

DRAMA

CURRICULUM MAP



Our subject vision:

The Drama Department at Fitzharrys is focused on developing a discipline and focus within each student so that they grow into a competent and sympathetic performer on the stage.

Aspiration	<p>Knowledge: We aim to promote self-discovery and allow the students to grow in confidence so that they can express themselves, work in teams and tackle challenges.</p> <p>Skills: Whether they go on to perform professionally or in amateur productions, students will learn to creatively problem solve in small teams/groups and to rehearse and prepare presentations for larger groups. These are important life skills that will help them grow into successful adults regardless of their future career path.</p> <p>Understanding: Drama provides cultural and artistic opportunities to explore the great masterpieces in English speaking theatre- Shakespeare is studied in every year and there are units that explore Greek Tragedy and contemporary, cutting-edge playwrights.</p>
Opportunity	<p>Within the classroom: Practical performance work, games and role playing. Opportunities to present Drama, to appreciate Drama and to appraise Drama every half term and at every Key Stage.</p> <p>Beyond the classroom: We offer many extra-curricular opportunities, from KS3 Drama Club to the annual whole school musical production. Our KS3 Drama Club have put on several successful original productions as part of our annual summer term Arts, Technology and Culture Celebration Evening. We are proud that Year 7 students immediately get involved in performance, bringing their drama learning to life and starting the positive engagement with the Arts that continues through their time at Fitzharrys.</p> <p>We have strong partnership links with Abingdon School, Pegasus Theatre and the Oxford Playhouse and have also worked with West End theatres to offer professional theatre workshops.</p> <p>Theatre trips and workshops are organised through the year to support students' cultural development. Students are encouraged to see as much theatre as possible outside of school and to undertake additional drama courses such as Stagecoach if they are interested in so doing.</p>
Integrity	<p>Knowledge: Students will grasp dramatic concepts and use a range of dramatic conventions.</p> <p>Skills: They will create Drama with conviction and concentration, using a range of dramatic techniques and forms.</p> <p>Understanding: They will recall their own work and that of others. They will evaluate their own work as well as that of others (including theatrical reviews).</p>

