in our lesson content and the style of delivery.



- Oracy skills- our curriculum has a strong focus on oral communication and it teaches our students the power of the spoken word. We develop their ability to express views with confidence and clarity, something which becomes a powerful tool as they navigate through life both socially and professionally. Our curriculum embeds strong oracy skills so that our students speak fluently and articulately in a range of real life settings beyond the Drama classroom.
- Rigorous tracking of all students will ensure that swift intervention is actioned for anyone who is performing below expected progress.

**We fully believe Drama can contribute to the personal development of students at DBA:**

- Students have many opportunities to showcase their performance work in our annual school production, our Christmas concert, our Summer concert and events such as Open evenings, International Evening and celebration evenings. These events raise self-esteem, confidence and aspirations. They also encourage students to form friendships with students in other year groups and take inspiration from their peers, as well as being good role models for others
- We offer a broad extra-curricular programme including a musical production, a Drama club and regular trips to the theatre, both local (eg the Everyman and the Playhouse) and residential trips to London's West end. These experiences broaden the cultural experience of our students.
- Our curriculum promotes a collaborative approach to creating Drama, encouraging students to work as a team in an environment based on mutual respect and empathy. Our curriculum actively embodies the core values of hard work, fairness and integrity.





<b>Year 8</b>	Week 0	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 30/08	W/C 06/09	W/C 13/09	W/C 20/09	W/C 27/09	W/C 04/10	W/C 11/10	W/C 18/10	W/C 01/11	W/C 08/11	W/C 15/11	W/C 22/11	W/C 29/11	W/C 06/12
	Term 1 Inset 1 & 2									Term 2				Data 1 Planning 1
	Orientation	Macbeth:- Freeze frame, plot exploration	Macbeth:- Exploring the text	Macbeth:- Use of asides, thought tracking	Macbeth:- Character development	Macbeth:- Satire/60 second story	Macbeth:- performance	Macbeth:- Performance, set personal targets	Musical theatre:- Juke box musicals	Musical theatre:- Matilda	Musical theatre:- West Side Story	Musical theatre:- Chair duets	Musical theatre:- Blood Brothers Eddie/Mickey	Musical theatre:- Blood Brothers Kids Game
Cycle 2		W/C 13/12	W/C 20/12	W/C 03/01	W/C 10/01	W/C 17/01	W/C 24/01	W/C 30/01	W/C 07/02	W/C 14/02	W/C 28/02	W/C 07/03	W/C 14/03	W/C 21/03
				Term 3 Inset 3 & 4							Term 4 Data 2 Planning 2			
		Musical theatre:- Performance	Personal target setting	Melodrama:- Stock gestures	Melodrama:- Victorian context	Melodrama:- Stock characters	Melodrama:- Sweeney Todd	Melodrama:- Interpreting text in performance	Melodrama:- Peer and self evaluation	Personal target setting	Physical Theatre:- Body as prop	Physical Theatre:- Ensemble	Physical Theatre:- Frantic Assembly round by through	Physical Theatre:- Unison/canon
Cycle 3		W/C 28/03	W/C 04/04	W/C 25/04	W/C 02/05	W/C 09/05	W/C 16/05	W/C 23/05	W/C 06/06	W/C 13/06	W/C 20/06	W/C 27/06	W/C 04/07	W/C 11/07
				Term 5					Term 6	Summer Exams Y7-10/12		Data 3 Planning 3		
		Physical Theatre:- Non verbal narrative	Physical Theatre:- Performance	Trestle masks:- Rituals of mask work	Trestle masks:- Gesture	Trestle masks:- Gait, posture	Trestle masks:- Performance	Trestle masks:- Evaluation	The Last Resort:- Donkey extract-accent	The Last Resort:- Seagulls extract-physicality	The Last Resort:- Old ladies extract-vocal skills	The Last Resort:- Surfers-music with mime	The Last Resort:- Performance	The Last Resort:- Evaluation

