

Drama



KEVI HWGA Curriculum Map – 2024- 2025



Curriculum Purpose:

Context	Beyond KEVI HWGA:	Drama can lead to further education through KS5 Drama courses, where a variety of approaches in specialist areas can be explored. This would naturally lead to a university degree course in the preferred area of study. Drama could lead to a wide range of career opportunities such as: Acting, directing, writing, film, TV, theatre, theatre design, production, journalism. Teaching – Primary, Secondary, Further Education or Higher Education, Occupational therapy, it also allows students to develop key career skills such as communication, collaboration and leadership.
	KS5	At KS5 students will have the opportunity to complete LAMDA examination, this will be in communication or performing, and aims to give them life-long learning skills as well as gaining UCAS points and a qualification. The LAMDA skill can be used to coincide with the Duke of Edinburgh award.
	KS4	At KS4 pupils will explore theatre under the following headings: creating, performing and evaluating. Pupils will develop skills that allow them to explore a variety of thematic stimuli using many dramatic techniques and styles. Pupils will learn all areas of a theatre production, including acting, theatre design, technical design, directing and devising original work. They will be completing 3 components each looking the areas of theatrical design and directing, creating and performance, and evaluating.
	KS3	At KS3 pupils will explore different aspects of theatre, using a spiral curriculum to gain understanding of key concepts in more challenging ways as they go through KS3 with clear links to the KS3 National Curriculum through English, Develop and appreciation of different genres of Drama, covering a die range of genre, historical periods and authors. To use standard English confidently in a range of contexts. To speak confidently through improvisation, rehearsal and performing play scripts and poetry in order to generate language and discuss language use and meaning using role, intonation, tone, volume, mood stillness and action to add impact and be able to use Drama techniques and terminology within performance and within written work.
	KS1/2 links	Links to primary school falls under the National Curriculum for English, at this point pupils should be taught to speak clearly and convey ideas confidently. All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.



KEVI HWGA Curriculum Map

Big Qs <i>Linked to NC</i>	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
<p>Year 11</p>	<p>How do we explore a stimulus to create and perform an original piece of drama? (Component 1)</p> <p>Devising:</p> <p>Learners will be assessed on either acting or design. Learners participate in the creation, development and performance of a piece of devised theatre using either the techniques of an influential theatre practitioner or a genre, in response to a stimulus set by WJEC.</p> <p>Learners must produce:</p> <ul style="list-style-type: none"> • a realisation of their piece of devised theatre • a portfolio of supporting evidence • an evaluation of the final performance or design <p><i>This will be a continuation of the work that they started in year 10.</i></p> <p>Students will be going to watch a piece of live theatre.</p> <p><i>Section B: Live Theatre Review One question, from a choice of two, requiring analysis and evaluation of a given aspect of a live theatre production seen during the course.</i></p> <p>Big picture thinking Originality</p>	<p>How do we explore a script and take it from page to stage? (Comp 3)</p> <p>Interpreting Theatre:</p> <p>Section A: Set Text for assessment up to and including 2023 A series of questions on one set text</p> <p>4. War Horse, Michael Morpurgo, adapted by Nick Stafford</p> <p><i>Section A: Set Text for assessment from 2024 onwards A series of questions on one set text from a choice of seven:</i></p> <ol style="list-style-type: none"> 1. <i>Macbeth William Shakespeare</i> 2. <i>An Inspector Calls J.B. Priestley</i> 3. <i>Find Me Olwen Wymark</i> 4. <i>Noughts & Crosses Malorie Blackman</i> 5. <i>Refugee Boy Benjamin Zephaniah</i> 6. <i>I Love You Mum – I Promise I Won't Die Mark Wheeler</i> 7. <i>The IT Vivienne Franzmann.</i> <p><i>Students will be practically exploring the play and working through written question on Section A</i></p> <p>Big picture thinking Originality Collaboration</p>	<p>How do we apply our practical skills to a scripted performance extract? (Component 2)</p> <p>Texts in Practice: Component 3 external exam</p> <p>Visiting examiner from EDUQAS to examine performances</p> <p>Pupils to select two extracts from one play in groups of 1-6.</p> <p>They will perform an extract from Blood Brothers</p> <p>Big picture thinking Originality Collaboration Confidence Enquiry</p>	<p>How do we review and evaluate live theatre?</p> <p>Live Performance Analysis</p> <p>Component 3 – Section b</p> <p>Focus on 32 marker Section C to support understanding of how to evaluate and analyse Live Theatre using the live performance from the autumn 2 unit.</p> <p>Big picture thinking Originality Collaboration Confidence Enquiry</p>	<p>How do we ensure success in the final written paper? (Component 3)</p> <p>Understanding Drama: Component 3 external exam</p> <p>Pupils to complete sample papers in preparation for their written exam</p> <p>Big picture thinking Originality Collaboration Confidence Enquiry</p>		