DRAMA CURRICULUM MAP



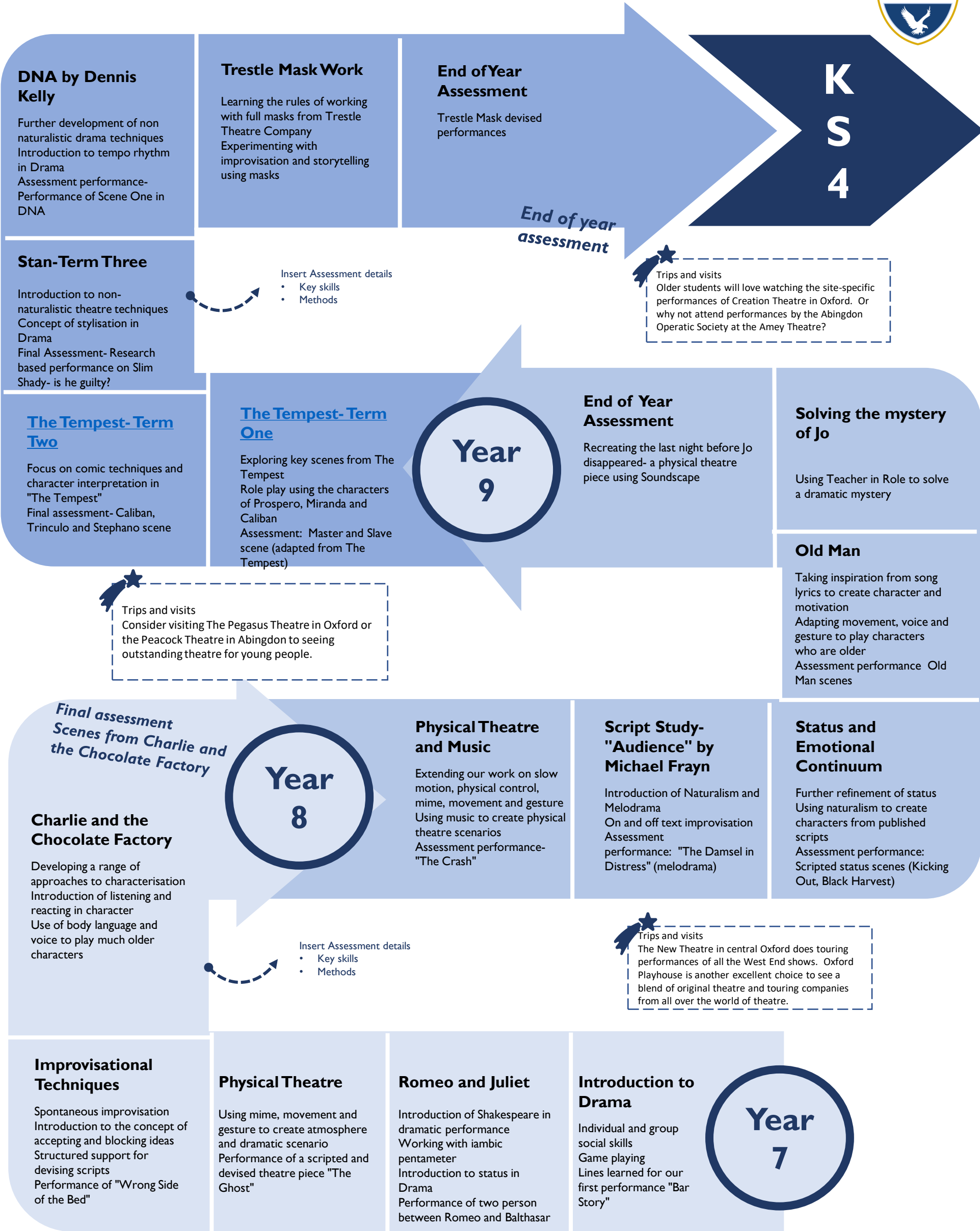
How this document works:

This Curriculum Map will show you everything we do in Drama. It shows the learning journey from year 7 to year 11 and beyond.

At each point it will show you what is covered and how it will be assessed. Click on each topic and it will automatically take you to an explanation of why we learn it.

If you have any further questions, contact Ms M Lancaster - email:
mlancaster@fitzharrys.oxon.sch.uk

