

Drama Curriculum Map



Year 7

Rationale and Links to The National Curriculum

Here at Carnforth High School Drama Department, our focus is to inspire students with the confidence and creativity to understand the world, both on and off the stage, in a variety of new and engaging ways. Our Drama curriculum was influenced by the Drama and Theatre Education Alliance (DTEA), the UK Arts Council and the subject leader's own knowledge and development of drama.

From the very beginning of Year 7, students are encouraged to think of themselves as actors, learning their craft and developing key skills to help them build confidence. During our introduction to drama, we cover a variety of key skills on the backdrop of a journey heading to space and the events of creative intergalactic travel. From developing characters to making use of the stage in an interesting and engaging fashion. Moving then to historical drama, looking at the origins of theatre and how the Greeks performed before the invention of microphones and indoor lighting. Finishing the year, we focus on the tale of Sweeney Todd, the demon barber of Fleet Street, looking at the build-up of key characters choices; the impact of context and the use of key dramatic features to help convey the story.

	Term 1	Term 2	Term 3
Key Topics	<ul style="list-style-type: none">• Introduction to Drama• Using a class narrative to explore key drama skills – we follow the journey of going to space!• Developing key dramatic devices to be used on stage	<ul style="list-style-type: none">• The origins of Greek theatre• Greek theatre staging• The story of key Greek myths such as the story of Icarus and Pandora's box.• Acting with masks and how to use them	<ul style="list-style-type: none">• Understanding of Victorian context• Understanding and engaging with the story of Sweeney Todd• Developing key dramatic devices to be used on stage
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none">• Practical guidance on how to communicate as a group and work cooperatively. Also communicate ideas from a text imaginatively.• Practically use text and improvisation to create character• Learn the key areas of a stage; what stage positions and sight lines are when using a practical space.	<ul style="list-style-type: none">• The origins of Greek theatre – the links to religious celebrations and how performances were linked to the Gods.• The students will know what the following practical staging features are: use of a mask; using a theatron to present their work; working together as a chorus and the ways in which to project their voices.	<ul style="list-style-type: none">• Students will know about the story of Sweeney Todd the evil barber of Fleet Street.• Students will learn about Victorian society and provide context for the performances they create.• Students will know how to show character choices through thought tracking and a conscience alley.

	<ul style="list-style-type: none"> How to block a piece of drama and use the space effectively when being on stage. The students will know what the following practical staging features are: mirroring, split stage, cross cutting and mime. The students will know what the following vocal skills mean: pitch, pace, pause and emphasis. 	<ul style="list-style-type: none"> The students will know what the following vocal skills mean: projection, volume, pace and tone. They will learn about several Greek myths throughout the term, from the story of Icarus to Pandora's box. They will know what the following physical skills mean: exaggeration, movement, timing and body language. They will create their own myths based on their knowledge and craft an origin story for their chosen god or goddess. 	<ul style="list-style-type: none"> They will know how to highlight a key moment in a performance through slow motions and flashbacks. Students will learn about character choices and how to convey them They will evaluate the success of key dramatic techniques we have studied over the term.
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> Basic mime skills to create and sustaining a character. Activities that will develop key physical skills of movement, mime, facial expression, gesture and posture. Activities that will develop key vocal skills with volume, projection, pitch emphasis and pause. Skill using text effectively independently and as a group. Developing character improvisation skills through activities Analysing practical staging choices and use of sightlines to help communicate ideas clearly. Constructing clear narratives based on a brief linked to the story about going to space. 	<ul style="list-style-type: none"> Students will use comparison skills with how Greek and Modern theatre are similar and different They will communicate through group work and develop team building skills through creating performances linked to Greek myths Activities that will develop key vocal skills with projection, exaggeration, volume and chorus work. Activities that will develop key physical skills such as exaggerated movement, spatial awareness when using masks and exaggerated mime skills. Developing skills in storytelling through use of oracy skills and taking on roles such as a narrator. Developing characterisation using masks. 	<ul style="list-style-type: none"> How to make use of thought tracking in a piece and evaluate the effect of it for the audience. Create a conscience alley and provide insight into characters, analysing the choices made and how to show those through vocal and physical skills. Activities that will develop vocal skills such as tone, projection, emphasis and characterisation. Activities that will develop physical skills such as slow motion; physical movements for flashbacks and conscience alley. Comparing character ideas and attitudes through the moral Angel vs Devil technique on stage. Developing characterisation through context and how to convey them.
Assessment (The methods that teachers will use to assess the progress)	<ul style="list-style-type: none"> The students will complete a performance covering the whole narrative of going to space while using the skills we have covered over the term. The students will also complete a written review of the learning through questions. 	<ul style="list-style-type: none"> The students will complete a performance of a Greek myth, using masks and the layout of a Greek theatre. They will demonstrate practically the skills we have covered over the term. 	<ul style="list-style-type: none"> The students will complete a performance creating their own ending for the story of Sweeney Todd. They will demonstrate practically the skills we have covered over the term.

of all students)		<ul style="list-style-type: none"> The students will also complete a written review of the learning through questions. 	<ul style="list-style-type: none"> The students will also complete a written review of the learning through questions.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> Students will read information about the journey to space and will be given opportunities to read facts and information about the journey that they shall be making. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Pitch Pace Pause Emphasis Stage left/ right Centre Upstage Downstage Character Scene Physical Vocal Posture Gesture Role 	<ul style="list-style-type: none"> Students are given written copies of myths throughout the term to allow students the chance to be narrators. Using oracy skills with reading skills to get involved. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Theatron Orchestra Skene Myth Ancient Greece Oracle Chorus Physical Vocal Projection Tragedy Comedy Mask Prologue Amphitheatre 	<ul style="list-style-type: none"> Students will look at sources from the Victorian era and will read through short scripts when completing work on key scenes. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Thought tracking Conscience alley Reportage Vocal Physical Discipline Posture Projection Social Historical Revenge Justice Angel Devil Deception
Numeracy	<ul style="list-style-type: none"> Students will use their bodies to create geometric shapes, numbers, or represent spatial relationships on stage. Practical use of the stage will mean moving in specific directions can be used to represent spatial concepts and problem-solve within a dramatic context. 	<ul style="list-style-type: none"> Greek plays often used choral odes with rhythmic patterns and meters. During chorus work we focus on counting beats, timing entrances/exits, and synchronizing movement with speech. 	<ul style="list-style-type: none"> Students will focus on scene transition timings and timings for sound or lighting cues. Students will also use time intervals to pace dialogue or movement.
Personal Development	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all 	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all 	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all

	students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities.	students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities.	students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities.
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Drama Curriculum Map

Year 8



Rationale and Links to The National Curriculum

In Year 8 Drama, students embark on a creative journey that builds confidence, teamwork, and storytelling skills through a dynamic mix of performance styles. This year, our curriculum focuses on three exciting areas: Physical Theatre, Commedia dell'Arte, and Scripted Work. They'll begin with Physical Theatre, learning to tell stories through movement and ensemble work. Then, they'll study Commedia dell'Arte, focusing on exaggerated characters, masks, and improvisation. Finally, they'll examine a set text using stylised movement and atmosphere to create immersive storytelling. Through these units, students will build confidence, creativity, and a deeper understanding of theatrical techniques.

