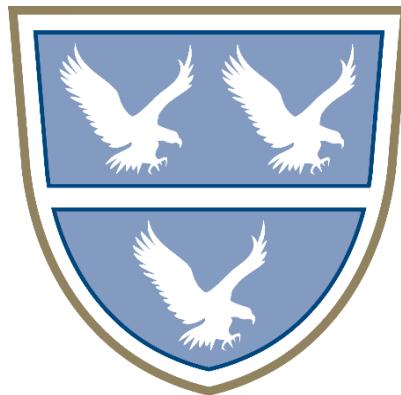


DRAMA CURRICULUM MAP



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.

- 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.
- 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.
- 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.

• 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 Lancaster, who is in charge of Drama at Fitzharrys.



SUBJECT CURRICULUM MAP: KS3

KS4

DNA by Dennis Kelly

Further development of non naturalistic drama techniques
Introduction to tempo rhythm in Drama
Assessment performance- Performance of Scene One in DNA

Trestle Mask Work

Learning the rules of working with full masks from Trestle Theatre Company
Experimenting with improvisation and storytelling using masks

End of Year Assessment

Trestle Mask devised performances

End of year assessment

Stan- Term Three

Introduction to non-naturalistic theatre techniques
Concept of stylisation in Drama
Final Assessment- Research based performance on Slim Shady- is he guilty?

Insert Assessment details

- Key skills
- Methods

Trips and visits
Older students will love watching the site-specific performances of Creation Theatre in Oxford. Or why not attend performances by the Abingdon Operatic Society at the Amey Theatre?

The Tempest- Term Two

Focus on comic techniques and character interpretation in "The Tempest"
Final assessment- Caliban, Trinculo and Stephano scene

The Tempest- Term One

Exploring key scenes from The Tempest
Role play using the characters of Prospero, Miranda and Caliban
Assessment: Master and Slave scene (adapted from The Tempest)

Year 9

End of Year Assessment

Recreating the last night before Jo disappeared- a physical theatre piece using Soundscape

Solving the mystery of Jo

Using Teacher in Role to solve a dramatic mystery

Old Man

Taking inspiration from song lyrics to create character and motivation
Adapting movement, voice and gesture to play characters who are older
Assessment performance Old Man scenes

Trips and visits
Consider visiting The Pegasus Theatre in Oxford or the Peacock Theatre in Abingdon to seeing outstanding theatre for young people.

Final assessment
Scenes from Charlie and the Chocolate Factory

Charlie and the Chocolate Factory

Developing a range of approaches to characterisation
Introduction of listening and reacting in character
Use of body language and voice to play much older characters

Year 8

Physical Theatre and Music

Extending our work on slow motion, physical control, mime, movement and gesture
Using music to create physical theatre scenarios
Assessment performance- "The Crash"

Script Study- "Audience" by Michael Frayn

Introduction of Naturalism and Melodrama
On and off text improvisation
Assessment performance: "The Damsel in Distress" (melodrama)

Status and Emotional Continuum

Further refinement of status
Using naturalism to create characters from published scripts
Assessment performance: Scripted status scenes (Kicking Out, Black Harvest)

Insert Assessment details

- Key skills
- Methods

Trips and visits
The New Theatre in central Oxford does touring performances of all the West End shows. Oxford Playhouse is another excellent choice to see a blend of original theatre and touring companies from all over the world of theatre.

Improvisational Techniques

Spontaneous improvisation
Introduction to the concept of accepting and blocking ideas
Structured support for devising scripts
Performance of "Wrong Side of the Bed"

Physical Theatre

Using mime, movement and gesture to create atmosphere and dramatic scenario
Performance of a scripted and devised theatre piece "The Ghost"

Romeo and Juliet

Introduction of Shakespeare in dramatic performance
Working with iambic pentameter
Introduction to status in Drama
Performance of two person between Romeo and Balthasar

Introduction to Drama

Individual and group social skills
Game playing
Lines learned for our first performance "Bar Story"

