



Prince William School

Drama Curriculum Map – Topics by Term



Why Teach Drama?

At Prince William School Drama Department, we pride ourselves on delivering a robust Drama curriculum to each and every one of our students. At the beginning Year 7, we explain that in each lesson the students will address a number of skills we call “The 5 C’s” Communication, Cooperation, Coordination, Confidence and Concentration, as well as other skills such as imagination, problem solving, empathy and self-discipline. These are skills that students will take with them through all walks of life.

Our curriculum is designed to be an exciting and inspiring and we aim to ensure that there is a safe learning environment for our students, and that each child is given the opportunity to flourish both within our lessons and our extensive opportunities for Extra-Curricular activities.

In KS3 our students are introduced to key drama skills and a variation of styles and genres. They will learn to create pieces of drama from different forms of stimuli, to perform using a range of dramatic techniques and evaluate both their work and the work of others. Learners will explore a range of performance texts, understanding their social, and historical context and will develop as creative, effective, independent, and reflective learners. Students are introduced to sophisticated key drama terminology and this is embedded so that the students are used to using the specific language in KS4 and 5.

In KS4 and 5, learners will follow the EDUQAS specifications be introduced to a deeper understanding of both the practical and design elements of drama. They will develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practices as well as informing theoretical knowledge of drama and theatre.

Disciplinary Big Ideas

| Create | Perform | Respond |
|---|---|--|
| | | |
| Research Develop Select Structure and Form Genre Refine | Rehearse Apply Perform Communicate | Evaluate Analyse Feedback Interpret Assess Refine |

Learning for Life and Careers

Qualification pathway: Performing Arts department has responded to student requirements by broadening the offer at KS5 to include A level Drama and Theatre Studies and A level Dance, GCSE Drama progresses naturally to A level Drama or the Performing Arts Level 3 BTEC, both of which can lead to further study at specialist Higher Education providers and a career in professional drama, directing, theatre design and performing

Example of successful progressions: All students have progressed to higher education. . **Examples of links to Gatsby benchmark 4 (Linking curriculum to careers)**

- Case studies of professional actors
- Case studies of playwrights
- Case studies of directors
- Case studies of set designers

Examples of link to Gatsby benchmark 5 (encounters with employers) Opportunities to work with professional theatre companies through visiting workshops. For example, Frantic Assembly, a world-renowned physical theatre company.

Employability skills

Communication, creativity, cooperation, analysis & evaluation, cooperation & teamwork, leadership.

Physical

Interpretation

Vocal

Evaluation and Analysis

Technical

Social/Historical Context

Communication

Genre



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|----------|---|---|--|--|--|--|--|
| Autumn 1 | Introduction to Drama-Key Drama Skills and Techniques | Rotation 2 Ernie’s Incredible Illucinations Script work From page to stage | TV Genre Creating News reports, Soap Opera, and adverts | Review of Personal drama skills, dramatic techniques and Explorative Strategies | Component 1 NEA performance and portfolio- Controlled assessment. | Introduction to Component 3: Text In performance: Cat on A Hot Tin Roof and Saved. Introduction to Steven Berkoff and Total Theatre | Continuation of research EDUQAS Stimulus and choosing theatre practitioner of and style for the creation of the Devised and Scripted pieces for Component 2. |
| Autumn 2 | He’s Behind You! The History of Pantomime. Creating and Performing in the style of a Pantomime. | Blood Brothers Scripted Off text work- creating extra scenes in the style of the play | TV Genre Creating News reports, Soap Opera, and adverts. | Introduction to Stanislavski Mini Project responding to a stimulus Component 3 Set Text- learning the plot, theme, | Introduction to Set text and Component 3: Interpreting Theatre. Introduction to Component 2: Performing from a Text | Choosing a text and creating Component 1: Theatre Workshop performance. Continuation of Component 3 text revision | Creation and development of Devised and Scripted pieces Component 2. Continuation of Component 3 practice questions. |
| Spring 1 | Musical Theatre- Bugsy Malone- choreographing and singing in a New York accent Evaluating their own work. | Theatre in Education- Raising awareness about Bullying. | Rotation 2- Year Only. TV Genre Creating News reports, Soap Opera, and advert | Introduction to Frantic assembly Physical Theatre Mini Project | Continuation of Component 2 creating and rehearsing Introduction to Component 3 written paper Section B: Live Theatre Review. | Amending and refinement of performance element of Component 1 Continuation of Component 3 | Development and refinement of devised and scripted pieces Component 2. Continuation of Component 3 practice questions. |



