**The Nottingham Emmanuel School – *Subject* Curriculum Map (2022-2023)**

**Drama**

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| Intent statement | | | Drama should enable students to creatively and imaginatively explore and make sense of the world around them in a safe and inclusive environment whilst developing student’s skills, knowledge, understanding and self-confidence. The language of theatre is internationally understood and drama is a creative and cultural activity. It provides an opportunity for pupils to explore the world of people from other places, times and cultures, and to examine differences and similarities with their own environment.  Drama at NES teaches students how to take risks, act upon feedback / constructive criticism, and engages students in self-reflection and evaluation. Work is interesting and varied and it combines a good balance of practical with theory. Dramatic skills and techniques that underpin performance and performance styles are centre to student learning.  Whilst the drama curriculum is designed and carefully sequenced to ensure that it builds in challenge and complexity to support students in the development of their skills in: responding and planning, create and refining, performing and evaluating, it is fundamentally about the growth of the individual. Our drama curriculum allows students to develop a number of essential skills for life and is highly regarded both in the world of higher education and of employment. These include cognitive skills such as problem solving, decision making and critical thinking alongside interpersonal skills such as active listening, communication, relationship building, trusty teamwork, negotiation and collaborative problem solving to name a few. Additionally, Drama provides excellent opportunities to work with others developing student’s team working skills, leadership skills and communication skills. | | | | | | |
| Diversity across the curriculum | | | Our curriculum represents the diversity of our students through the range of different scripts we explore along with ensuring the stimulus used when devising are relevant and diverse to appeal and engage all pupils. | | | | | | |
|  |  | AUT 1 / AUT 2 | AUT 2 / AUT 1 | SPR 1 / SPR 2 | SPR 1/ SPR 2 | SUM 1 / SUM 2 | SUM 2 / SUM 1 |
| Year 7 | Title and objectives | Ancient Greek Theatre | Pantomime | Page to stage Alice in Wonderland | *Ernie’s incredible illucinations* | Shakespeare openings |  |
| Core knowledge | Pupils will explore where theatre originated from. They will be introduced to the basic performance techniques below. | Pupils will be introduced to the style of panto. Exploring and applying a range of techniques crucial to pantomime; direct address, breaking the 4th wall, exaggerated physical and vocal application. They will also experience live review and how to complete effectively. Looking at all design elements. | This scheme of work introduces the design elements needed to ensure a successful performance can be created. We look at roles, responsibilities and skills of all different designers. This is crucial for component 1 learning aim A of BTEC specification at key stage 4. | This scheme of work follows the script of Ernie’s but allows plenty of room for devising as well. Pupils will be introduced to some slightly more complex skills. Understanding how to apply them, when and why. Questioning, what effect will this have on the audience? | This scheme of work explores Shakespeare’s work but looking purely at the openings with the focus point being “how can we recreate each of the openings to ensure they are engaging for a contemporary audience. We will explore the language used. We will explore three of the scripts that are explored in English to enable cross curricular teaching. | This scheme of work focuses purely on devising. This is a much harder style of theatre to create in as they are literally creating their own work from scratch. It will take pupils through the devising step by step process. They will respond to a range of different stimulus, apply techniques to rehearsal and performance and review. It’s a mini mock component 3 of the BTEC performing arts. Pupils will complete the written activity 1 which is a response to stimulus. |
| Skills | 1. Still image  2. Narration  3. Tableau  4. Thought tracking  5. Chorus work  6. Half term assessment to devise performance around ‘cheese poem’ and apply all of the 5 techniques taught this SOW.  7. Complete half term assessment. | 1. Stock characters  2. Audience interaction  3. Cinderella live review  4. Jack and the beanstalk live review  5. Stock character application to Cinderella  6. Half term assessment is to perform a section of JATBS and apply the techniques taught above and apply stock character application to Jack and bean stalk  7. 7. Half term assessment | 1. Designer elements introduction  2. Costume– Queen of hearts  3. Set design– Mad hatters tea party  4. Sound & physical theatre intro– Alice falling down the rabbit hole.  5. Acting– Alice meets white rabbit. Focusing on characterisation.  Half term assessment focusing on characterisation application to the scene where Alice meets the white rabbit. | 1. Physical theatre  2. Multi rolling  3. Over exaggerated physicality  4. Over exaggerated vocal skills  5. Fairground scene. Bringing together application of all of the above techniques.  6. Half term assessment. Applying all skills taught to the fairground scene | 1. The tempest– shipwreck  2. Macbeth– Three witches  3. Romeo & Juliet– prologue  4. Hamlet– Opening scene  5. Henry V– assessment prep  6. Henry V assessment  7. Live review of National Theatre Macbeth. | 1. Gluttony 2. Lust 3. Pride 4. Greed 5. Wrath 6. Into theatre companies choose their own stimulus from selection and devise their own performance. 7. Into theatre companies choose their own stimulus from selection and devise their own 8. Half term assessment of above. |