	Term 1	Term 2	Term 3
Key Topics	<ul style="list-style-type: none">Physical theatre – the heistExploring the methods used by the theatre group Frantic AssemblyDeveloping physical mime skills to a higher levelCreate engaging and themed physical theatre pieces conveying ideas.	<ul style="list-style-type: none">Commedia dell'ArteUnderstanding stock characters and how they were usedFocusing on key character types and how they created comedyUnderstanding and exploring cross talk, grummelot and lazzis.	<ul style="list-style-type: none">Scripted set textGenerate original ideasDemonstrate the practical skills of both acting and designUtilise, in context, the terminology used to develop a theatrical performanceReflect upon and evaluate their own work and the work of others.
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none">The definitions of the following physical skills and how to use them to create interesting dramatic experiences: gesture, facial expression, posture, physical discipline, when to use neutral facial expressions, exaggeration, how to play with pace, control, timing and cooperationHow to create non-naturalistic drama using a variety of physical skills.The students will understand what body propping is and how to use it successfully in a piece of drama.	<ul style="list-style-type: none">Understanding of the historical context – its role as the earliest form of professional theatreKnowledge of fixed character such as Pantalone, Colombina, Il Capitano and Zanni – understanding of their traits, status, relationships, and physicality.Improvisation Techniques with learning how actors used structured scenarios with improvised dialogue, cross talk and action.	<ul style="list-style-type: none">Understand the historical context of the time – linked with the set textStudents will explore and learn about movement, gesture, and ensemble work and how they are used to tell stories without relying heavily on spoken dialogue.They will study how the set text uses narration, characterisation, and dramatic tension to build a compelling story.Students will examine how symbolic props, costumes, and movement convey deeper

	<ul style="list-style-type: none"> • The students will understand what mime is and how to use it successfully in a piece of drama. • The students will understand what a line story and how to use it successfully in a piece of drama. • The students will understand how to use pace (quick and slow, contrasting) successfully in a piece of drama. • The students will understand what an ensemble is and how to use it successfully in a piece of drama. 	<ul style="list-style-type: none"> • Understanding of Lazzi and students will learn how rehearsed comic bits or gags were used to entertain and engage the audience. • Students will understand timing, physical comedy, and audience interaction. • Students will focus on physical comedy through stylized movement and exaggerated gestures specific to each character. Students will know how to use body language to communicate status, emotion, and intention. • Students will make use of grummelots to communicate ideas and explore how language barriers were explored through comedy. 	<p>meanings and themes, such as fear, isolation, and heroism.</p> <ul style="list-style-type: none"> • They will understand the importance of teamwork and synchronisation in creating cohesive and impactful physical theatre. • Students will work with scripts for the first time and will learn how to approach a script as an actor and how to communicate lines using key skills. • Students will revisit key vocal skills from previous lessons such as pace, pause, pitch and projection to further develop their performances.
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> • Create pieces by using their bodies as primary storytelling tools, developing precision, control, and expressiveness in movement. • Devise original material using physical improvisation, exploring abstract and symbolic ways to represent ideas and themes. • Rehearse and practice how to convey emotion, narrative, and character without relying on spoken language, using gesture, posture, and spatial relationships. • Evaluate and practically explore how to make use space effectively, including levels, proximity, and stage pictures to enhance meaning. • Practically explore methods such as mime, tableau, lifts, and transitions to construct narrative and atmosphere physically. • Rehearse and build stamina, flexibility, and focus through warm-ups, physical training, 	<ul style="list-style-type: none"> • Rehearse and refine vocal projection, articulation, and stylised movement to suit the heightened, non-naturalistic style of Commedia. • Rehearse and refine so that students develop confidence and adaptability by engaging directly with the audience, and adjusting performance based on audience response. • Teamwork skills explored as students work closely in groups, learning to support each other's performances, build scenes collectively, and maintain group focus and energy. • Critical analysis and reflection of the practical precise timing and rhythm to deliver rehearsed comic routines (<i>lazzi</i>) effectively for maximum audience impact. • Improvisation through working on create spontaneous dialogue and action within a structured scenario, responding creatively to fellow performers and audience. • Characterisation skills are developed by building characters using exaggerated 	<ul style="list-style-type: none"> • Students learn to critically evaluate how physical theatre elements—such as movement, gesture, and ensemble work—are used to convey meaning. • Analysis skills explored through looking at how the set text blends physical theatre with storytelling, and how style influences audience response. • Evaluation and examination of how actors use body, voice, and space to create character and atmosphere, especially in non-naturalistic forms. • Reflection on how staging, blocking, and creative decisions shape the audience's understanding of the story and themes. • Practically interpret how a script or concept is transformed into live theatre, considering adaptation and artistic intention. • Rehearse and build skills in giving and receiving feedback, working as an ensemble, and refining performance through rehearsal and reflection.

