**Shipston High School Drama Department**

|  |  |  |
| --- | --- | --- |
| **Year 7** | | |
| **Term** | **Content covered** | **Key Assessment** |
| **Autumn** | First half term:  Students study masks in order to learn the basics of drama. They learn the rules of the full face mask; are introduced to the term ‘stimulus’ in preparation for GCSE; learn how to rehearse in a group and use rehearsal time effectively; the different areas of the stage and how to use them; how to behave as an audience and how to perform.  Practitioners: Strangeface, Trestle, Vamos.  Second half term:  Students begin to study ‘Macbeth’. Students learn the plot of a whole play; they learn the process of how to learn lines and learn the opening scene from the play; they learn about the social, cultural and historical background to Macbeth. | They are assessed in terms of their ability to rehearse effectively, knowledge of stage areas and application of mask rules. |
| **Spring** | First half term:  They continue with their study of Macbeth by putting into practice their knowledge of using different stage areas and begin to experiment with using the body in different ways on stage to represent the witches.  Students then study Melodrama which continues into the second half term. They learn why melodrama was popular in Victorian England as their social, cultural and historical context; they learn a key scene from the play ‘Maria Marten’ and apply their knowledge of the style to act out the scene with appropriate voice, gesture and use of space. Focus on use of the body is developed through sculpting and cultural capital is further enhanced through the creation of an art gallery with student statues. Students are then introduced to a story ‘The Monkey’s Paw’ which they adapt into a script. Students are assessed on their ability to alter body and voice in role to suit the genre and their understanding of how to stage a scene.  Genre: Melodrama | They complete the programme of study with a performance of the opening scene from Macbeth.  Students have an Easter assessment to review their progress in performance, class and rehearsal. |
| **Summer** | First half term:  Students progress from their previous study of ‘melodrama’ to ‘realism’ through ‘Authority and Status’. This programme of study explores different staging types and takes a text from teenage popular fiction for students to adapt into performance using an accent. Students are then taught how to analyse a script for clues as to performing a character and use this to act out a modern, realistic text. Students learn the skill of improvisation in role for the first time and finally are assessed on the creation of their own devised performance on a contemporary topic.  Practitioner: Stanislavski  Second half term:  Students study ‘Volpone’ and commedia dell arte. They learn about play setting and the cultural and historical context of Venice for a 17th century audience. They rehearse a scene from the play and learn how to adapt animal movements into characterisation; additionally they again are introduced to vocal changes through accents. They are introduced to the key characters from commedia and the commedia masks and apply this knowledge to their interpretation of the scene.  Genre: Commedia dell arte | They are assessed on their practical work in rehearsal lessons as well as their ability to use key careers’ skills |