SUBJECT CURRICULUM MAP: KS3



SUBJECT CURRICULUM MAP: KS4

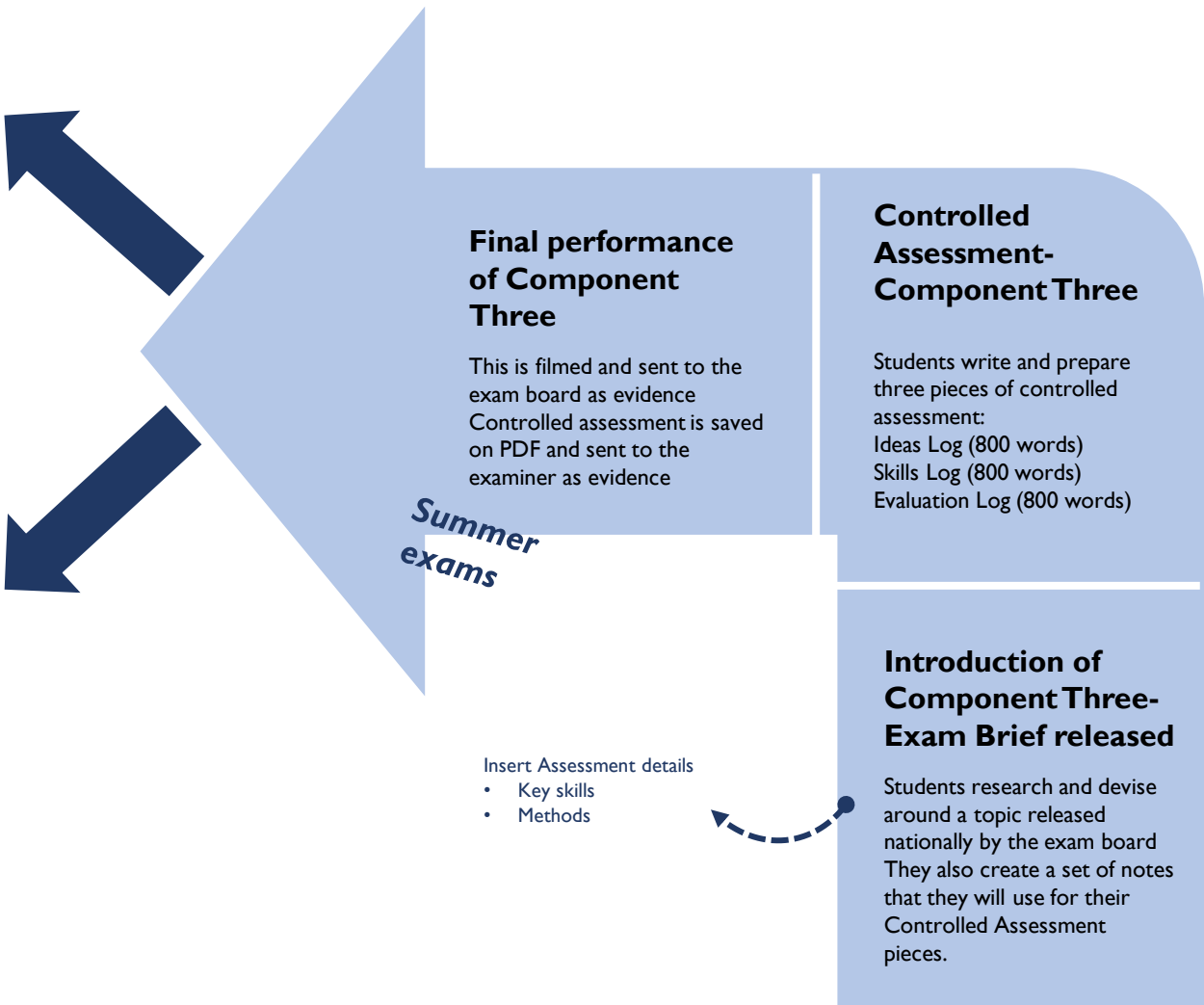


Further study

A Level Theatre Studies
Level Three Btec Performing Arts Pathway
Drama school- RADA, Guildhall School of Drama, Rose Bruford Drama School
University courses-
Goldsmiths BA in Drama and Theatre Arts
BA Drama and Theatre Arts course-
University of Birmingham

Career pathways

Performers
Technical theatre such as stage management
Youth work
Employment at a theatrical establishment, such as The Oxford Playhouse



Final performance of Component Three

This is filmed and sent to the exam board as evidence
Controlled assessment is saved on PDF and sent to the examiner as evidence

Controlled Assessment-Component Three

Students write and prepare three pieces of controlled assessment:
Ideas Log (800 words)
Skills Log (800 words)
Evaluation Log (800 words)

Introduction of Component Three-Exam Brief released

Students research and devise around a topic released nationally by the exam board
They also create a set of notes that they will use for their Controlled Assessment pieces.

Insert Assessment details

- Key skills
- Methods

Summer exams

Component Two-performances

Students rehearse a production
They also create a logbook that documents their rehearsal process.
Assessment: Final performance and submission of logbook for Component Two

Year II

Resubmission of Component Two logbooks

Students have fifteen working days to improve their logbooks for Component Two
They may then resubmit their work for Internal verification.