| Covid recovery | No requirement for COVID recovery. | | | | | |
| Careers | Back stage tour Nottingham Playhouse  Designer workshop led by Peter Hodgkinson from Bonnington Theatre  Pantomime trip to see Dick Whittington at Nottingham Playhouse | | | | | |
| Year 8 | Title and objectives | Roald Dahl’s revolting rhymes | Melodrama, silent movies, slap stick. | Voice work and radio plays | The terrible fate of Humpty Dumpty | The terrible fate of Humpty Dumpty | Devising from a range of different stimulus and genres. |
| Core knowledge | Pupils will explore 3 of Roald Dahlsrevolting rhymes. Goldilocks, Cinderella, Little red riding hood. They will explore the roles and responsibilities of designers, actors and directors along with building up to writing, creating and performing their own revolting rhyme for their final assessment. They will be taught new skills that they can then apply to their own performances to enhance their work. | Pupils will explore how to use their non-verbal communication. There will be a focus on applying physical skills such as gesture, body language, posture and movement. There will be a clear focus on exaggerating the above physical skills. | Pupils will plan, write, and record their own radio plays in small groups.  Use short scripts from radio adverts to hone your use of vocalisation (with skills including pitch, pace, volume, tone, accent, etc.)  Create sound effects using your own vocalisation and physicality, using tangible items, and using recorded sound bites | Pupils will explore the whole script in the style of naturalistic acting. Their aim is to perform as realistic and believable as possible. They will be briefly introduced to the practitioner Stanislavski and explore techniques included in his “system” that help actors create a realistic and believable portrayal of their character | Pupils will explore the whole script in the style of naturalistic acting. Their aim is to perform as realistic and believable as possible. They will be briefly introduced to the practitioner Stanislavski and explore techniques included in his “system” that help actors create a realistic and believable portrayal of their character.  This term they will experience ‘workshops’ throughout this scheme of work. This will introduce them to Stanislavski, his system and how his techniques enable actors to create a realistic, believable and naturalistic performance. | This scheme of work focuses purely on devising. It is a mini mock component 3 of the BTEC performing arts tech award. Pupils will start by exploring narrative and structure and explore how these are different for different genres. They will then devise work from a range of stimulus for fantasy and sc-fi. They will then progress to trying to devise from a range of different stimulus; photograph, newspaper article and a random object. Pupils will complete the written element of activity 4 which requires pupils to evaluate their devising work in detail. |
| Skills | 1. Physical theatre 2. Narration 3. Cross cutting 4. Tableau 5. Thought tracking 6. Literature focus on writing own revolting rhyme. 7. Half term assessment- Writing, creating and performing their own revolting rhymes in the staging style of theatre in round. | 1. Melodrama stock characters 2. Slapstick Charlie Chaplin 3. Rule of 3– Mr Bean 4. Silent movies exploration 5. Sound effects to accompany silent movies 6. Silent movie preparation 7. Half term assessment- performance of silent movies. | 1. Radio & target audience Haribo advert 2. News report 3. Sound effects 4. Varied voice effects 5. Half term assessment Listening to radio play & writing own | 1. Stanislavski introduction-opening scene- Terry’s death 2. Themes- Bullying & hierarchy- Showing through use of levels and proxemics. 3. Characterisation- bullying scene whole gang. Flashback application. 4. Cross cutting- police interview and terry telling parents 5. Devising of- Non naturalistic nightmare scene 6. Half term assessment- performance of nightmare scene- focus on naturalistic realistic and believable portrayal of character. | 1. Applying given circumstances to head teacher scene. 2. Applying units and objectives to the scene between police officers and Stubbs. 3. Applying emotional memory to the bullying scene “Terrys dad robbed a bank” 4. Applying magic if to scene between mum sister and Terry, stealing money. 5. Applying all of the above techniques to create a realistic and believable portrayal of character in final death scene. 6. Half term assessment- performance of final scene. | 1. Narrative & structure 2. Sci-fi exploration 3. Fantasy exploration 4. Photo stimulus 5. Sound clip stimulus 6. Random object stimulus 7. In groups choose one of stimulus explored and use to devise their own performance in a genre of their choice following a suitable narrative structure. |