	and rehearsal routines essential for demanding physical performance.	posture, gestures, and movement styles unique to each stock character.	
Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> Students will work in groups and create an ensemble performance around the theme of a heist. The students will create a piece using music and physical theatre techniques and perform a final piece. 	<ul style="list-style-type: none"> Students will work in groups and create a Commedia del Arte inspired performance. Students will use key stock characters and will be given a title for their performances including key features from Commedia del Arte. 	<ul style="list-style-type: none"> Students will be given a section of text in groups that they will perform. Students will adapt the text by incorporating ensemble movement, physical sequences, soundscapes and lighting effects using torches to bring their section of text to life.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> Students will be given information to read and work with in lesson. Students will read stimulus material to help craft and create their performances. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Physical Discipline Neutral Mime Control Movement Posture Gesture Facial Exaggeration Timing Ensemble Improvisation Choreography Body language Expression 	<ul style="list-style-type: none"> Students will be given short scripts for key scenes including key stock characters that they will study, read and work with to create a character. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Comedy Lazzi Cross talk Grummelot Stock characters Mask Improvisation Slapstick Pantalone Zanni Il Capitano Columbina Scenario Exaggeration Satire Dialogue 	<ul style="list-style-type: none"> Students will use short scripts from the play the set text reading and bringing to life the events of the play. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Echo Unison Repetition Gesture Direct address Slow motion Freeze frame Tableaux Soundscape Context Script Tension Gesture Multi-rolling Stylised movement Narration
Numeracy	<ul style="list-style-type: none"> Students will count beats in movement or choreography 	<ul style="list-style-type: none"> Commedia dell'arte thrives on structure beneath the chaos—making numeracy a hidden backbone of the art form. 	<ul style="list-style-type: none"> Students will use their time management skills through estimating scene durations;

	<ul style="list-style-type: none"> Recognizing and creating patterns in ensemble work or choreography 	<ul style="list-style-type: none"> Students will complete improvisation games involving chance and unpredictability Students will evaluate outcomes of character choices in unscripted scenarios 	<ul style="list-style-type: none"> calculating total run time of the play or performance. Students will calculate word counts or line counts for actors; adjusting script length to meet time constraints.
Personal Development	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities.

Drama Curriculum Map



Year 9

Rationale and Links to The National Curriculum

Year 9 Drama offers students a rich and varied experience that encourages creativity, collaboration, and critical thinking. This year, our curriculum explores the art of Devising, the expressive style of Melodrama, and the imaginative world of Design and Theatre. Through devising, students learn to create original performances from scratch, developing their own ideas and voices. Melodrama allows for bold characterisation and exaggerated emotion, while design work introduces students to the visual and technical elements that bring theatre to life. Together, these units help students become well-rounded theatre-makers with a strong sense of purpose and style.

	Term 1	Term 2	Term 3
Key Topics	<ul style="list-style-type: none">• Devising and Brecht• Learning about key Brechtian methods and how they are used• Craft ideas from a stimulus material• Present ideas through a full performance	<ul style="list-style-type: none">• Melodrama• Learning about context of Victorian Melodrama and the origins of the theatre• Rehearsal and scripted work• Convey key stock characters through performance.	<ul style="list-style-type: none">• Design and Theatre• Students will study a set text looking at the practical components of acting; set design; lighting design; puppetry design and costume design• How to develop and communicate ideas from a set text
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none">• A basic understanding of the fundamentals of theatre through the eyes of the practitioner – specifically focusing on the techniques of Bertolt Brecht• Students will understand the intent behind Brechtian drama—to provoke thought, encourage social change, and challenge passive consumption of theatre—shaping how they devise and present their work.• To successfully identify the techniques used to form a critical opinion on how effective they are.	<ul style="list-style-type: none">• Students will have a knowledge of the historical context of melodrama and how they reflected certain elements of society, whether it be moral or class related.• The students will know the 6 key character types for Melodrama.• Students will focus on key characters, developing their characteristics and make decisions for their characters using the script to aid this.• The students will know how to create a Melodrama using script work and key ingredients for a Melodrama performance.	<ul style="list-style-type: none">• Knowledge of the historical, cultural, and social context of the text, which informs all design and performance choices.• Understanding of characters’ motivations, relationships, and development, which influences acting choices and costume design.• Understanding how design elements (like puppetry or lighting) can symbolize deeper meanings or support the narrative.• Gain knowledge of specialist vocabulary related to backstage roles such as lighting terminology such as gobo, gel and rigging.

	<ul style="list-style-type: none"> • How these stylistic qualities are translated and interpreted through performance • A developed theoretical and practical understanding of drama • Practice and explore techniques used within performance development • Understand how to use a stimulus material and explore how to use them to create a final performance. • Perform a final piece influenced by Brechtian methods and demonstrating a clear message to the audience. 	<ul style="list-style-type: none"> • The students will know the key approaches with mime and physical comedy. • Students will understand how to exaggerate their acting style through their vocal skills and their physical skills e.g. gestures and asides. • Students will understand how and when to use props within a performance. 	<ul style="list-style-type: none"> • Students will learn and explore how design choices support the storytelling for example how costume reflects the character, era or status of a character. • With set design students will understand the role and responsibilities. They will understand the difference between types of • Ability to make informed, imaginative decisions about how to bring the text to life through performance and design, while staying true to its core meaning.
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> • Practically explore Brechtian techniques such as direct address, placards, narration, and breaking the fourth wall—to encourage critical reflection. • Analyse and practically explore a non-naturalistic performance style and understand the key features needed. • Critical reflection of how the audience is an active thinker and evaluate how to create audience engagement. • Evaluation skills of performance, being self-reflective and how to communicate ideas critically. • Exploring and practicing multi-rolling methods switching characters quickly and using minimal props and costume, focusing on gesture, voice, and physicality to distinguish roles and communicate meaning. • Developing collaborative group skills and working in groups to groups to create original material, using improvisation, research, and discussion to shape scenes that reflect Brechtian principles. 	<ul style="list-style-type: none"> • Students learn to use body language and gestures in an amplified way to convey clear emotions and intentions, a hallmark of melodramatic performance. • Evaluation and development of vocal skills as Melodrama requires strong vocal skills to deliver lines with dramatic emphasis, often to large audiences without microphones. • Students develop the ability to portray stereotypical characters (e.g. hero, villain, damsel) with distinct traits, often using stock characters and archetypes. • Analysis of the script to focus on key stage directions and information as students practice timing emotional beats for maximum dramatic effect, including pauses, reactions, and climactic moments that heighten tension and audience engagement. • Evaluation of performances from a self-evaluation and peer evaluation through verbal comments after performances and using a clear criterion to help with performances. • Developing understanding of context through the rehearsal process. 	<ul style="list-style-type: none"> • Interpretive decision-making to create justified creative choices based on the text, whether it character or design based. • Analytical thinking skills through evaluation of how different elements (e.g. lighting, costume, acting) contribute to meaning, atmosphere, and audience impact. • Design realisation skills through translate ideas into practical design solutions, including sketches. • Applying acting techniques (e.g. voice, movement, timing) to bring characters and scenes to life in line with the director's or performer's vision. • Collaboration and role awareness by recognising the interdependence of roles in theatre (e.g. actor, designer, director) and how they work together to create a cohesive production. • Understanding of theatre conventions applying specific theatrical styles, forms, and conventions (e.g. naturalism, symbolism, puppetry techniques) appropriately and effectively.

Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> Students will be given stimulus materials that they will then use to create a piece of drama from this stimulus material. The students then perform the work and evaluate the success of their performance. 	<ul style="list-style-type: none"> Students will be given a script to learn over several weeks. They will then use key props to perform the selected script, with sound effects included and being script free for the final performance. They will then complete a short quiz on the key features of melodrama and the historical context of the drama form. 	<ul style="list-style-type: none"> Students will complete a performance using design skills, using a script from the set text we have been studying Students will complete a portfolio of design features that will show their choices for the performance. This shall be assessed adding to the performance.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> Students will engage with a stimulus material and will read key material to help develop their final performances. Evaluation of the performances through a written evaluation of what they demonstrated on stage. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Gestus Verfremdungseffekt Narration Multi-rolling Politics Collaboration Confidence Communication Creativity Stimulus Structure Exploration Freeze-frame Vocal Physical 	<ul style="list-style-type: none"> Students will have scripts to learn off by heart for their final performance pieces. They will study, rehearse and focus on a key piece that they will present. Students will complete a short quiz on the key features of melodrama. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Exaggeration Stock characters Spectacle Music Morality Tableaux Suspense Rescue Hero Villain Damsel Fool Henchman Asides Gesture 	<ul style="list-style-type: none"> Students will be given scripts from the set text and will explore key scenes. They will read, study and perform the scripts in lessons and for their summative assessment. <p>Key vocabulary:</p> <ol style="list-style-type: none"> Set Lighting Costume Props Sound Mood Symbolism Colour Space Style Proxemics Positions Staging Vocal Physical
Numeracy	<ul style="list-style-type: none"> Students will use key skills to organize scenes in logical or chronological order Tracking character appearances across scenes 	<ul style="list-style-type: none"> Students will use timing cues for entrances, exits, and transitions Adjusting script length to meet time constraints 	<ul style="list-style-type: none"> Students will measuring stage dimensions for blocking and movement Calculating total run time of the play or performance

Personal Development	<ul style="list-style-type: none"> • Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Students will be actively encouraged to join the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in the school show – open to all students providing opportunities for on stage and off-stage roles within the performance. Working with the Music and PE Dance department, students will be presented with several opportunities.
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Drama Curriculum Map



Year 10

Rationale and Links to The National Curriculum

Year 10 marks the exciting start of the GCSE Drama course, where students begin to develop their skills as performers, theatre-makers, and critical thinkers. Following the AQA specification, students explore a wide range of theatrical techniques and styles through three key components. Throughout the year, students develop essential performance and analytical skills through a combination of practical and written work. A major focus is on Devising Theatre, where students collaborate to create original performances inspired by a chosen stimulus, while also documenting their creative process in a written portfolio. Alongside this, students begin preparing for the written exam by studying *Blood Brothers* by Willy Russell—a powerful and emotionally charged play that explores themes of class, fate, and identity. Through practical exploration and text analysis, students gain a deeper understanding of character, context, and staging, laying the groundwork for both performance and exam success.

	Autumn 1 – Half term 1	Autumn 2 – Half term 2	Spring 1 – Half term 3
Key Topics	<ul style="list-style-type: none">• Introduction to GCSE Drama• Component 1 skills• Begin the set text – <i>Blood Brother</i> by Willy Russell	<ul style="list-style-type: none">• Component 1• <i>Blood Brothers</i> by Willy Russell• Exploration of non-naturalism and key scenes.• Theory work on Component 1	<ul style="list-style-type: none">• Begin Component 2• Introduction to stimulus material• Practitioners• Development of performance pieces.• Theory work on Component 1
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none">• Students learn about the key roles in professional theatre, such as director, performer, designer (lighting, sound, set, costume, puppets), and stage manager, and how each contributes to a production.• Students understand different types of performance spaces (e.g. proscenium arch, thrust, in-the-round, site-specific) and how they affect staging and audience experience.• Gain an understanding of technical and performance-related vocabulary, including terms like proxemics, levels, inflection, and stylised movement.	<ul style="list-style-type: none">• Developing characters through voice, movement, gesture, and interaction, especially across different ages and social backgrounds.• Using tone, pitch, pace, posture, and gesture to convey emotion, status, and relationships.• Understanding and interpreting the script to make informed performance choices that reflect the playwright's intentions.• Planning and executing movement and positioning on stage to support narrative clarity and audience engagement.	<ul style="list-style-type: none">• Analysing and exploring key stimulus material and looking at wider connotations associated with the stimulus material• Developing ideas from stimulus material and constructing a narrative for the performance piece to be performed.• They learn how to work as an ensemble, sharing ideas, negotiating roles, and building a performance collaboratively.• Students learn how to use techniques such as freeze frames, thought-tracking, narration, cross-cutting, and monologue to shape devised work.

	<ul style="list-style-type: none"> • Begin understanding how to respond to live theatre and evaluation of key acting skills. • How to structure a live theatre review of a performance – understanding how to respond to the acting and design responses. • They explore the context in which Blood Brothers by Willy Russell was written and performed, understanding how these factors influence meaning and staging. • Understand the key characters, motivations, themes and practical elements for Blood Brothers • Exploring and understanding how monologues, duologues and wider scripted work is used within Blood Brothers and exploring them through practical lessons • Through Blood Brothers, students learn how drama can reflect, challenge, or comment on societal issues, and how these themes are embedded in performance choices. 	<ul style="list-style-type: none"> • Applying techniques such as narration, direct address, freeze frames, and dramatic irony to enhance storytelling. • Demonstrating how social, historical, and cultural contexts (e.g. class divide, 1960s–1980s Liverpool) influence character and theme. • Exploring how costume, set, lighting, and sound can support character, mood, and atmosphere in performance. • Identifying and expressing key themes such as fate, class, superstition, and identity through performance choices. • Working collaboratively to build relationships and dynamics between characters on stage. • Reflecting on rehearsal and performance to improve clarity, impact, and effectiveness. 	<ul style="list-style-type: none"> • Students will learn about key practitioners' methods and what they developed in their practice. • Students will then use the practitioner methods within their own work linked with the stimulus material they have previously developed. • They gain knowledge of how to build characters from scratch using physical and vocal skills, backstory, motivation, and relationships. • Students understand different theatrical styles (e.g. naturalism, physical theatre, abstract, comedy) and how to apply them in devised work. • They begin the written side of the creative process, focusing on a clear and cohesive plan of their creative proves and the initial ideas that they are engaging with.
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> • Students learn how to analyse a script and make informed decisions about how to stage scenes, develop characters, and communicate meaning to an audience. • They develop the ability to critically assess live or recorded performances, considering the effectiveness of acting, design, and direction. • Students use subject-specific vocabulary to describe and justify performance and design choices in both written and practical work. • Analyse and explore how theatre-makers use performance elements to convey themes, emotions, and messages, and how these choices affect audience interpretation. • Students learn to think like directors and designers, considering how to use space, 	<ul style="list-style-type: none"> • Students learn to analyse dialogue, stage directions, and character relationships to make informed performance choices. • They develop the ability to assess how vocal and physical techniques, staging, and design elements affect audience understanding. • Revising and revisiting subject-specific vocabulary to describe and justify performance and design decisions in both practical and written work. • Compare and contrast how scenes and characters can be interpreted in different ways, and how to justify their chosen approach. • Evaluate how the narrator functions as a dramatic device to guide the audience, comment on events, and reinforce themes. 	<ul style="list-style-type: none"> • Explore and respond creatively to a stimulus, brainstorm collaboratively, and shape initial ideas into a coherent concept. • Analysis with social, political, or cultural topics through theatre, considering how to present these responsibly and creatively. • Explain and justify their performance and design decisions based on theme, audience, and intention. • Reflect critically on both the initial creative process and identifying strengths and areas for development. • Explore how to manage multiple responsibilities—such as performer, director, and designer—within a collaborative devising process.

