



Drama Curriculum

2023-2024

To be reviewed 2024-2025





Threshold Concepts for Brilliant Performers:

- #1: Brilliant performers create imaginatively: shaping how we see the world; engaging our heads and our hearts
- #2: Brilliant performers use language purposefully: choosing tactics and intentions to be specific and definite with every thought and action
- #3: Brilliant performers collaborate joyfully and generously, understanding that relationships with each other benefits both themselves and others
- #4: Brilliant performers utilise a wide range of dramatic devices for different purposes and motivations to create meaning
- #5: Brilliant performers know how to navigate confidently within various genres of theatre exhibiting new and creative methods of delivery
- #6: Brilliant performers create works with layered meanings invoking context and given circumstances
- #7: Brilliant performers prepare and rehearse meticulously to create dynamic characterisation full of energy and meaning
- #8: Performing makes us powerful: it gives us and others confidence and a voice to change ourselves and society



Threshold Concepts for Brilliant Producers (directors/designers/stage managers)

#1: Brilliant producers understand how to weave together themes both intelligently and creatively: how theatre can shape how we see the world and engage our heads and our hearts

#2: Brilliant producers know how to interpret text to ensure theatre making is both excited and nuanced

#3 Brilliant producers understand the importance of working within a team to create theatre and how each individual member contributes to the creation of the whole **#4:** Brilliant producers know and understand the impact of tradition, movements, genres and contexts on a text using the knowledge to pick apart meanings

#5: Brilliant producers understand how to analyse and set up a stage to create the most complimentary dynamics to deliberately construct layers of artistic intentions (meaning, motive and purpose)

#6: Brilliant producers know how to choose different ways of structuring a piece of theatre to create specific meaning or effect

#7: Brilliant producers prepare and then watch critically and communicate respectfully towards performers, using knowledge of what makes engaging theatre to inspire improvement

#8: Producing theatre makes us powerful: it gives us and others confidence and a voice to change ourselves and society

Curriculum Overview

In Y7, the Drama curriculum aims to lay the foundations for subsequent learning. The students will be introduced to the concept of theatre being used for different purposes and we will focus on three: to entertain; to engross; to educate. Each of the three will be a specific theme for the year at KS3 with the focus in Year 7 being theatre to entertain. Not everything fits neatly into each concept, but each unit builds on each other and branches out to spark their interest and create a love of drama and theatre. In the first lesson and homework tasks they will be taught the first three basic stages: Thrust, End-on and Arena (in the round) which they will be able to seamlessly transition to and will start to process how they can adapt a stage blocking to meet specific purposes. Many students will enter secondary school lacking confidence and skills to work collaboratively with others or devise pieces of work, especially after the pandemic which has restricted their access to opportunities. As such improvisation will provide students with an opportunity to create scenes quickly without over thinking and play games and participate in activities that will build soft skills to support them with the transition into secondary school. They will be introduced to the three parts to acting: Voice, movement and interaction. Movement and interaction will be covered first to build confidence and to ensure they are maximising their non-verbal skills before approaching voice work.

Once the Year 7s understand they can use space appropriately they will understand that there is an audience who is in front of them who they should interact with and as a result also seek to entertain. This leads into physicality and understanding about the concept of not just entertaining an audience blindly but to do so using a built character using our physical bodies and being as clear as possible with our over exaggeration to communicate this to an audience in order to create humour. The next unit of mime comes in with a focus on maximising what they can do without speaking as this is where the majority of their characterisation will come from.

Status and power then builds on this as students will understand how to adapt their physical bodies to represent power as individuals and also in their relationship to others in society and once again sending this information non-verbally to the audience through over exaggeration. Commedia dell arte will be introduced as a way of applying what they have learnt from the basics of physicality to creating very specific unique characters which can be understood cross-culturally and irrespective of language.

Students will then start to ask themselves how can they make certain moments in their scenes become more memorable or important than others which is where they will be taught about marking a moment to draw the audience's attention specifically on purpose. They will be taught about the idea of non-naturalism and the devices they are learning are not-natural or strange which is done for a reason which will form the links for Year 9 and KS4. Having explored two parts of an actor (movement and interaction) they will then move to start of the final part which will be voice work having understood that approaching theatre and drama physically has given them the confidence to explore it vocally which they will then expand on in the later years.

The final unit will be a culmination of everything they have learned in Year 7. They now have a toolkit for physically creating character and entertaining an audience and have started to use their voices appropriately too. Everything they have done so far before this was in essence short scenes or improvisations and they will be challenged in the final unit to piece everything they have learned thus far to devise their own piece of theatre that is planned and structured that applies what they have learnt over the course of the year. This final performance will send them into year 8 brimming with confidence of the foundational and functional skills they have learnt and applied.