|  |  |  |
| --- | --- | --- |
| **Year 8** | | |
| **Term** | **Content covered** | **Key Assessment** |
| **Autumn** | In Year 8, students move to longer, more advanced topics which last over a term rather than the half term blocks of Year 7.  Students begin by studying a contemporary story ‘Adam and Amy’ which involves moral dilemmas and choices. Students write their own realistic script (building on their realism work from Year 8) and also role play as parents and Head Teachers to explore how to apply consequences for behaviour appropriately.  The ‘Adam and Amy’ story is then revealed as a modern version of Sophocles’ play ‘Antigone’. The students study the plot of the play as a whole and learn about the genre of Greek Theatre. They learn about the cultural background to a key scene which they rehearse and perform between Creon and Antigone. They are taught the blocking for the scene and there is optional contact work for the first time.  This term there is also the Year 8 exams’ week – students are taught how to revise and prepare revision cards for the Drama exam which assessed their knowledge of technical terminology as well as their knowledge of Antigone.  Students are assessed on their performance of a scene from ‘Antigone’.  Genre: Greek Theatre  Practitioner: Stanislavski | First half term:  Students are assessed on their year 8 exams.  Second half term:  Students are assessed on their performance of a scene from ‘Antigone’. |
| **Spring** | Students then move forward to consider ‘gender’ as an issue. They look at how gender is seen in 2023 and how it may be used as an issue which can be reflected and explored through Drama. Students look at child development and how attitudes are culturally and socially influenced through toys, particularly dolls, focussing on the development of the ‘Barbie’ doll range in 2019 and how companies encourage and represent diversity. Students then develop their own responses through still image and play texts.  Building on this work, students then study Ibsen’s “A Doll’s House”. They learn the social, cultural and historical background to the play, building on their 19th century knowledge from Year 7. They study gender roles in this time period, learn the plot of the play and key characters. They also learn how to manage props through the use of letters within a key scene.  Genre: Realism  Practitioner: Ibsen | Students are given an Easter assessment which reflects their work in class in terms of rehearsal and contribution.  They rehearse and perform the final scene from ‘A Doll’s House’ for their final assessment. |
| **Summer** | Students then move on to be introduced to a real exam paper of stimuli for the ‘devising’ component. They learn how to analyse and select a stimulus for devising through a series of ten lessons which take them through all ten different types of stimulus and additionally teaches them ten different styles of scenes and techniques that can be used based on each stimulus. This creates an actor’s ‘toolkit’ which they will then apply in year 9 to create their own devised piece. They also look at the ‘independent research’ written element of the GCSE portfolio and learn how to write this.  GCSE component: 1 Devising | Students are assessed over the term on their ability to use body and voice in different scenes and their interpretation of the different stimuli. |

|  |  |  |
| --- | --- | --- |
| **Year 9** | | |
| **Term** | **Content covered** | **Key Assessment** |
| **Autumn** | This year, students shadow the ‘real’ GCSE programme of study by doing devising, performance and the study of complete play texts.  Students continue to build on their devising work begun at the end of Year 8. They are given a ‘real’ GCSE exam paper for devising and shadow the process taken by Year 10 students as they get into groups, select a stimulus and are taken through the process of designing and creating their own play. They learn how to map a story and design characters; how to plan to rehearse for a scene and then apply this practically.  GCSE: Component 1 Devising. | They are assessed on their rehearsal process as well as their final performance. |
| **Spring** | Students revise and then take their Year 9 Drama exam which focuses on the understanding of key terms and essential knowledge for GCSE such as the advantages and disadvantages of different staging types.  Students study the complete play text ‘The Crucible’. They learn the plot of the play and then focus in on Reverend Hale’s monologue which they could also perform for the GCSE as part of component 2. They watch the film version of the play whilst making notes on the social, cultural and historical background to the play including 17th century attitudes regarding witchcraft. Finally, they learn why Miller wrote the play to reflect the politics of 1950s America. | They receive an Easter assessment reflecting on their contributions in class and rehearsal techniques.  They are assessed on their monologue performance. |
| **Summer** | Year 9 complete the KS3 programme of study by a series of workshops on different practitioners. Each practitioner approach is discussed through the medium of the play ‘Find Me’ which is an OCR set text for GCSE Drama. They are assessed on their ability to alter their acting style to suit the different practitioners’ methods.  GCSE: Component 2: Performance  GCSE: Component 3: Written (Find Me)  Practitioners: Stanislavski, Brecht, Artaud, Boal, Grotowoski, Ionesco.  Text: Find Me (contemporary) | Students are assessed on their rehearsal approach and knowledge of different practitioners. |