	<p>lighting, sound, costume, and set to support storytelling.</p> <ul style="list-style-type: none"> • They develop reflective skills by evaluating their own and others' work, identifying strengths and areas for improvement in rehearsal and performance. • They engage in group work to overcome creative and logistical challenges in rehearsal and performance, building teamwork and resilience. • Students integrate their understanding of different theatrical roles—performer, director, designer—to make holistic and coherent creative decisions. • Students learn to explain and justify their performance and design decisions using evidence from the text and context. • Students learn to use peer and teacher feedback constructively to refine their work, demonstrating reflective and iterative thinking. 	<ul style="list-style-type: none"> • They build teamwork skills by working with others to overcome creative and practical challenges in rehearsal and performance. • They develop reflective skills by evaluating their own and others' work, identifying areas for improvement and refinement. • Students analyse how techniques like narration, direct address, and stylised movement are used to break realism and engage the audience. • Students reflect on how rehearsal processes help refine characterisation, staging, and thematic clarity, linking practical work to artistic goals. 	<ul style="list-style-type: none"> • Explore how to manage multiple responsibilities—such as performer, director, and designer—within a collaborative devising process. • Begin to refine their ability to shape raw ideas into a clear and effective dramatic structure, deciding what to include, cut, or rearrange. • Develop how audience expectations, reactions, and engagement influence performance choices and the overall impact of the piece. • Develop how to use abstract ideas, objects, and movement to represent deeper meanings and themes in performance. • Students learn to use peer and teacher feedback constructively to refine their work, demonstrating reflective and iterative thinking.
Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> • Written assessment – students will complete Section A and Section B responses • Performance assessment – students will be given extracts from Blood Brothers Act 1 to complete a performance. Students will choose to be an actor or a designer. 	<ul style="list-style-type: none"> • Written assessment – students will complete Section A and Section B responses • Performance assessment - students will be given extracts from Blood Brothers Act 2 to complete a performance. Students will choose to be an actor or a designer. 	<ul style="list-style-type: none"> • Written assessment – Coursework completion of essay 1 and practice questions. • Performance assessment – performance of key scenes from devising piece.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> • Students will be given extracts from the set text Blood Brothers to read • Students will begin written work and engage with the structuring of responses to the Component 1 exam element. 	<ul style="list-style-type: none"> • Students will be given extracts from the set text Blood Brothers to read • Students will begin written work and engage with the structuring of responses to the Component 1 exam element. 	<ul style="list-style-type: none"> • Research and reading into key themes for the devising piece • Research and reading into key practitioners to use within their performances.

	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Stage configuration 2. Theatre 3. Characterisation 4. Blocking 5. Proxemics 6. Designer 7. Actor 8. Genre 9. Interpretation 10. Duologue 11. Monologue 12. Mood 13. Atmosphere 14. Given Circumstances 15. Audience 	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Context 2. Character 3. Theme 4. Social class 5. Fate 6. Destiny 7. Proxemics 8. Gesture 9. Tone 10. Facial Expressions 11. Staging 12. Foreshadowing 13. Juxtaposition 14. Climax 15. Tragedy 	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Devising 2. Practitioner 3. Stimulus 4. Characterisation 5. Improvisation 6. Narration 7. Thought tracking 8. Crosscutting 9. Non-naturalistic 10. Devising log 11. Theme 12. Audience 13. Blocking 14. Ensemble 15. Symbolism
Numeracy	<ul style="list-style-type: none"> • They use logical sequencing to structure scenes, rehearsal schedules, and technical cues (e.g. lighting and sound plots). • Students interpret or create stage plans, lighting grids, and cue sheets, which require understanding of coordinates and spatial mapping. 	<ul style="list-style-type: none"> • Students will develop focus on spacial awareness and blocking of key scenes within a variety of stage configurations • Students will break down scripts to their lines, scenes and character appearances for rehearsal planning and coordinate. 	<ul style="list-style-type: none"> • Students will use sequencing and ordering skills when constructing their performances. • Students will use estimation skills from the beginning to the end of their work on their performances.
Personal Development	<ul style="list-style-type: none"> • Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities.