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|----------|---|--|---|---|--|--|---|
| Spring 2 | Ernie's Incredible Illucinations Script work From pag | Rotation 2 Ernie's Incredible Illucinations Script work From page to stage | TV Genre Creating News reports, Soap Opera, and adverts | Introduction to Brecht Expressionism and Epic Theatre Mini Project | Rehearsal and performance of Component 2: scripted. Revision of component 3 text and Live Theatre review. | Amending and refinement of performance element of Component 1 Continuation of Component 3 | Performance and portfolio work for both scripted and devised component 2 Component 3 revisions |
| Summer 1 | Ernie's Incredible Illucinations Script work From Page to Stage | Blood Brothers Scripted Off text work- creating extra scenes in the style of the play. | The Hillsborough Disaster- Creating/performing from a stimulus. | Introduction to TIE Theatre in Education Mini Project- | Revision of Component 3 | Performance and written evaluation of Component 1. Introduction to Curious Incident of the Dog in the Night-time. | Component 3 revision of the three set texts. Component 2 evaluations and portfolio completion. |
| Summer 2 | Live theatre review- Evaluating live theatre | Theatre in Education- Raising awareness about Bullying. | Rotation 1 The Hillsborough Disaster- Creating/perfor ming from a stimulus. | Component 1- NEA Introduction to exam stimulus. Continuation of Component 3 set text Exploration | | Introduction to Component 2: Text in Action. | |



Prince William School Drama Curriculum Map – Substantive Knowledge Progression



| | Year 7 | Year 8 | Year 9 | KS4 | KS5 |
|--|--|--|---|---|--|
|  Vocal | <ul style="list-style-type: none"> Thought Tracking New York accent Buggy. Volume Tone Narration | <ul style="list-style-type: none"> Liverpool Accent for Blood Brothers Monologue Variation of accent to create characters – Ernie Pitch Pace Emotive | <ul style="list-style-type: none"> Intonation of a News Reader Voice over for an Advertisement Yorkshire or Cockney accent for soap opera Liverpool accent – Hillsborough Dramatic pause | <ul style="list-style-type: none"> Naturalistic voice Exaggerated vocal collages/soundscapes Using voice with music American Accent Work-9/11 Arabic Accent work 9/11 Devonshire accent War Horse Third person speaking | <ul style="list-style-type: none"> Using voices to create sound affects Sustained vocals Mature vocals Sophisticated vocals Pitch Pace/tone/volume/acc ent/volume/clarity Verbatim |
|  Physical | <ul style="list-style-type: none"> Levels and transitions Still image Body language of stock characters Exaggeration Use of space Mime | <ul style="list-style-type: none"> Characterisation of Blood Brothers characters. Characterisation of Ernie’s Incredible Illucinations characters. Creation of extra characters. Gesture | <ul style="list-style-type: none"> Physicalising of inanimate objects- physical Theatre Proxemics Physicalising of characters from Great British Soap opera Body language for new readers and reporters Gait | <ul style="list-style-type: none"> Frantic assembly – physical theatre, hymn hands, round by through, chair duets gestural Effective use of space How music effects movement. Movement with props Gestus Breaking down the fourth wall Advanced mime | <ul style="list-style-type: none"> Berkoff and Total Theatre, the use of physical theatre. Creation of complex characters with sophisticated levels of engagement. Fluency Expression Stillness Idiosyncrasy Sophisticated use of space/ using different stage shapes |



Communication

KS3

Introduction of The 5 C's

- Collaboration/Communication/Creativity/Contribution/
- Cooperation.
- The creation of basic characters including the use of basic voice/body language to communicate meaning to an audience.
- The basic use of spacing to communicate meaning to an audience.

KS4

- Effective creation of characters in the style of a specific practitioner or style to communicate meaning
- To create effective pieces of drama with a clear audience intention to communicate meaning.
- Effective use of Lighting, sound, staging, set, props and costume to communicate meaning for an audience.
- To use effective dramatic techniques to communicate meaning for an audience.