	<i>Collaboration Confidence Enquiry</i>	<i>Confidence Enquiry</i>				
Key Knowledge, Concepts and skills	<i>Creative response to stimulus, rehearsal technique, research, perform, evaluation, staging a play, Theatre roles, dramatic devices</i>	<i>Study of set text 'War Horse' Understanding key terminology Genre, style, staging, designing, directing</i>	<i>Rehearsing Creating Performing Technical design Staging a play Genre Dramatic Devices</i>	<i>Live theatre review Analysis Evaluation Critical Thinking</i>	<i>Live theatre review Critical Thinking</i>	
Feedback & Assessment	Performance- 15 marks Supporting evidence- 30 marks Evaluation- 15 marks	Mock exam FORM- review quiz	Performance for exam Mock performance of exam	Mock exam Forms Quiz	Mock exam Forms quiz	

<p>Year 10</p>	<p><i>Are you able to use a variety of dramatic devices to create a original piece of drama?</i> LINK: COMPONENT 1 Pupils to explore a variety of practitioners and genres.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p><i>How do we explore a set text in detail, using acting skills both practically and in a written response?</i> Understanding Drama LINK: COMPONENT 3 Introduction to the set text Explore the play, characters, themes, structure, historical context. Pupils need to develop a confidence with writing acting skills.</p> <p>Live theatre review <i>Section B: Live Theatre Review One question, from a choice of two, requiring analysis and evaluation of a given aspect of a live theatre production seen during the course.</i></p> <p><i>Big picture thinking</i> <i>Originality</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i></p>	<p><i>How to performance from a script- page to stage?</i> COMPONENT 2 EXAM Learners will be assessed on either acting or design. Learner's study two extracts from the same performance text chosen by the centre. Learners participate in one performance using sections of text from both extracts.</p> <p>60 marks- Performance <i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p><i>How do I write an effective log in accordance with the C1 exam requirements?</i> Complete COMPONENT 1 Learners will be assessed on either acting or design. Learners participate in the creation, development and performance of a piece of devised theatre using either the techniques of an influential theatre practitioner or a genre, in response to a stimulus set by WJEC. Learners must produce:</p> <ul style="list-style-type: none"> • a realisation of their piece of devised theatre • a portfolio of supporting evidence • an evaluation of the final performance or design <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	
<p>Key Knowledge, Concepts and skills</p>	<p><i>Understanding drama terminology</i> <i>Technical design and terms</i> <i>Exploring a stimulus using complex theatrical techniques</i> <i>Staging a play, Design Elements</i></p>	<p><i>Exploring set text</i> <i>Writing acting skills</i> <i>Understanding key terminology</i> <i>Designing a scene</i> <i>Directing a scene</i> <i>Using and understanding rehearsal techniques</i></p>	<p><i>Applying drama explorative strategies to original drama</i> <i>Understanding how to communicate with an audience through drama</i> <i>Theatrical Experience</i></p>	<p><i>Skills showcased – technical design or acting through original drama</i></p>	<p><i>Writing acting skills, rehearsal technique and reviewing performance success</i> <i>Critical Thinking</i></p>
<p>Feedback & Assessment</p>	<p>Supporting evidence Performance Evaluation</p>	<p>SK Mock paper Performance of key scene chosen by students</p>	<p>Performing script Evaluation</p>	<p>SK1 Mock comp 1</p>	<p>Supporting evidence</p>