	Spring 2 – Half term 4	Summer 1 – Half term 5	Summer 2 – Half term 6
Key Topics	<ul style="list-style-type: none"> Component 1 – Mock exam preparation Component 2 – Essays 1 & performance blocked 	<ul style="list-style-type: none"> Component 2 – Devising and communicating meaning 	<ul style="list-style-type: none"> Component 2 – evaluation and analysis Component 1 – Practice Live Theatre Component
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none"> Understanding, analysing and exploring through practical work the key features of influential theatre practitioners such as Stanislavski (naturalism), Brecht (epic theatre), and Frantic Assembly (physical theatre). Applying practitioner-specific methods for building character, such as Stanislavski's "given circumstances" or Brecht's "gestus." Gaining knowledge of devices like direct address, multi-rolling, placards, physical storytelling, and symbolic movement. Understanding how to use lighting, sound, costume, and set design in line with a practitioner's style to support meaning and mood. Learning how to embed social, political, or emotional themes into a devised piece Understanding the importance of ensemble work and collective decision-making, particularly in physical theatre or devising influenced by companies like Frantic Assembly. Develop the ability to experiment with form and style while maintaining coherence and clarity in storytelling. Learn to combine techniques from different practitioners to create a unique performance style that supports their devised concept. 	<ul style="list-style-type: none"> Students will understand and convey their dramatic intentions showing their knowledge of voice, movement, staging and interaction contribute to successful characterisation and storytelling. Understanding and applying key vocabulary (e.g. proxemics, tone, gesture, structure, atmosphere) to describe and analyse performance choices. Understanding and conveying to the audience the specific techniques from key practitioners and evaluate the success of these within the devised pieces. Understanding how the organisation of scenes, pacing, and transitions affect clarity and dramatic impact. Learning about key rehearsal techniques and applying them in a practical sense to help them to develop their performances. Using practitioners' methods (of their choice) within a performance to enhance their performance and the overall meaning being conveyed. Reflecting on the rehearsal process and how they feel it is going. Looking at strengths and weaknesses and how to address them. Focusing on driving the narrative and how to visually convey the message of their performance. Rehearsing and using dramaturgical thinking by shaping and structuring their material 	<ul style="list-style-type: none"> Students will revisit and revise key topics from throughout the year. Students will revisit written exam topics through Section B on Blood Brothers. Applying knowledge of strengths and areas for improvement to assess the effectiveness of the final performance and the creative journey. Students will learn how to review a piece of theatre and what skills are needed to review a piece of theatre performed by others. Students will learn how to review a piece of theatre that they have performed. Students will understand how actors make use of key vocal and physical skills to communicate a successful performance. Students will look at key design choices assessing the staging, interpretation and dramatic impact of a performance. Students will continue to explore their work on Section A of the written exam through making informed judgements about the design choices made and recognising the role of lighting, sound, set and costume. Students will recognise and use key conventions of genre and style choices linked with practitioners.

	<ul style="list-style-type: none"> • Reflect on how successfully their use of practitioner methods communicates theme, character, and intention to the audience. • Revision and focus on key Component 1 Section A skills such as the stage configuration; stage positions; jobs roles and responsibilities and Section B Blood Brothers set text. 	with a thematic coherence and consideration of key elements such as tension and narrative.	
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> • Analysis and description of how to record their creative process and evaluate the effectiveness of their work through reflective writing. • Rehearsal and refinement through key practical methods such as improvisation, hot-seating, and scripting to refine their devised piece. • Critical analysis of how to shape performance choices to engage and affect the audience, considering staging, tone, and message. • Incorporate lighting, sound, costume, and set design to support their devised performance. • Designing and constructing a coherent storyline, including beginning, development, climax, and resolution, often using non-linear or episodic structures. • Changing and adapting raw ideas into a clear and effective dramatic structure, deciding what to include, cut, or rearrange. • Explore different strategies for audience expectations, reactions, and engagement influence performance choices and the overall impact of the piece. 	<ul style="list-style-type: none"> • Evaluating how group dynamics, shared decision-making, and ensemble techniques contributed to the success of the piece. • Application of key vocabulary to describe and analyse the creative choices and performance outcomes. • Explanation and exploration of why certain performance, design, or structural choices were made and how they support the intended message. • Description of key details within written work focusing on attention to detail and discussion of key skills to back up ideas. • Designing and constructing ideas for visual components and design features needed in rehearsals and performances. • Critical thinking skills through analysing key themes and stimulus material features to drive home key messages shown within the pieces created. • Using evidence within written work to construct further ideas; analyse choices made and understand how to approach tasks in a clear order. 	<ul style="list-style-type: none"> • Evaluation of how effectively their performance engaged the audience and communicated key themes or emotions. • Evaluate how their original concept evolved during the devising process and whether the final piece met their creative goals. • Evaluate key acting within practical lessons through focusing on key vocal and physical skills • Research context on the live performance that they shall be reviewing to have prior knowledge and expectations of the piece being covered. • Analyse the use of key devices and the overall impact this created • Exploration practically and through theory lessons of the overall message of their performances and exploring the success of this. • Critical analysis of key practical physical skills and key vocal skills. • Application of key vocabulary through evaluation of performances both through section C of the written exam and the final performance for their coursework component.

Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> • Written assessment – written paper of Section A and B Blood Brothers in Mock Exam week. • Performance assessment – performance linked to stimulus material. 	<ul style="list-style-type: none"> • Written assessment – Completion of Devising essays. • Performance assessment – Completion of Devising performance and recording. 	<ul style="list-style-type: none"> • Written assessment – Complete a theatre review of a piece of drama watched. • Students will have key areas of coursework completed to go with this.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> • Students will be encouraged to read widely around the topic of their chosen stimulus and devising methods through this. • Students will read key practitioners work and use this when completing their coursework component. <p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Comedy 2. Tragedy 3. Melodrama 4. Naturalism 5. Epic Theatre 6. Documentary theatre 7. Physical theatre 8. Brecht 9. Berkoff 10. Stanislavski 11. Frantic Assembly 12. Narrative 13. Rehearsal 14. Linear 15. Non-linear 	<ul style="list-style-type: none"> • Students will be encouraged to read widely around the topic of their chosen stimulus and devising methods through this. • Students will complete written diaries of rehearsals and what they completed within the work, using key vocabulary and further reading opportunities. <p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Improvisation 2. Blocking 3. Cue 4. Ensemble 5. Stimulus 6. Structure 7. Transitions 8. Repetition 9. Refinement 10. Collaboration 11. Dynamics 12. Tension 13. Interpretation 14. Feedback 15. Collaboration 	<ul style="list-style-type: none"> • Students will read through modelled example essays within written work. • Students will read through scripted pieces and broader stories surrounded the plays being covered. <p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Interpretation 2. Characterisation 3. Structure 4. Tension 5. Atmosphere 6. Pacing 7. Blocking 8. Gesture 9. Vocal delivery 10. Audience response 11. Collaboration 12. Creativity 13. Improvisation 14. Feedback 15. Refinement
Numeracy	<ul style="list-style-type: none"> • Timings of exam-based questions within the mock exam – using skills focused on in lesson time to help generate responses in the time provided. 	<ul style="list-style-type: none"> • The organisation of scenes, pacing, and transitions affect clarity and dramatic impact. • Time management will be a key skill the students develop through devising with 	<ul style="list-style-type: none"> • Timing for the review question – making use of the time effectively to ensure the work is completed within the time frames provided.

		consideration of managing deadlines for practical and written.	<ul style="list-style-type: none"> Comparing critical ratings or review scores across different productions; considering the response of audiences carefully.
Personal Development	<ul style="list-style-type: none"> Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> Students will be actively encouraged to join or lead within the Drama club which will run after school on a chosen day for an hour Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities.