Mock Exam begun-Component Three

Students will be presented with a Mock exam period where they will devise a performance around a topic
They will also create three piece of Controlled Assessment explaining the development of their ideas

Final performance of Mock Exam devised pieces

Final performances of the devised plays inspired by the Mock Exam brief
Resubmission and improvement on controlled assessment pieces

Mock exams

Final Submission of Component One logbook

After receiving their grades, Students have fifteen working days to resubmit their logbooks for Internal Verification

Mock exams



Trips and visits

Students studying theatre at exam level are recommended to watch performance companies such as the Oxford Theatre Guild. This company is well known for staging classics from Shakespeare and Chekov in beautiful surroundings, such as Wadeham College Gardens in Oxford.

Component One-Musical Theatre

Exploration of "Singin' in the Rain"
Research log begun on the production and the history of Musical Theatre
Practical workshops on Musical Theatre skills (Singing and dance)
Assessment: Singin' in the Rain "Good Morning"

Component One-Brecht/Epic Theatre

Exploration of "Find Me"
Research log begun on the production/Epic Theatre
Practical workshops on Brecht's principles of Epic Theatre
Assessment: Find Me performances/Logbook

Component One-Naturalism/Realism

Exploration of "Goodnight Mister Tom"
Research log begun on the production
Practical workshops on Stanislavsky's principles of Naturalism
Assessment: Goodnight Mister Tom scenes/logbook

Introduction to Btec Performing Arts

Group games and negotiation rules in small groups
Introduction to types of acting styles and different performances
Assessment: Stage and Screen acting exercise

Year 10



Year
9

Year
8

Year
7

1 The Tempest- Term One

Why this?	Familiarity with the characters of Prospero, Miranda, Caliban, Trinculo and Stephano.
Why now?	Emphasis on the previously introduced skills of mime, movement, dialogue and guided improvisation.

4 DNA by Dennis Kelly

Why this?	Use of the space, movement, voice with imagination, commitment and minimum self-consciousness
Why now?	Revisiting status/power shifts between characters- first introduced in Year Seven.

1 Music and Physical Theatre

Why this?	Physical Theatre and the difference in style that adding music to performance makes. Introduction to the theatre skill of Thought Tracking
Why now?	This scheme of work introduces music and the concept of style/genre in Drama

4 Old Man

Why this?	The ability to use imagination and empathy, as well as to listen and respond when performing.
Why now?	Provides a chance to speak with and interview a family member or an older person in the community about memories and getting older.

1 Introduction to Drama

Why this?	Establish ground rules and expectations. Introduce and instil basic Drama skills necessary for good Drama to take place
Why now?	To develop individual and group social skills, the ability to work in mixed groups of varying sizes, including individually.

4 Improvisational Techniques

Why this?	Working with music to create the environment of a haunted house using physical theatre (mime, gesture, facial expression, body language, expressive movement and/or dance)
Why now?	This unit builds on the introduction of learning lines, memory sequencing found in Unit One "Bar Story" as well as further develops the physical skills introduced Unit One of mime, movement and gesture.

2 The Tempest- Term Two

Why this?	The whole text is not explored but a final performance of key scenes is the final assessment. Students must understand the characters and develop plausible interpretations for them.
Why now?	Students further develop the skills of self-discipline and co-operation in performance and in rehearsal work.

5 Trestle Mask Work

Why this?	Devising in full masks using music, taking part in targeted warm ups, learning stage directions:
Why now?	Connections to the history of mask performances, which goes back to the ancient Greeks

2 Audience

Why this?	Introduction to the practitioner Konstantin Stanislavsky, Archetypal characters found in Melodrama
Why now?	Naturalism/Realistic Drama with Stanislavsky (this leads on to the practitioner unit on Naturalism/Staniavsky in Btec Performing Arts)

5 The Mystery of Jo

Why this?	Sustained listening, concentration, co-operation and observation skills as part of a whole group drama piece.
Why now?	Drama techniques such as hot seating, group drama work as a whole class and small group rehearsal and devising time are re-introduced here.

