



Long Term Plan Drama

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2026- 2027

Subject intent/vision: Drama

The Drama curriculum aims to ensure that all students studying Drama develop the knowledge, techniques and skills to work collaboratively and independently so that they can excel at exam level, as well as gain experiences outside of the classroom that will help to build both their human and cultural capital.

To enable all students to achieve, our subject curriculum:



Is Ambitious - Drama across KS3 and KS4 is rigorous and, at GCSE there are added demands because the course combines both practical and written elements that requires students to hone their creativity, and develop critical skills in the analysis, evaluation and realisation of original and scripted performance work.



Is Spiral - We have framed the drama curriculum using a spiral concept where key theatrical skills and practitioner techniques are revisited each year and honed over time.



Promotes Literacy – Alongside exploring the core theatrical skills required for storytelling including physical theatre, voice work and staging. Woven into this is an exploration of a variety of theatre styles from other cultures through the study of short stories and plays including the works of Sophocles and Shakespeare.



Builds Cultural Capital – We offer weekly drama clubs, including the years 9 and 10 *Masters in Drama Programme* that provides students with the opportunity to attend the theatre and take part in professionally facilitated theatre making workshops. We also have strong partnerships with RADA (The Royal Academy of Dramatic Arts) and The Old Vic Theatre Schools Project.

Long Term Plan

	Y7	Y8	Y9	
AUT 1	Introduction to the Origins of Theatre <u>Focus:</u> Antigone <u>Skills Development:</u> Ensemble Work, Unison/Chorus, Mime, Still Images <u>Style:</u> Greek Theatre, Greek Tragedy <u>Practitioner:</u> Sophocles	An exploration of the Melodrama Genre <u>Focus:</u> The Blackhearted Villain (James Norris) <u>Skills Development:</u> Script Work <u>Style:</u> Melodrama, Victorian Theatre <u>Practitioners:</u> Konstantin Stanislavski	An exploration of the Gothic Genre <u>Focus:</u> Nick Dear's adaptation of Frankenstein <u>Skills Development:</u> Staging/Physical Theatre <u>Style:</u> Physical Theatre/Gothic (Mystery) <u>Practitioners:</u> Steven Berkoff	Understanding Drama: Genre & Theatre History
AUT 2	Introduction to Storytelling <u>Focus:</u> Fairytales, Folktales <u>Skills Development:</u> Narration, Soundscape, Characterisation, Role Play <u>Practitioner:</u> Bertolt Brecht <u>Style:</u> Epic Theatre	An exploration of the Horror Genre <u>Focus:</u> Various Stimulus <u>Skills Development:</u> Physical theatre, Interactive Theatre <u>Practitioner:</u> Antonin Artaud <u>Style:</u> Physical Theatre, Immersive Theatre	An exploration of Comedy <u>Focus:</u> Bouncers by John Godber <u>Skills Development:</u> Staging/Physical Theatre <u>Style:</u> Physical Theatre <u>Practitioners:</u> Steven Berkoff	
SPR 1	Introduction to Commedia Dell'Arte <u>Focus:</u> Improvisation <u>Skills Development:</u> Physical Theatre, Exaggeration, Mime <u>Style:</u> Slapstick Comedy	An exploration of the Mystery Genre <u>Focus:</u> Mystery/Whodunit/Crime Drama <u>Skills Development:</u> Devising, Role-play <u>Practitioner:</u> Bertolt Brecht <u>Style:</u> Mixture of Naturalism/Non-Naturalism	An exploration of Physical Theatre <u>Focus:</u> Simon Stephen's adaptation of The Curious Incident of the Dog in the Nighttime <u>Skills Development:</u> Frantic Assembly Method <u>Style:</u> Physical Theatre	Devising: Theatre Practices and Practitioners
SPR 2	Devising From Stimulus <u>Focus:</u> The Huskar Pit Disaster Story 1838 <u>Skills Development:</u> Devising From Stimulus, Script Work, Memorisation, Characterisation, Blocking <u>Practitioner:</u> Bertolt Brecht <u>Style:</u> Epic Theatre	Devising From Stimulus <u>Focus:</u> Hinterland (Novel) by Caroline Brothers <u>Skills Development:</u> Devising/Staging (Promenade Theatre) <u>Style:</u> Mixture of Naturalism/Non-Naturalism	An exploration of traditional West African Theatre <u>Focus:</u> Death and the King's Horseman by Wole Soyinka <u>Skills Development:</u> Staging/Devising from stimulus/script work <u>Style:</u> West African Storytelling	
SUM 1	Hamlet <u>Focus:</u> Hamlet <u>Skills Development:</u> Vocal Skills (Received Pronunciation) Script Work <u>Practitioner:</u> William Shakespeare <u>Style:</u> Elizabethan Drama	An exploration of Shakespeare's Macbeth <u>Focus:</u> Macbeth <u>Skills Development:</u> Directing <u>Practitioner:</u> William Shakespeare <u>Style:</u> Elizabethan Drama	An exploration of Shakespeare's King Lear <u>Focus:</u> King Lear <u>Skills Development:</u> Set Design/ Character Development/ Script Work <u>Practitioner:</u> William Shakespeare <u>Style:</u> Elizabethan Drama	Text in Practice: Theatre Making
SUM 2	An Introduction to Musical Theatre <u>Focus:</u> Performing extracts from: Anne, Oliver, Bugsy Malone, Matilda, Aladdin, Lion King <u>Skills Development:</u> Characterisation, Vocal Skills. Emotional Range <u>Practitioners:</u> Various Artists <u>Style:</u> Musical Theatre Acting	An exploration of Bugsy Malone (The Musical) <u>Focus:</u> Bugsy Malone Musical <u>Skills Development:</u> Stylized/Choreographed Movements, Ensemble <u>Style:</u> Musical Theatre Acting	An exploration of Hamilton (The Musical) <u>Focus:</u> Hamilton Musical <u>Skills Development:</u> Stylized/Choreographed Movements, Ensemble <u>Style:</u> Musical Theatre Acting	

Learning Resources:

- National Theatre Learning Hub: <https://www.nationaltheatre.org.uk/learn-explore/>
- Old Vic Theatre Learning Hub: <https://www.oldvictheatre.com/discover/the-hub/>
- RADA Royal Academy of Dramatic Arts <https://www.rada.ac.uk/>