Drama Curriculum Map



Year 11

Rationale and Links to The National Curriculum

In Year 11, GCSE Drama students refine their skills and deepen their understanding of theatre as they prepare for the final stages of the course. This year focuses on two key components: the written exam and a live performance assessment for an external examiner. The live performance gives students the opportunity to showcase their acting or design talents in a polished, scripted piece, demonstrating everything they have learned about character, staging, and theatrical style. Alongside this, students also attend a professional live theatre performance, which they analyse and evaluate in a written review—an essential part of their exam preparation. Through this combination of practical and analytical work, students develop as confident performers and thoughtful critics, ready to engage with theatre both on stage and on paper.

	Half Term 1	Half Term 2	Half Term 3
Key Topics	<ul style="list-style-type: none">• Component 1 – Section A and B revision• Component 3 – Introduction to the scripts• Script work and character development	<ul style="list-style-type: none">• Component 1 – Written exam skills - Live Theatre Review• Component 3 – Texts in practice - Rehearsal and development of characterisation	<ul style="list-style-type: none">• Component 1 – Written exam skills - revision and focus of all key areas• Component 3 – Texts in practice – component exam to be completed.
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none">• Interpreting and applying the playwright's instructions for movement, positioning, and interaction on stage.• Knowing the social, historical, and cultural context of the play to inform performance choices.• Understanding the central ideas of the script and how to communicate them effectively to the audience.• Students will cover and explore the impact of audience intent – how to convey the appropriate tone, atmosphere and characterisation to the audience.• Developing a character's personality, background, and motivations using voice, movement, and gesture.	<ul style="list-style-type: none">• Students learn to identify and describe the roles and responsibilities of professional theatre makers, including performers, directors, designers, and technicians.• Students understand how meaning is communicated through performance space and spatial relationships, including the positioning of actors and the relationship between performers and audience.• Using the performance space effectively, including positioning, movement, and proxemics.• Understanding how props and costume support character, setting, and narrative.	<ul style="list-style-type: none">• Students will use the skills they have developed over the years to construct and develop written responses.• Students will use the skills they have developed over the year to rehearse and convey their scripted work through practical work.• Range of character exploration tasks, line learning, blocking, rehearsing with a focus on performance skills, mock performances in lesson and responding to teacher and peer feedback in preparation for performance.• A revisit of practitioners/styles with specific groups.

	<ul style="list-style-type: none"> Students will learn how to approach learning lines off by heart – introducing them to a variety of ways to help them approach scripts. Using rehearsal time to develop confidence within using scripts and allowing for development of character. Using pitch, pace, tone, volume, and emphasis to convey emotion, intention, and meaning. Applying posture, gesture, facial expression, and movement to express character and relationships. Performing with awareness of character relationships and dynamics through staging and delivery. 	<ul style="list-style-type: none"> Making performance choices that engage and affect the audience, including eye contact, focus, and timing. Making informed decisions about how to deliver lines and portray scenes based on analysis of the script. Students gain insight into the practical staging of drama, including blocking, use of props, and technical considerations that affect performance. Students will discuss key vocal and physical skills – learning methods within class to aid with approaching the largest of the exam questions. Students will practice and develop evaluative and analysis comments to aid with the live theatre reviews. 	<ul style="list-style-type: none"> Ensuring overall length of piece is appropriate and each student has equal time on stage. Structuring and transitions- ensure piece flows, particular focus on opening and ending of the piece. Rehearsals of finished piece, and preparation for performance. Students will construct their live theatre responses for the piece they will cover in the exam Students will discuss key vocal and physical skills – learning methods within class to aid with approaching the largest of the exam questions. Students will practice and develop evaluative and analysis comments to aid with the live theatre reviews.
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> Research into play, playwright, plot, context of extract (what happens before and after their chosen scene), and characters. Interpretation of texts and understanding and exploring the playwright's intentions, themes, and context to inform performance choices. Continuous practice and development of vocal skills using tone, pitch, pace, and volume to convey meaning and emotion effectively. Continuous practice and development of physical skills employing body language, gesture, and spatial awareness to enhance character and storytelling. Planning and communicating elements such as blocking, proxemics, and use of levels to create dynamic staging. 	<ul style="list-style-type: none"> Analysis and evaluation of specific actors' use of performance skills, including what and how to discuss these, focussing on key scenes to develop student understanding of specific moments. Assessing how effectively the performance engaged the audience or conveyed its message. Researching and understanding the historical, cultural, or social context of the production and its impact. Investigating the production's background, the playwright, or previous interpretations to enrich the review. Expressing informed opinions and emotional reactions to the performance. Drawing comparisons between different performances or interpretations of the 	<ul style="list-style-type: none"> Revise, revisit and know the accurate subject-specific vocabulary to describe and analyse drama techniques. Have insight into characters, themes, structure, and context of Blood Brothers Analysing how design elements (lighting, sound, costume, set) contribute to meaning and atmosphere. Practice and develop responses to key components of the written exam focusing on expressing ideas clearly, coherently, and with appropriate structure in extended responses. Linking theoretical knowledge to practical examples from live theatre or rehearsal experiences. Organising responses effectively under timed conditions during the exam. Through practical and written lessons students will continue to break down