| Covid recovery | No covid recovery as they explored the correct curriculum in year 7 with little to no disruption. | | | | | |
| Careers | School pantomime provided pupils with opportunity to perform.  School Christmas production of A Christmas Carol allows pupils with opportunity to perform.  Pantomime trip of Dick Whittington at Nottingham Playhouse. | | | | | |
| Year 9 | Title and objectives | Docudrama- too much punch for Judy. | Naturalism Our Day Out | Romeo and Juliet- Stage combat | Comedia Dell Arte | 1984- Brecht and Epic Theatre. | Frantic assembly. DV8 and physical theatre-Things I know to be true |
| Core knowledge | Pupils will explore a completely new style of theatre- docudrama. Looking at real life story/event on underage drinking and the risks of this but with made up scenes from the playwright Mark Wheeler for engagement purposes. | Pupils will explore Willy Russell’s comedic yet hard hitting performance based around a group of pupils from a low income area going on a school trip for the first time. It looks at their behaviour and asks pupils to question why this may be. Considering what factors in their upbringing could make them view the world this way. They will explore Stanislavski’s techniques in his system through workshop style lessons preparing them for GCSE. | Pupils will explore the script of Romeo and Juliet by William Shakespeare. They will look at characterisation and how they can make their performances engaging for a contemporary audience. They will focus on scenes that they can sensibly and safely apply stage combat to. Stage combat is fighting on stage without making any physical contact.  All health and safety risks and concerns will be followed correctly to ensure safety of all pupils. | Pupils will explore the style of Comedia dell arte. Focusing on where pantomime originated from.  They will explore exaggeration and over the top physicality along with mime.  They will complete a live review of the National Theatres ‘one man two guvnors’ to enable them to explore how live theatre is created. | Page to Stage allows pupils to use a script to explore theatre practitioners in more depth.  Pupils will be introduced to Brecht and his style of Epic Theatre. Their aim is to understand his aims of focusing on a political message and explore and apply techniques that help actors to do this to their own performance work. | Pupils will explore the work of DV8 and Frantic Assembly. They will explore the text “things I know to be true” whilst completing live reviews of this production. They will explore and apply a wide range of physical theatre techniques such as ; chair duets, lifts and rolls and then apply them to their own work |
| Skills | 1. Direct address 2. Facts and statistics 3. Fragmented monologue 4. Cross cutting 5. Non naturalistic techniques 6. Applying the above techniques to a section of script and their own devised scene. 7. Half term assessment. | 1. Opening scene application of given circumstances. 2. Zoo scene- Who are the real animals? 3. Conway castle- Mr Briggs and Mrs Kay- units and objectives. 4. The beach scene- Application of emotional memory. 5. Cliff scene- Mr Briggs and Carol- Magic If. 6. Pupils choose a section of script and apply naturalistic techniques. Their assessment will be based on performing in a naturalistic style. 7. Complete half term assessment. | 1. Prologue- how can we make contemporary? 2. Stage combat introduction if health and safety. 3. Application of punch and slap to “do you bite your thumb at us sir?” 4. Application of kick and hair grab to battle scene. 5. Final performance of end scene with devised scene applying all four stage combat moves. | 1. Live theatre review of James Cordon’s One man two guvnors. 2. Exploring stock characters- Zanni, magnifico, the witch ect. 3. Exploring stock characters- Zanni, magnifico, the witch ect- Devising own scenarios. 4. The 5 c’s exploration and application. 5. Trestle mask work. 6. Half term assessment of applying all skills to their own devised performance of ‘The Jewell’ in which pupils are required to apply all of the above | 1. Direct address 2. Breaking 4th wall 3. Placards 4. Live narration 5. Audience interaction 6. Assessment prep- to devise their own performances in the style of Brecht around a political message of their choice, applying the above 5 techniques. 7. Half term assessment | 1. Non naturalistic techniques 2. Chair duets 3. Lifts 4. Rolls 5. Mirroring movement 6. Assessment preparation final scene script of ‘Things I know to be true’. They must also devise the car crash scene using physical theatre techniques above. 7. Half term assessment |
| Covid recovery | Through year 9 we introduce 6 completely new styles of theatre so no covid recovery is required. | | | | | |
| Careers | Paper birds day workshop- pupils will spend the day working with theatre company ‘Paper Birds’  Director Q & A  Designer and stage management Q & A | | | | | |
| Year 10 BTEC TECH award in Performing Arts | Title and objectives | Component 1: Exploring the performing arts | | Component 1: Task 1 and 2 (36 GLH) **Internally assessed. Externally moderated** | Component 2: Developing skills and techniques in the Performing Arts. | | Component 2: Task 1 and 2 (36GLH) **Internally assessed. Externally moderated** |