KS5

- The use sophisticated and mature vocal skills to communicate meaning
- Creation of highly complex characters to create meaning
- The use of sophisticated proxemics and space to communicate meaning
- The sophisticated use of colour to communicate meaning
- The sophisticated use of technical theatre- lighting, sounds, costumes, staging, set, stage shapes, props, hair and makes up, levels, projections, entrances and exits, sightline, live and recorded sound to communicate meaning to an audience.
- To create sophisticated drama in a variation of styles and influential Theatre Practitioners to communicate meaning using a range of conventions and techniques.

Interpretation

- Interpretation of characters from Buggy Malone, Blood Brothers, Ernie's Incredible Illucinations.
- Interpretation of Genre- Musical Theatre, Pantomime, Soap Opera, Adverts, News Reports, Physical Theatre.
- Interpretation of Style- Comedy, Tragedy, Commedia Del Arte, Mime, musical, TIE.

- Interpretation of the text "I Love You Mum I Promise I Wont Die".
- Interpretation of a range of practitioners- Brecht, Stanislavski, Frantic Assembly.
- Interpretation of Style- Epic Theatre, Realism and Naturalism, Physical Theatre, TIE.
- Interpretation of Live Theatre production- performing and design elements.
- Interpretation of a range of stimuli

- Interpretation and reinterpretation a text from the set text list
- Interpretation of practitioner and theatre companies- Berkoff, Splendid Theatre, Theatre Alibi, Brecht, Marianne Elliott, Lung Theatre Company.
- Interpretation of Style- Total theatre, Epic Theatre, Verbatim Theatre, Physical Theatre, Realism and Naturalism, Expressionism, Puppetry.
- Interpretation of a range of live theatre- performance and design elements.
- Interpretation of the set texts- Saved, Cat on a Hot Tin Roof, Curious Incident of the Dog in the Night time.

Evaluation/analysis

- Self assessment
- Pear assessments
- Analysis of WWW and EBI of both own performance and creative process.
- Evaluation operformance skills and design elements of a piece of live theatre.

- Evaluation of the creative process.
- Evaluation of effectiveness of the piece as a whole, what they would change and why?
- Evaluation of the creation of their own characters and the effectiveness of the character in performance.
- Evaluation of the performance skills and design elements of a piece of live theatre.

- Evaluation and analysis of the creative process, the development and refinement of a piece of drama.
- Evaluations and analysis of their own contribution to the development of a piece.
- Evaluation and analysis of how successfully or unsuccessfully the conventions and techniques of a practitioner or theatre company have been used.
- Evaluation and analysis of their own performance skills and their effectiveness as a performer.
- Evaluation and analysis of a variation of live theatre productions.
- Evaluation and analysis of the design elements of the work that they have created.



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Drama Curriculum Map – Substantive Knowledge Progression



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|---|---|--|---|--|---|
| <p>Genre</p>  | <ul style="list-style-type: none"> • Pantomime • Musical Theatre | <ul style="list-style-type: none"> • Comedy • Tragedy • Theatre in Education • Physical Theatre | <ul style="list-style-type: none"> • Soap Opera • News reporting • Adverts and advertising campaign • Game shows | <ul style="list-style-type: none"> • Total Theatre • Realism and Naturalism • Expressionism • Physical Theatre • Epic Theatre • Political Theatre | <ul style="list-style-type: none"> • Interactive Theatre • Forum theatre • Promenade theatre • Theatre of Cruelty • In Ya face theatre • Greek theatre • Immersive • Brechtian • Didactic Theatre |
| <p>Social/ Historical Context</p>  | <ul style="list-style-type: none"> • 18th Century Melodrama • The Prohibition Era- 1920's New York | <ul style="list-style-type: none"> • Sir Alan Ayckbourne. A great British Playwright and his themes. • Liverpool in the 1960s • Blood Brothers- Willy Russell • Bullying in schools- how this affects society- factual based | <ul style="list-style-type: none"> • TV News- the role of a newsreader • History of TV Adverts • History of the Great British Soap Opera • The History of the Hillsborough Disaster. • How the Hillsborough disaster made an impact on stadium health and safety | <ul style="list-style-type: none"> • Stanislavski and His 'System' • Bertolt Brecht-' Epic Theatre • Frantic Assembly and The History of physical Theatre • Theatre in Education and Community Theatre. • War Horse – WW1 • WW2 • I love You Mum, I promise I wont die.- Drugs scene 2006 | <ul style="list-style-type: none"> • Post War Britain 1960s- Disenfranchised youth. • 1950's America – The Deep South Breaking down the American Dream. • Racism in 1950s America. • Late 1990s and early 2000s- Autism Spectrum Disorder in 2003 • Emotional, behavioural, and developmental disorders. |
| <p>Technical Theatre</p>  | <ul style="list-style-type: none"> • KS3 • Basic Use of costume • Basic use of set • Basic use of props • Basic use of sound recorded music. | | | <ul style="list-style-type: none"> • KS4 • Effective use of costume • Effective use of props • Effective use of set and staging • Effective use of stage shapes • Effective use of lighting • Effective use of sound | <ul style="list-style-type: none"> • KS5 • Sophisticated use of costume hair and make up • Sophisticated use of props • Sophisticated lighting plans, including special effects and the use of |