Year 7



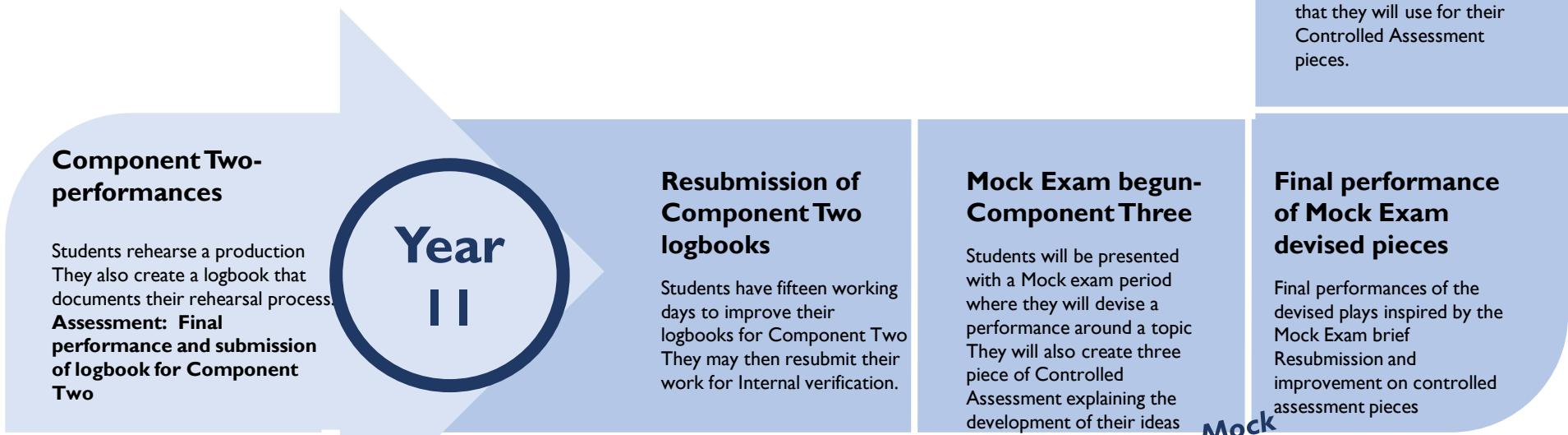
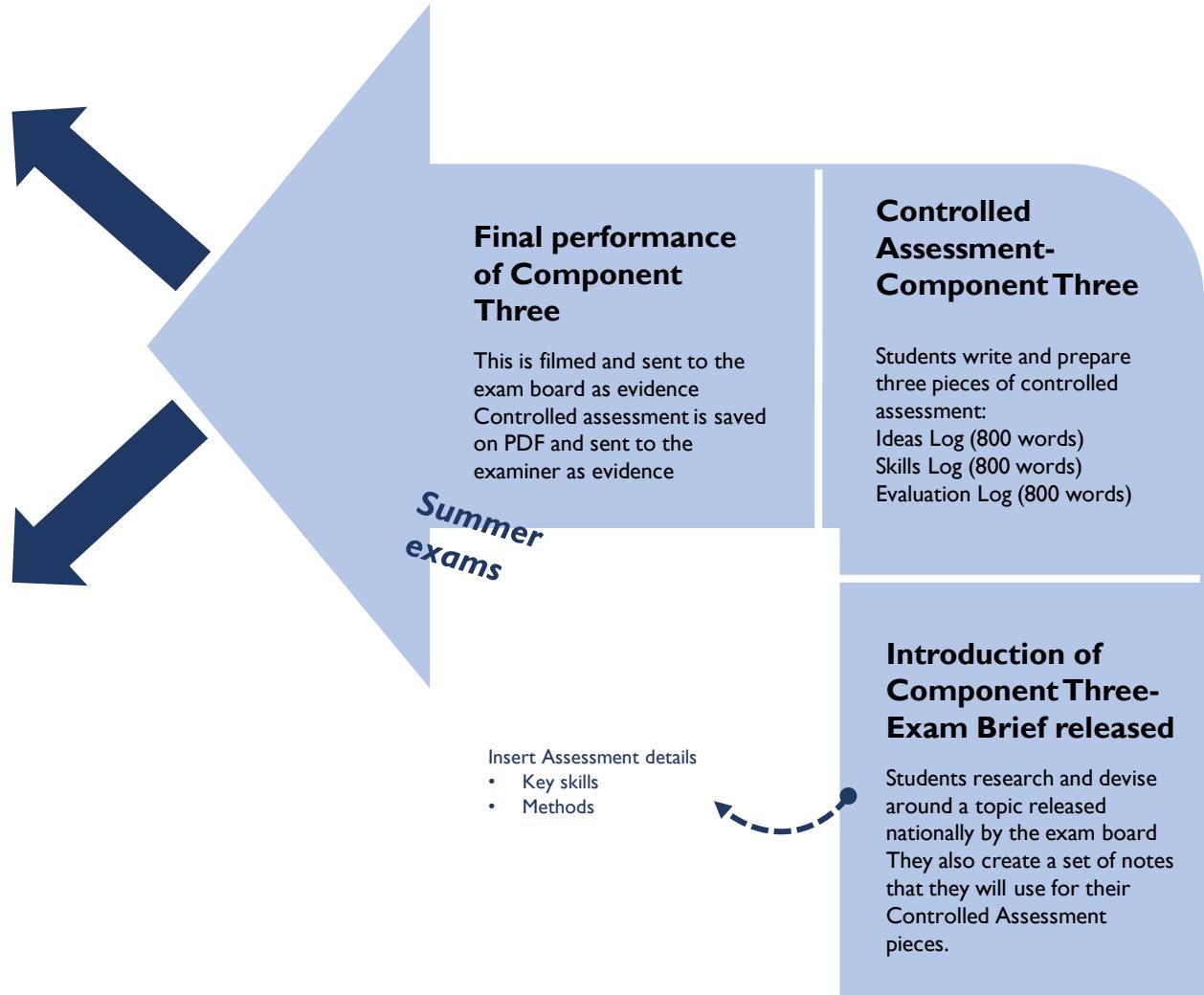
SUBJECT CURRICULUM MAP: KS4

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 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.





Year 9

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	Improvational 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.

Year 8

Year 7

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

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.