| Core knowledge | To develop as a performer pupils will need a broad understanding of performance work and influences. To gain a realistic overview of performing arts repertoire, they will learn about the skills and techniques of singing, dancing and/or acting. This component will help them to understand the requirements of being an actor, dancer or musical theatre performer across a range of performances and performance styles. They will develop knowledge and understanding of a range of performance styles. They will look at elements such as roles, responsibilities and the application of relevant skills and techniques. They will broaden their knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence of performance material. | | | Working as a performer requires the application of skills, techniques and practices that enable you to produce and interpret performance work. You will communicate intentions to an audience through a variety of disciplines such as acting, dancing and musical theatre. In this component, you will develop performance skills and techniques. You will have the opportunity to specialise in one or more of the following disciplines: acting, dance, musical theatre.  You will take part in workshops and classes where you will develop technical, practical and interpretative skills through the rehearsal and performance process. You will work from existing performing arts repertoire, applying relevant skills and techniques to reproduce the work. Throughout your development, you will review your own progress and consider how to make improvements. | | |
| Skills | **A** Examine professional practitioners’ performance work  **B** Explore the interrelationships between constituent features of existing performance material. | | | **A** Develop skills and techniques for performance  **B** Apply skills and techniques in rehearsal and performance  **C** Review own development and performance. | | |
| Covid recovery | As pupils will have been introduced to the range of more complex styles of theatre in year 9 there is no covid recovery required. | | | | | |
| Careers | Pupils will partake in three theatre trips to complete three live reviews for component 1.  National Theatre Connections opportunity- extracurricular.  Acting Q & A TBA  Participation workshop at Nottingham Playhouse with Bluecoat Aspley and Bluecoat Beechdale focusing on performance skills | | | | | |
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| BTEC Tech award in Performing arts onwards | Title and objectives | Component 3: Responding to a Brief (48 GLH) | | | | Brief set in Jan/Feb by Pearson (48 GLH) | Exam season |
| Core knowledge | Learners will be given the opportunity to work as part of a group to create a workshop performance in response to a given brief and stimulus.  Live performance can happen in a number of places and for a range of reasons. For example, you may perform in traditional performance space to an audience to communicate ideas about a particular theme or issue, or you may be part of a touring group that takes a performance to a community setting, such as a local school, to teach a young audience a safety message.  In this component, they will have the opportunity to respond to a brief. They will be given a brief that outlines the performance requirements and that asks you to consider your target audience and to start the creative process by using the given stimulus included in the brief. Working as part of a group, they will develop your ideas for a workshop performance and apply their skills and techniques to communicate their creative intentions to their audience.  The performance skills they use will use will vary depending on features such as their performance discipline and the content of the work, their venue and target audience. The work may involve improvisation, vocal work, movement techniques or assisting with audience involvement. The group performance may involve some solo or small-group work or it may be an ensemble piece. They will have the opportunity to inform the performance using existing or newly developed skills, adapting them to suit the performance. | | | | |  |
| Skills | Pupils will explore and apply the skills they learnt in component 1 and 2 and essentially bring all their knowledge together to respond to the assignment brief provided by Pearson. They will need to ensure they have a clear style, practitioner influence and then from this they will need to ensure they are successfully and appropriately applying a wide range of the relevant skills used in their chosen style, to their own devised performance. | | | | **AO1** Understand how to respond to a brief  **AO2** Select and develop skills and techniques in response to a brief  **AO3** Apply skills and techniques in a workshop performance in response to a brief  **AO4** Evaluate the development process and outcome in response to a brief |  |
| Covid recovery | None required as they will have learnt relevant skills to apply in year 10 and they are responded to a brand new brief set by exam board in January. | | | | | |
| Careers | National Theatre Connections opportunity- extracurricular.  Acting Q & A TBA  Participation workshop at Nottingham Playhouse with Bluecoat Aspley and Bluecoat Beechdale focusing on devising and how to do this successfully. | | | | | |