2 Romeo and Juliet

Why this?	
Why now?	

5 Charlie and the Chocolate Factory

Why this?	Recognise the conventions of written scripts when reading and performing scenes
Why now?	This final unit in Year Seven builds on the strands of characterisation first established in Unit One- Intro to Drama. Characterisation is explored through the lens of interpretation-

3 Stan

Why this?	Exploration of character psychology in discussion work.
Why now?	To discuss modern celebrity and the power of the media.

3 Status and Emotional Continuum

Why this?	Further exploration/embedding of status in Drama, using Naturalism to create realistic characters
Why now?	This unit builds on the previous introduction of status in Romeo and Juliet in Year Seven

3 Physical Theatre

Using the students' bodies to create atmosphere and setting in a dramatic scenario.

This unit builds on the introduction of learning lines, memory sequencing found in Unit One "Bar Story"



Year 11

1 Resubmission of Component One and Component Two

Why this? Students have an opportunity to resubmit their work after being marked for a higher mark.

Why now? After the Component Two performance is over, students have an opportunity to look back on previous completed work for another attempt at raising their grade.

2 Component Three Mock Exam

Why this? As Component Three is marked by an examiner and is worth 40% of the total mark, it is important that students have a trial run before the exam period begins in January.

Why now? Students can work on the Mock exam version right before the January release of the official exam brief. This will prepare them effectively for "the real thing".

3 Component three Mock Exam performance

Why this? Students will perform their Devised mock exam for a target audience.

Why now? Students will receive feedback on their devised performances as well as suggestions for improvement on their controlled assessment pieces.

4 Introduction of Exam Brief

Why this? Students will begin to develop their ideas for their devised performance suggested by the exam board's Brief.

Why now? Having guidance and feedback on their Mock performances, students have an opportunity to put what they have learned from feedback into the exam brief.

5 Performance of Component Three Exam/Evaluation

Why this? A performance of a devised play is a requirement of Component Three in Btec Performing Arts.

Why now? The performance and controlled assessment is scheduled before the Easter holidays (in normal times) which then frees students up to revise for their exams after the Easter break.

6 Controlled Assessment for Component Three

Why this? Students must complete three separate logbooks around their devising process. These logbook entries and the final performance form the basis of the Component Three mark.

Why now? Students have time to complete their Evaluation log in controlled conditions once the final performance is completed.

Year 10

1 Introduction to Btec

Why this? To outline some key features of different acting styles and different performances.

Why now? This serves as the foundation for the course, where students will access a wide variety of performance styles and different practitioners.

2 Component One- naturalism/realism

Why this? To assess the different stylistic qualities of naturalism/realism.

Why now? Students need to be able to discuss the different approaches made by practitioners such as Stanislavsky as well as apply these principles to practical work.

3 Component One- Brecht/Epic Theatre

Why this? To explain the interrelationships between different practitioner's approaches to repertoire. To assess the different stylistic qualities of Epic Theatre.

Why now? Students need to show how roles, responsibilities and skills contribute to creative purpose across three different performance styles.

4 Component One- Musical Theatre

Why this? Students will discover how the roles and responsibilities vary across different styles such as musical theatre.

Why now? Students will research and explore the history of musical theatre as well as apply skills such as singing and dancing to their performance work.

5 Component Two rehearsals

Why this? To demonstrate development of performance skills through the process of rehearsing and performing a play.

Why now? It's important the students can apply the technical skills that they learned about in Component One work to their performance in Component Two.

6 Component Two performance/evaluation

Why this? Students will perform a scripted piece of theatre to a selected target audience.

Why now? At the end of their first year, students should have gained confidence on their performance skills. They will also need to reflect on the performance to do the Evaluation in the Drama Log successfully.