<b>Year 9</b>	<b>Week 0</b>	<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>	<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>	<b>Week 8</b>	<b>Week 9</b>	<b>Week 10</b>	<b>Week 11</b>	<b>Week 12</b>	<b>Week 13</b>
<b>Cycle 1</b>	<b>W/C 30/08</b>	<b>W/C 06/09</b>	<b>W/C 13/09</b>	<b>W/C 20/09</b>	<b>W/C 27/09</b>	<b>W/C 04/10</b>	<b>W/C 11/10</b>	<b>W/C 18/10</b>	<b>W/C 01/11</b>	<b>W/C 08/11</b>	<b>W/C 15/11</b>	<b>W/C 22/11</b>	<b>W/C 29/11</b>	<b>W/C 06/12</b>
	<b>Term 1 Inset 1 &amp; 2</b>									<b>Term 2</b>				<b>Data 1 Planning 1</b>
	<b>Orientation</b>	<b>Tools of the Actor</b> Drama games	<b>Tools of the Actor</b> Physical and vocal skills	<b>Tools of the Actor</b> Proxemics, levels, eye contact	<b>Tools of the Actor</b> Creating tension/suspense	<b>Tools of the Actor</b> Music for atmosphere	<b>Tools of the Actor</b> Performance	<b>Tools of the Actor</b> Peer and self evaluation	<b>Pantomime</b> The origins of British pantomime	<b>Pantomime</b> Exploring a panto script	<b>Pantomime</b> Role of narrator	<b>Pantomime</b> Stock panto characters	<b>Pantomime</b> Audience participation	<b>Pantomime</b> Performance
<b>Cycle 2</b>		<b>W/C 13/12</b>	<b>W/C 20/12</b>	<b>W/C 03/01</b>	<b>W/C 10/01</b>	<b>W/C 17/01</b>	<b>W/C 24/01</b>	<b>W/C 30/01</b>	<b>W/C 07/02</b>	<b>W/C 14/02</b>	<b>W/C 28/02</b>	<b>W/C 07/03</b>	<b>W/C 14/03</b>	<b>W/C 21/03</b>
				<b>Term 3 Inset 3 &amp; 4</b>							<b>Term 4 Data 2 Planning 2</b>			
		<b>Pantomime</b> Evaluation	<b>Pantomime</b> Personal target setting	<b>Stanislavski</b> Intro to naturalism	<b>Stanislavski</b> Emotion memory	<b>Stanislavski</b> Magic If	<b>Stanislavski</b> Subtext	<b>Stanislavski</b> Units and objectives	<b>Stanislavski</b> Performance	<b>Stanislavski</b> Evaluation	<b>Brecht</b> Epic Theatre	<b>Brecht</b> Verfremdungseffekt	<b>Brecht</b> Props and placards	<b>Brecht</b> Multi-role
<b>Cycle 3</b>		<b>W/C 28/03</b>	<b>W/C 04/04</b>	<b>W/C 25/04</b>	<b>W/C 02/05</b>	<b>W/C 09/05</b>	<b>W/C 16/05</b>	<b>W/C 23/05</b>	<b>W/C 06/06</b>	<b>W/C 13/06</b>	<b>W/C 20/06</b>	<b>W/C 27/06</b>	<b>W/C 04/07</b>	<b>W/C 11/07</b>
				<b>Term 5</b>					<b>Term 6</b>	<b>Summer Exams Y7-10/12</b>		<b>Data 3 Planning 3</b>		
		<b>Brecht</b> Exploring a text	<b>Brecht</b> Performance	<b>DNA</b> Use of flashback	<b>DNA</b> Mime, slow motion, narration	<b>DNA</b> Cross-cutting, hot seating	<b>DNA</b> Explore a moral dilemma	<b>DNA</b> Performance	<b>Happily Ever After</b> Devising strategies	<b>Happily Ever After</b> Visual and aural stimuli	<b>Happily Ever After</b> Creating a character	<b>Happily Ever After</b> Building a performance	<b>Happily Ever After</b> Final performance	<b>Happily Ever After</b> Evaluation