Prince William School
Drama Curriculum Map – Disciplinary Knowledge Progression



Year 7

Year 8

Year 9

KS4

KS5

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To be able to create a piece of drama that contains six still images, narration and thought track and to rehearse with their group.

To be able to apply conventions of panto to create mini versions.

To be able to recreate a scene from Bugsy Malone and to recreate the dance piece “Bad Guys”.

To be able to recreate significant moments of the play of Ernie

To be able to create a scene that would fit into the style and structure of the original play Ernie’s Incredible

Illucinations using blocking and spacing ideas

To be able to create off text scenes using Blood Brothers as a stimulus.

To be able to recreate a duologue from Blood Brothers.

To be able to create their own TIE piece to raise awareness about the effects of bullying.

To create a basic physical theatre pancake mix.

To be able to create a number of pieces in the style of a variation of TV genres- Advertising campaign and Great British Soap Opera.

To be able to create a news report of the Hillsborough disaster as it unfolds taking on roles of eyewitnesses, police officers and footballers and to be able to approach the subject with sensitivity and maturity.

To create a piece on 9/11 and the boxing day tsunami of 2004 using a range of rehearsal and explorative strategies

To create four mini projects in four different styles of the practitioner or style that they are studying.

To create a devised piece of drama from a stimulus supplied by EDUQAS in a style of a practitioner or style of theatre previously explored. NEA

To recreate a scene from a 15 minute extract, of their choosing from a script.

To create a portfolio of supporting work that documents the creation of their Component 1 devised piece

To create a Berkoff Mini project using the conventions and techniques in preparation for the reinterpretation unit.

To create a reinterpretation of a script in the style of a practitioner or theatre company.

To create a 15 minute devised piece of drama from a stimulus provided by EDUQAS in the style of a theatre practitioner or theatre company.

To create a 15 minute scripted piece of drama from a stimulus provided by EDUQAS on the style of a theatre practitioner or theatre company.



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Drama Curriculum Map – Disciplinary Knowledge Progression



| | Year 7 | Year 8 | Year 9 | KS4 | KS5 |
|--|--|---|---|--|--|
| P e r f o r m | <p>To perform created still images work, using a range of performance skills.</p> <p>To perform in the exaggerated style of panto in the mini panto of their creation.</p> <p>To perform in the style of Musical Theatre, as part of an ensemble, using a New York Accent.</p> | <p>To perform as part of the ensemble in “The Boxing Scene” form Ernie,</p> <p>To perform in the created extra scene form Ernie</p> <p>To be able to successfully perform a created extra scene in the style of the Blood Brothers</p> <p>To take on the role on one of the characters and perform as part of a duologue in a Liverpool accent.</p> <p>To perform in a physical theatre style or Terrys Pukka Pancakes.</p> | <p>To successfully perform and sustain roles that suit the genres of Great British Soap Opera, News reporters and on scene reporters.</p> <p>To perform their advert that they have created for their own energy drink product.</p> <p>To be able to perform factual Hillsborough pieces with sensitivity and maturity in an informed way</p> | <p>To perform the 9/11- boxing day Tsunami class devised piece using a range of explorative strategies and dramatic techniques.</p> <p>To perform in the four mini projects that they have created in the style of a range of practitioners and theatre companies.</p> <p>To perform their NEA devised piece for an audience.</p> <p>To perform their scripted piece to a visiting examiner.</p> | <p>To perform their Berkoff M project.</p> <p>To perform the reinterpret of a text to an audience in style of Steven Berkoff, successfully using a range techniques and convention an audience.</p> <p>To perform their devised p in the style of their chosen practitioner or theatre com that link with the stimulus provided by EDUQAS to a visiting examiner.</p> <p>To perform their scripted p in the style of their chosen practitioner or theatre com that link with the stimulus provided by EDUQAS to a visiting examiner.</p> |