<p>Year 9</p>	<p>What do we already know about drama?</p> <p>The Crucible</p> <p>Year 9 will have looked at a script with more sophisticated subject matter, with a real-life context. Students will focus more on naturalistic acting techniques and the challenges of a 'straight' play.</p> <p>They will look at the use of suspense and tension within a performance using performance skills rather than design skills as used with the WIB.</p> <p>They will understand the play as a whole and will perform three key scene's each building tension within the story. They will be more independently in charge of the play, with clear rehearsals laid out by groups, they will focus on the vocal techniques and the power of words within the play. They will also have to create artistic intentions that match their performance.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>How do we apply the techniques learnt to a stimulus?</p> <p>Let him have it</p> <p>Pupils will look at a real life situation of the last man to be hanged in Britain, they will use this as a stimulus to create performance and to discuss, devise and create using morality.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>How to take a performance from page to stage.</p> <p>Blood Brothers</p> <p><i>Pupils will study a text which covers a range of PSHE topics, including poverty, addiction, adoption and manipulation.</i></p> <p><i>They will gain an understanding of the play as a whole and will perform scenes from the text and devised scenes.</i></p> <p><i>They will understand Brechtian techniques and influences.</i></p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>How can we explore the world through drama?</p> <p>Student Devising Project</p> <p>Pupils to have a student vote on on a project for the final term of drama. During the unit they will have 3 briefs to decide on where they will be able to apply all the skills and creativity that they have explored during the year.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>
<p>Key Knowledge, Concepts and skills</p>	<p><i>Whoosh, posture, facial expression, tone, interview, communicate meaning, emphasis of voice, pitch, hot seating (3 characters, with interesting relationships, Trial set up, pace, levels, proxemics, emphasis, blocking, artistic intentions, accent, peer assessment, choral speech, choral movement (Greek Theatre), evaluation.</i></p>	<p><i>Responding to stimulus, contextualizing performance, thought tracking in character, using real life to create theatre, group improvisation, Naturalism, Non- Naturalism, forum theatre (Boal), cross cutting, character objectives, rehearsal techniques based on creating tone, status, altering meaning, subtext, physical theatre-</i></p>	<p><i>Breaking the fourth wall, blocking, whoosh, narration, communicating meaning, interaction, practitioner,</i></p>	<p><i>Devising Creating, dramatic devices, levels and procemics, staging, feedback, genre, practitioner</i></p>

	<i>Building Blocks: To be able to use key motifs of a scripted performance and context to create non-naturalistic performances.</i>	<i>fighting, power within performance, pause and silence, interrogation, feature of persuasive speech, spoken language- was Derek Bentley guilty.</i>			
Feedback & Assessment	Performing a piece of the script. Performance of scripted extract Peer and self-evaluation of performance work	Whole class feedback- devising a key scene. Devised scene- showing all prior knowledge	Whole class feedback: Writing and performing monologues/duologues Knowledge check (FORMS) all knowledge so far.	Whole class feedback: supporting evidence. Performance of devised scene	
Year 8	<p>What do we already know about drama? The Women in Black</p> <p>Pupils will explore how to build and show tension in a performance. They will further develop creating clear genres of theatre as well as working on scripted performance linking to the end of year 7 work.</p> <p><i>Evolutionary and revolutionary thinking</i> <i>Flexible Thinking</i> <i>Intellectual Confidence</i> <i>Strategy Planning</i> <i>Collaborative, Open Minded, Creative and Enterprising, confident</i></p>	<p>How can we explore drama using genre? Commedia Dell'Arte</p> <p>Pupils will explore the beginning of Comedy with the skills and techniques of Commedia Dell 'Arte. To work as a professional troupe. They will draw on prior knowledge gained and devise using the complexities of the genre.</p> <p><i>Intellectual Confidence, Generalisation, Connection Finding, Imagination</i> <i>Collaborative, Open Minded, Creative and Enterprising</i></p>	<p>How can we explore drama using genre? Theatre in Education</p> <p>Pupils devise a Theatre in education performance for year 7 students to be performed live to groups.</p> <p><i>Big picture thinking</i> <i>Originality</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i></p>	<p>How do we explore a play text in drama? Our Day Out</p> <p>Pupils to study the text, exploring the characters and scenarios off and on script. Pupils to learn the set-up of a script including key terms such as stage directions, scenery and directing a text.</p> <p><i>Seeing alternative perspectives</i> <i>Intellectual</i> <i>Playfulness</i> <i>Creativity</i> <i>Imagination</i> <i>Risk Taking,</i> <i>Collaboration,</i> <i>Open Minded</i></p>	<p>How can we apply what we have learnt to rehearsing and performing a play text? Our Day Out</p> <p>Pupils to select, learn, direct and stage at least two scenes from the play to an audience.</p> <p><i>Seeing alternative perspectives</i> <i>Intellectual</i> <i>Playfulness</i> <i>Creativity</i> <i>Imagination</i> <i>Risk Taking,</i> <i>Collaboration, Open Minded</i></p>
Key Knowledge,	<i>Working with scripts</i> <i>Creating mood and atmosphere</i> <i>Tension states (LeCoq)</i>	<i>Historical context</i> <i>Lazzi</i> <i>Centre of leading</i>	<i>Creating a performance for a set target audience.</i>	<i>Exploring scripted plays – language,</i>	<i>Performing a play text</i> <i>Acting skills</i>