Year 10	Week 0	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 30/08	W/C 06/09	W/C 13/09	W/C 20/09	W/C 27/09	W/C 04/10	W/C 11/10	W/C 18/10	W/C 01/11	W/C 08/11	W/C 15/11	W/C 22/11	W/C 29/11	W/C 06/12
	Term 1 Inset 1 & 2									Term 2				Data 1 Planning 1
	Orientation	Stanislavski:- Imagination, subtext	Stansilavski:- Magic If, What If, Hot seating	Stanislavski Units and objectives, Emotion memory	Stanislavski Scripted monologue performance	Brecht Political context, Alienation techniques	Brecht Gestus, multi-role, Spass	Brecht Devising a T.I.E performance	Devising Mind map, hot seat, improvisation	Devising Aural stimuli, visual stimuli	Devising Frantic Assembly round by through, chair duet	Devising Frantic Assembly Lifts and balances	Devising Physical theatre, response to stimulus	Devising OCR stimuli, develop ideas
Cycle 2		W/C 13/12	W/C 20/12	W/C 03/01	W/C 10/01	W/C 17/01	W/C 24/01	W/C 30/01	W/C 07/02	W/C 14/02	W/C 28/02	W/C 07/03	W/C 14/03	W/C 21/03
				Term 3 Inset 3 & 4							Term 4 Data 2 Planning 2			
		Devising Rehearsal process	Devising refining the work, final performance	Artaud Theatre of Cruelty, attack the 5 senses	Artaud Ritualistic movement	Live Theatre Analysis of Everybody's talking About Jamie	Live Theatre Past paper questions, model responses	Live Theatre Analysis of Things I Know To Be True	Live Theatre Past paper questions	Blood Brothers Social context	Blood Brothers Characters, plot, themes	Blood Brothers Set design, technical	Blood Brothers Directing a scene	Blood Brothers Past paper model responses
Cycle 3		W/C 28/03	W/C 04/04	W/C 25/04	W/C 02/05	W/C 09/05	W/C 16/05	W/C 23/05	W/C 06/06	W/C 13/06	W/C 20/06	W/C 27/06	W/C 04/07	W/C 11/07
				Term 5					Term 6	Summer Exams Y7-10/12		Data 3 Planning 3		
		Our day Out Explore duologue, apply Stan	Our Day Out Scripted duologue, rehearse	Our Day Out Dress and technical	Our Day Out Performance and evaluation	Unit 01/02 Launch unit, explore stimuli	Unit 01/02 Select stimuli, apply research	Unit 01/02 Develop ideas practically	Unit 01/02 Revision live performance, Blood Brothers	Exams	Unit 01/02 Dress and technical	Unit 01/02 Film performances	Unit 01/02 Complete written portfolio	