Prince William School Drama Curriculum Map – Disciplinary Knowledge Progression



| | Year 7 | Year 8 | Year 9 | KS4 | KS5 |
|--|--|---|---|--|--|
| R e s p o n d | <p>To use to success criteria to evaluate performance skills- thought track and still image using the online evaluation form.</p> <p>To be able to identify conventions of panto within a performance and to self evaluate their performance skills using the online evaluation form</p> <p>To self-evaluate their performance as part of an ensemble and their use of accent work using the online evaluation form.</p> | <p>To evaluate their own performance and if the scene they created would be fit in the original play of Ernie, using the online evaluation form.</p> <p>To evaluate their own performance of their extra scene from Blood Brothers and their Duologue using the online evaluation form.</p> <p>To evaluate their individual contribution of the creation of their TIE bullying pieces verbally.</p> <p>To evaluate their performance skills, if the intention of their Bullying pieces was clear and if their use of dramatic techniques were successful, using the online form.</p> <p>To evaluate their use of Physical theatre in Terrys Pukka Pancakes.</p> | <p>To evaluate their own performance in the style of a Newsreader and the effectiveness of the poece and the techniques used.</p> | <p>To recognise and evaluate their current skills using the skills audit sheet.</p> <p>To be able to use self-evaluation skills to evaluate and analyse both their own performance and their performance of others in in the 9/11- Tsunami piece.</p> <p>To use the practitioner booklets to evaluate and analyse their performance skills and recognise their strengths and weaknesses for each of the four mini projects.</p> <p>Toto analyse evaluate their creation of characters, performance skills and the fulfilment of the audience intention in a controlled assessment for Component 1 Devised.</p> <p>To be able to analyse and evaluate a piece of live theatre for Component 3 written exam.</p> | <p>To produce a creative log which evaluates and analyses their use of the practitioner Steven Berkoff's techniques and influences and how successful they have been in reinterpreting their chosen text for Component 1.</p> <p>To analyse the plot, themes, characters and social/historical context of the three set texts for Component 3.</p> <p>To analyse and evaluate how dramatic conventions and forms were used to create meaning, how pieces of live theatre have influenced the creation of their Component 2 devised and scripted pieces and how the pieces were amended and refined in a Process Report that accompanies their Practical work.</p> <p>To analyse and evaluate the effectiveness of their performing skills, the effectiveness of the practitioner and their own contribution to the effectiveness of their piece as part of the process report.</p> |



Prince William School Drama Key Vocabulary



| Year 7 | Year 8 | Year 9 | Year 10 | Year 11 | Year 12 | Year 13 |
|---|---|---|--|---|--|--|
| Facial Expression Body Language Use of Voice Still Images Thought Track Narration Levels Mime Movement Use of Voice Convention Narration Breaking Down the Fourth Wall Audience Interaction Comedy | Scripted Scenes Narration Focus Ensemble Characterisation Character profile Stage Directions Historical/Social Context Scripted Off Text Playwright Pitch Pace Tone Volume Expression Sound Scaping Transition Antagonist Monologue Duologue | Target Audience Genre Kitchen sink drama Improvisation Blocking Articulation Hot-seating Script Writing Cross Cutting Projection Flashback Gesture Intonation Bias Soap Opera | Explorative strategies Rehearsal Techniques Individual contribution Forum theatre Sound Scape Practitioner Verbatim Naturalistic Theatrical Style Coherent Fluency Stillness Thrust stage Theatre in the Round Promenade staging Placard Proscenium Arch Traverse End on staging Communal voice Anti-climax Climax Dramatic irony Subtext | Lighting Sound Colour Multi Media Texture Costume design Portfolio Amend Refining Developing Technical Theatre Dynamics Proxemics The Use of Spoken language Dialect Didactic Pitch Conflict Contrast Interaction Collaborate Clarity Professional works | Kabuki Visceral Total Theatre Reinterpretation Interpret Methodologies Annotations Artistic Intention Cue sheets Fresnel Gobo Flash fade lantern shutters Barn doors Follow spot Audience Intention Episodic Linear Chronological Dramatic pause | Abstract Minimalistic Realistic Symbolic Researching Structure Character construction Catharsis Configurations SFX LFX Prompt Copy Ground Plan Audio/Visual Surrealism |