|  |  |  |
| --- | --- | --- |
| **Year 10** | | |
| **Term** | **Content covered** | **Key Assessment** |
| **Autumn** | For the first half term, students study the play text they will be writing about in Section A of the final written exam – Owen Wymark’s ‘Find Me’. They explore the play practically, read the script in its entirety and learn about the social, cultural and historical context of the play and how to bring the play to life as an actor, director or designer (lighting, sound, costume, set staging). They begin to build a folder of materials that they will return to for the Year 10 exam in the summer and the final Year 11 exam. They are assessed on their work during rehearsals for the play. Dependent on the group, this work may continue into the first few weeks of the second half term.  GCSE: Component 3 Written exam  Practitioners: Stanislavski, Brecht, Boal, Artaud, Grotowski and Ionesco.  For the second half term, students get into groups and begin to create their own devised piece from a stimulus for their component 1 of their exam. They learn how to map and create a story and begin to construct their written portfolio through their initial ideas, independent research and vision for performance. They are assessed on their work in rehearsals and their written portfolio work.  GCSE: Component 1 Devising. | Students perform their own interpretation of the play showing their understanding of the plot, characters, key moments and application of practical skills.  Students complete self and peer assessments to reflect on their work so far. |
| **Spring** | Students continue to rehearse and create their own devised piece which will be worth 10% of their final GCSE mark. They also continue to build their written portfolio by completing a ‘given circumstances’ character sheet, improving their previous work on independent research and vision for performance and continuing to complete their ‘devising diary’ at the end of every rehearsal which also goes towards their written portfolio.  GCSE: Component 1: Devising  Practitioners: Stanislavski, Brecht, Boal, Artaud, Grotowski and Ionesco. | They experience peer assessment on their performances so far and experience their final exam assessment by the teacher. |
| **Summer** | Students complete their written portfolio by completing their devising diaries and moving on to Section 3 where they review their use of semiotics, review their strengths and weaknesses in the final performance and discuss how they created meaning in their performance.  GCSE: Component 1: Devising  Practitioners: Stanislavski, Brecht, Artaud, Boal, Grotowoski, Ionesco.  During this half term, students also have the opportunity to see live theatre ready for Section B of the written paper in Year 11.  GCSE Component 1: Devising  GCSE Component 3: Written exam | Students receive first draft notes feedback on their portfolio.  Mock Examinations |

|  |  |  |
| --- | --- | --- |
| **Year 11** | | |
| **Term** | **Content covered** | **Key Assessment** |
| **Autumn** | Students begin to study the play ‘The Crucible’ ready for Component 2 of their GCSE exam: Performance.  Students study the social, cultural and historical aspects of the play, learn the plot of the play as a whole and then focus in on key scenes from two extracts of the play which allow them to finally select two pieces for their final performance. Students are allowed to perform 1 x monologue and then another piece which can be a duologue or a group piece. They can play the same character in both pieces or change character. Rehearsals then begin for these performances. Student also begin to complete the concept pro forma where they describe the playwright’s intentions in writing the play. Students are assessed on their understanding of the historical and cultural context of the play and their performance in rehearsals.  GCSE: Component 2: Performance exam  In November, students take a break from rehearsals to revise Section A of the written exam (Find Me) and learn how to complete Section B: theatre review before the Year 11 mock exams. Students are then assessed on their written exam.  GCSE: Component 3: Written exam | Students are assessed on their understanding of the historical and cultural context of the play and their performance in rehearsals.    Mock Examinations |
| **Spring** | Students are tasked with learning lines for their performances over the Christmas holidays; however, if this is not done then students need to ensure their lines are learnt as they continue to rehearse for their two performance pieces. Students go on to complete the concept pro forma about their vision for performance, their interpretation of character and their desired audience reaction to their performance. The final performances are done before a visiting examiner usually in February either just before or just after the half term and the performances together with the concept pro forma is worth 30%.  Students then return to their study for the written exam. They review their performance in the mock paper and learn how to prepare and write exam answers for Find Me covering all aspects of the play including acting, directing, production design, staging, costume, lighting, set, sound and the social, cultural and historical context of the play. Students then revise their knowledge of the play they have seen ‘The Woman in Black’ and learn how to write a review of the play ready for Section B of the exam.  GCSE: Component 3: Written exam | Visiting examiner marks the concept pro forma and the performances.  Teacher assessment of mock exam.  Teacher assessment of practice papers. |
| **Summer** | In the final half term, students have 2-3 weeks to complete their revision ready for the written exam during May.  GCSE: Component 3: Written exam |  |