Year 12 PA	Week 0	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	W/C 30/08	W/C 06/09	W/C 13/09	W/C 20/09	W/C 27/09	W/C 04/10	W/C 11/10	W/C 18/10	W/C 01/11	W/C 08/11	W/C 15/11	W/C 22/11	W/C 29/11	W/C 06/12
Cycle 1	Term 1 Inset 1 & 2									Term 2				Data 1 Planning 1
	Orientation	Intro to course Physical and vocal skills	Unit 1/2 1:Frantic assembly 2.1Stanislavski, 2.2building a Sway	Unit 1/2 1:Frantic Assembly 2.1:dramatic monologue,	Unit 1/2 1:DV8 2.1:Skills audit 2.2:Rehearsal log	Unit 1/2 1:DV8 political context 2:Exploring a script	Unit 1/2 1: TBSWY analysis 2: Rehearsal techniques	Unit 1/2 1: Othello cultural context 2: Refining performance	Unit 1/2 1:Practice paper 2019 2: Developing Sway log	Unit ½ 1: research, referencing 2: peer/self reflection	Unit 1/2 1: comparative study 2: Technical rehearsals	Unit 1/2 1: Practice paper 2020 2: rehearsal and Sway log	Unit 1/2 1: Explore pre-release material 2:performance	Unit 1/2 1:Research, create exam notes 2: viva voce
Cycle 2		W/C 13/12	W/C 20/12	W/C 03/01	W/C 10/01	W/C 17/01	W/C 24/01	W/C 30/01	W/C 07/02	W/C 14/02	W/C 28/02	W/C 07/03	W/C 14/03	W/C 21/03
				Term 3 Inset 3 & 4							Term 4 Data 2 Planning 2			
		Unit 1 Mock exam	Unit 1 Revision	Unit 4 Explore Community theatre brief	Unit 4 Political, cultural and financial context	Unit 4 Learning Aim A	Unit 4 Learning Aim B and c	Unit 4 Learning Aim B and c	Unit 4 Learning Aim B and c	Unit 4 Learning Aim B and c	Unit 4 Performance week (tbc)	Unit 3 Explore stimuli	Unit 3 Develop ideas	Unit 3 Milestone 1
Cycle 3		W/C 28/03	W/C 04/04	W/C 25/04	W/C 02/05	W/C 09/05	W/C 16/05	W/C 23/05	W/C 06/06	W/C 13/06	W/C 20/06	W/C 27/06	W/C 04/07	W/C 11/07
		Unit 3		Term 5					Term 6	Summer Exams Y7-10/12		Data 3 Planning 3		
		Unit 3 Rehearsal	Unit 3 milestone 2	Unit 3 Rehearsal	Unit 3 milestone 3	Unit 3 Technical run	Unit 3 milestone 4	Unit 3 Submission	Unit 28 Origins of Variety	Unit 28 Research	Unit 28 Workshops	Unit 28 Developing an act	Unit 28 Sway log	Unit 28 Sway log



<b>Year 13 PA</b>	Week 0	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	W/C 30/08	W/C 06/09	W/C 13/09	W/C 20/09	W/C 27/09	W/C 04/10	W/C 11/10	W/C 18/10	W/C 01/11	W/C 08/11	W/C 15/11	W/C 22/11	W/C 29/11	W/C 06/12
	Term 1 Inset 1 & 2									Term 2				Data 1 Planning 1
	Orientation	Unit 4 Rehearsal log	Unit 4 Final evaluation	Unit 28 Origins of variety, independent research	Unit 28 Venues, audience, funding	Unit 28 Clowning workshop, comedy workshop	Unit 28 Hosting workshop, Drag workshop	Unit 28 Develop solo act, Build Sway	Unit 28/6 Rehearse act, Sway update,	Unit 28/6 Rehearse, peer review	Unit 28/6 Film evidence for Sway log	Unit 28/6 Work on 2 <sup>nd</sup> act in groups	Unit 28/6 Refine 2 <sup>nd</sup> Act	Unit 28 Technical run
Cycle 2		W/C 13/12	W/C 20/12	W/C 03/01	W/C 10/01	W/C 17/01	W/C 24/01	W/C 30/01	W/C 07/02	W/C 14/02	W/C 28/02	W/C 07/03	W/C 14/03	W/C 21/03
				Term 3 Inset 3 & 4							Term 4 Data 2 Planning 2			
		Unit 28 Final performance	Unit 28 Learning Aim D	Unit 6 Rehearsal	Unit 6 Film evidence	Unit 6 Rehearsal log Sway update	Unit 6 Full Rehearsal	Unit 6 Sway log update	Unit 6 Dress and technical	Unit 6 Performance Evaluation	Unit 3/5 Devising strategies	Unit 3/5 Rehearsal Milestone 1	Unit 3/5 rehearsal	Unit 3/5 Milestone 2
Cycle 3		W/C 28/03	W/C 04/04	W/C 25/04	W/C 02/05	W/C 09/05	W/C 16/05	W/C 23/05	W/C 06/06	W/C 13/06	W/C 20/06	W/C 27/06	W/C 04/07	W/C 11/07
				Term 5					Term 6	Summer Exams Y7- 10/12		Data 3 Planning 3		
		Unit 3/5 rehearsal	Unit 3/5 Milestone 3	Unit 3/5 rehearsal	Unit 3/5 Milestone 4	Unit 3/5 Final rehearsals	Unit 3/5 performance	Unit 3/5 submission						