Concepts and skills	<i>To be able to use script to direct and devise using the boundaries of genre to influence work.</i>	<i>Stock characters</i>		<i>characters, acting style, staging concepts</i>	<i>Peer Pressure Consequences</i>
Feedback & Assessment	<p>Whole class feedback- using marking the moment.</p> <p>Practical assessment using lighting and tension techniques</p> <p>WCF- Final scene</p>	<p>Home study- writing a commedia story</p> <p>Whole class feedback- Using key skills FORMS quiz- page to stage</p> <p>Practical response to stimulus</p>	<p>Whole class feedback- using Brechtian techniques</p> <p>Performing the TIE performance for year 7 pupils</p>	<p>FORM's quiz- everything learnt so far.</p> <p>WCF- Script</p>	<p>Pupils to develop their own scripted work in response to the play text – including stage directions and descriptive acting skills</p> <p>Forms quiz - script</p>
Year 7	<p>What do we already know about Drama? An introduction to Drama.</p> <p>Pupils will explore key skills in Drama, using the comedy genres of Slapstick, Pantomime and Melodrama.</p> <p>This will link to watching live theatre in the Autumn Term.</p> <p>Generalisation, connecting finding, imagination, precision, intellectual playfulness, flexible thinking, originality, automaticity.</p> <p>Creative and enterprising,</p>	<p>How can we explore styles of Drama? The Factory</p> <p>Pupils will explore the style of naturalism and non naturalism in devising and improvisation. Focussing on embedding key skills within the storyline of the Cadbury Factory.</p> <p>Can run alongside a trip to the Cadbury factory for Year 7</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>Where did theatre first begin and what did it look like? Theatre Origins – Greek Theatre techniques</p> <p>Pupils briefly explore the origins of Greek theatre, use of mask and chorus. Explore the story of Oedipus. Look at staging dynamics and possibly outdoor theatre. Written evaluation upon completion.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>How do we explore a play text in drama? Ernies incredible Illucinations</p> <p>Pupils to study the text, exploring the characters and scenarios off and on script. Pupils to learn the set-up of a script including key terms such as stage directions, scenery and directing a text.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>	<p>How can we apply what we have learnt to rehearsing and performing a play text? Ernies incredible illucinations</p> <p>Pupils to select, learn, direct and stage at least two scenes from the play to an audience.</p> <p><i>Meta-cognition</i> <i>Big picture thinking</i> <i>Originality</i> <i>Self regulation</i> <i>Collaboration</i> <i>Confidence</i> <i>Enquiry</i> <i>Risk taking</i></p>

<p>Key Knowledge, Concepts and skills</p>	<p><i>Response to stimulus</i> <i>Understanding of drama</i> <i>Acting and creating skills</i> <i>Improbable situations, mime, choral movement, asides, playing to the audience, stock characters, exaggeration, extreme physicality, still image, slow motion, melodrama, how to rehearse and working with a script.</i> <i>Building Blocks: To be able to devise a performance using the boundaries of genre</i></p> <p>Characterisation, Plot, Genre, Structure</p>	<p><i>Applying new techniques learnt in a style of theatre.</i> <i>Naturalism</i> <i>Non-naturalism</i> <i>Verbatim</i> <i>Brecht</i> <i>Stanislavski</i> <i>Placard</i> <i>Cross cutting</i> <i>Levels</i> <i>proxemics</i></p> <p>Characterisation, Plot, Genre, Structure</p>	<p><i>Historical context of drama</i> Greek theatre language and techniques <i>Oedipus rex</i> <i>Trojan horse</i> <i>Pandora's box</i> <i>Choral movement</i> <i>Chorus</i> Choral Speaking</p>	<p><i>Exploring scripted plays – language, characters, acting style, staging concepts</i> <i>Blocking</i> <i>Stage directions</i> <i>Blocking, voice, stage directions, context, rehearsal techniques, monologues, performing alone, working as a group, devising from stimulus.</i> <i>Building blocks: To be able to direct a scripted performance, using play context.</i></p>	<p><i>Performing a play text</i> <i>Acting skills</i> <i>Page to stage</i> <i>Director</i> <i>Designer</i> <i>Staging</i></p>
<p>Feedback & Assessment</p>	<p>Whole class feedback based on knowledge of key skills.</p> <p>Practical performance showing key skills and understanding of genre</p>	<p>Whole class feedback based on knowledge gained.</p> <p>Practical response to stimulus</p> <p>Granulated assessment- FORMs</p>	<p>Whole class Feedback- Greek Chorus</p> <p>Pupils to perform a Greek tale using techniques learnt</p>	<p>Monologue writing task</p> <p>Performance task monologue</p>	<p>Performance of play extracts using a fully established setting where possible</p> <p>Possible verbal evaluation/discussion in groups</p>