	<ul style="list-style-type: none"> Teamworking effectively with others in rehearsals and performance, including ensemble work and responding to direction. Adapting to unexpected changes or challenges during rehearsal and performance. Designers will focus on how lighting, sound, costume, and set design support the performance and communicate meaning. Exploring and applying dramatic techniques to enhance storytelling while use a script with clear guidance. Timings for performances – students must adhere to strict exam board guidelines with the timing of their performances depending on group sizes. Coordinating with lighting, sound, and other technical elements to ensure smooth transitions and impactful moments. 	<p>chosen piece of theatre being reviewed to deepen analysis.</p> <ul style="list-style-type: none"> Students to recap and further develop the skill of how to write a review using key written structures and how to structure. Looking at past paper 32 Mark questions with a performance focus. Reviewing and improving written work for clarity, accuracy, and depth. Applying drama terminology accurately (e.g., proxemics, pace, tension, subtext). Understanding and articulating how themes, characters, and dramatic techniques are communicated through the acting choices. Rehearse and explore key character choices and ideas. 	<p>performance elements and interpreting their meaning and impact. This will involve practical work of exploring key scenes of Blood Brothers themselves and then communicating those ideas through their written work.</p> <ul style="list-style-type: none"> Within written practice questions students will explain decisions made in performance or design with reference to dramatic impact and intention. Identifying and analysing how genre and stylistic choices shape the audience's experience of Blood Brothers. Through practice of component 1 live theatre review the students shall draw on observations from live or recorded theatre to support written responses with real-world examples.
Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> Component 1 – Written assessment on Sections A and B of the written assessment – All questions from these sections Component 3 – a performance of a short, scripted pieces – focusing on the feedback style from the exam board. 	<ul style="list-style-type: none"> Mock exams 1 – Component 1 – Mock exam of written exam - Sections A and B Component 3 – Scripted performance – focusing on the feedback style from the exam board. 	<ul style="list-style-type: none"> Mock exams 2 – Component 1 – Mock exam of written exam – Sections A, B and C Component 3 – Scripted performance – focusing on the feedback style from the exam board.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> Students will read through many scripts and choose the script they wish to perform for Component 3– the scripts are diverse, and students will read and research around the context of the scripts. Students will engage with practice papers through class work and homework tasks – preparing them for the mock and final exams. 	<ul style="list-style-type: none"> Students will engage with practice papers through class work and homework tasks – preparing them for the mock and final exams. Students will use published performed scripts for their component 3 performance. This will mean reading and learning scripts off by heart engaging with a variety of strategies to help with line learning. 	<ul style="list-style-type: none"> Students will engage with practice papers through class work and homework tasks – preparing them for the mock and final exams. Students will use published performed scripts for their component 3 performance. This will mean reading and learning scripts off by heart engaging with a variety of strategies to help with line learning.

	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Characterisation 2. Blocking 3. Proxemics 4. Gesture 5. Facial Expression 6. Tone 7. Pitch 8. Pace 9. Volume 10. Stage Configuration 11. Genre 12. Theme 13. Subtext 14. Climax 15. Evaluation 	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Monologue 2. Duologue 3. Ensemble 4. Improvisation 5. Rehearsal 6. Cue 7. Motivation 8. Tension 9. Atmosphere 10. Contrast 11. Convention 12. Interpretation 13. Naturalism 14. Stylised 15. Physical Theatre 	<p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Role 2. Status 3. Levels 4. Focus 5. Transition 6. Motivation 7. Climax 8. Resolution 9. Tension 10. Contrast 11. Mood 12. Atmosphere 13. Symbolism 14. Audience 15. Structure
Numeracy	<ul style="list-style-type: none"> • Timings for exam questions – being mindful and using exam timings to help structure and complete the exam questions in the appropriate timings. • Timings for performances – students must adhere to strict exam board guidelines with the timing of their performances depending on group sizes. 	<ul style="list-style-type: none"> • Timings for exam questions – being mindful and using exam timings to help structure and complete the exam questions in the appropriate timings. • Timings for performances – students must adhere to strict exam board guidelines with the timing of their performances depending on group sizes. 	<ul style="list-style-type: none"> • Timings for exam questions – being mindful and using exam timings to help structure and complete the exam questions in the appropriate timings. • Timings for performances – students must adhere to strict exam board guidelines with the timing of their performances depending on group sizes.
Personal Development	<ul style="list-style-type: none"> • Revision sessions provided to help with key skills for the written component 1 and rehearsals for component 3. • Rehearsal sessions for practical components of the exam. • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Revision sessions provided to help with key skills for the written component 1 and rehearsals for component 3. • Rehearsal sessions for practical components of the exam. • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities. 	<ul style="list-style-type: none"> • Revision sessions provided to help with key skills for the written component 1 and rehearsals for component 3. • Rehearsal sessions for practical components of the exam. • Students will be actively encouraged to take part in; have a leadership role or a designer role within the school show. Working with the Music and PE Dance department, students will be presented with several opportunities.

	Half Term 4
Key Topics	<ul style="list-style-type: none"> • Component 1 written exam preparation and completion
Substantive Knowledge (The knowledge the students will develop)	<ul style="list-style-type: none"> • Students will use the skills they have developed over the years to construct and develop written responses. • Students will use the skills they have developed over the year to rehearse and convey their scripted work through practical work. • Students will take part in a series of revision sessions to deepen knowledge and understanding of how to apply this knowledge to exam style questions covering the following aspects: <ul style="list-style-type: none"> • Theatre Roles • Staging configurations • Stage directions and spaces • Vocal, physical and interaction skills • Blood Brothers • Exam technique and familiarisation with whole paper. • Live Theatre
Disciplinary Knowledge (The skills and approaches that students will develop)	<ul style="list-style-type: none"> • Memorising drama terminology, practitioner theories, and performance techniques. • Reviewing plot, character, themes, and structure of the set performance text. • Rehearsing how to break down and interpret performance choices and design elements. • Structuring responses with clear introductions, developed arguments, and conclusions.

	<ul style="list-style-type: none"> • Practising writing under exam conditions to improve speed and clarity. • Reviewing past answers to identify strengths and areas for improvement. • Revising notes and observations from live or recorded performances to use as examples. • Recognising and responding appropriately to terms like “describe,” “explain,” “evaluate,” and “analyse.” • Linking ideas across different areas of study (e.g. text, performance, design, theory).
Assessment (The methods that teachers will use to assess the progress of all students)	<ul style="list-style-type: none"> • Component 2 – submitted and completed • Component 3 – submitted and completed • Component 1 – written exam completed in the first week of May.
Reading, Writing and Vocabulary	<ul style="list-style-type: none"> • Students will engage with practice papers through class work and homework tasks – preparing them for the final exams. <p>Key vocabulary:</p> <ol style="list-style-type: none"> 1. Explain 2. Describe 3. Analysis 4. Evaluation 5. Roles 6. Configurations 7. Stage positions 8. Pitch 9. Pace 10. Pause 11. Volume 12. Gesture

	13. Posture 14. Facial Expressions 15. Eye contact
Numeracy	<ul style="list-style-type: none"> • Timings for exam questions – being mindful and using exam timings to help structure and complete the exam questions in the appropriate timings.
Personal Development	<ul style="list-style-type: none"> • Revision sessions provided to help with key skills for the written component 1.