Year 7: Theatre to entertain			
Topic	Enquiries	Justification	Substantive Concepts
Drama basics 101	<ul style="list-style-type: none"> What is the purpose of theatre? What are the three parts to acting ? Why is improvisation important? How do I use space effectively on stage? 	<p>Purpose of theatre: Understanding that Year 7 is one of three explorative concepts into how theatre can be used. The focus in Year 7 is entertaining the audience</p> <p>Improvisation: Important that they realise that acting and drama will require bravery and listening to succeed which can be summed up through improvisation. Essential for KS4 as well when using it to build concrete characters</p> <p>Space: Awareness of where they are in the room and relation to audience. Need to ensure interaction with audience is there as is fundamental for Year 11 practical exams</p> <p>Voice: Connection of voice to breath and teaching students how to breathe properly and Fundamental for script work in Year 8 onwards including Component 2 in year 11</p>	<ul style="list-style-type: none"> Thrust, End on and Arena staging Improvisation Stimulus Three parts to acting: Composure, projection, angling Space
Physicality	<ul style="list-style-type: none"> How can I create character physically? What can an audience tell about a character just based on their physicality 		<ul style="list-style-type: none"> Posture Gait Gestures Commedia dell arte
Mime	<ul style="list-style-type: none"> Why is entertaining an audience important? How can I use my NVBs to create humour? How can I realistically create something that isn't there to make it believable to the audience? 	<p>Clowning : Links directly onto improvisation in terms of core skills and rationale but then starting to entertain and audience- turning our attention from inward to outward</p> <p>Over exaggeration: Needing to create visibility and sense of ridiculousness for audience in order to entertain</p> <p>Mime: Creating complexity out of small parts. Relevant in creating depth at KS3 +KS4</p>	<ul style="list-style-type: none"> Clowning Over exaggeration Layering Muscle tension Facial expressions
Status	<ul style="list-style-type: none"> How can I represent power physically? How can an audience determine power in relationships based on their physicality? 	<p>Status: Supports in creating physical characterisation and understanding character relationships better through NVBs. Builds on physicality and over exaggeration from previous units</p> <p>Commedia dell arte: Supports students to understand stock characters and archetypes which will be necessary foundations for the Shakespeare units in Years 8-10</p>	<ul style="list-style-type: none"> Size Movement Proxemics Eye contact Time
Key devices	<ul style="list-style-type: none"> How can I mark moments in scenes? What impact does using sound have on a scene? How can I make a fight look realistic in a scene? How can I be inventive with my props What is the purpose of non-naturalism? 	<p>Marking a moment: Drawing audience's attention for specific reasons. Supports work</p> <p>Non-naturalism: Important for understanding theatre's different purposes and will build towards Epic theatre unit in Year 9 as well as the staging of Refugee Boy at GCSE</p>	<ul style="list-style-type: none"> Still image Tableaux Sound scape Human objects Non-naturalism Narration/thought tracking
Devising	<ul style="list-style-type: none"> What is the difference between improvising and devising? What is the importance of devising? 	<p>Devising: Crucial for all years, particularly in Year 11 Component 1. Will support students to work collaboratively in groups and build on all previous learning to combine to create their own piece of theatre</p>	<ul style="list-style-type: none"> Generation Exploration Distillation Preparation

Curriculum Overview

In Y8 students will layer further scaffolding into their Oasis drama education

They will start the year with an introduction to technical theatre and how to be an effective stage designer, costume and hair and make up artist or sound or lighting technician

Students will recall from Year 7 the different purposes of theatre and in Year 8 the main overarching theme is theatre to engross and to captivate an audience. They should consider themselves no longer seeking to simply create humour but to start to make the audience really invest in the characters they are creating. This is simply the beginning of this process but it is one that begins to be more fleshed out in this year. They will once again start with improvisation to refresh them from Year 7 and to ensure that students are starting the year on a positive as a way of building confidence. They will use mostly the Thrust stage which is the type of staging at the Globe which enables students to use this more confidently when they start with the Shakespeare unit.

Doing Shakespeare in drama will make them overall more rounded actors and performers. As they learn the devices to bring a challenging text to life they can apply similar skills to other aspects of performance. They will go into the unit with a solid foundation from year 7 where ideas of physicality, mime, clowning, commedia dell arte, status and stage combat will all become very relevant for this unit.

Following on from Shakespeare they will then be taught puppetry which adds further to the theme of engrossing an audience. They could not do this unit as effectively as they would be able to if they didn't understand breath, mime and physicality from Year 7 or being able to use space and movement. By having it as the third unit in Year 8 it ensures they are exploring how to transfer the skills they have learnt on how to be realistic individually and suspend that belief of reality to an inanimate object. The concentration of which they would have learnt from the previous two units.

Year 8: Theatre to engross			
Topic	Enquiries	Justification	Substantive Concepts
Technical theatre	<ul style="list-style-type: none"> What is a designer? How can you create meaning through design? 	<p>Technical theatre: Crucial for Year 11 Component 3. Will support students to not just be performers but to be designers</p>	<ul style="list-style-type: none"> Set design Costume, hair and make up Lighting Sound
Shakespeare: Romeo and Juliet	<ul style="list-style-type: none"> What other purposes of theatre are there apart from to entertain the audience? Why did Shakespeare write his plays? How do you bring his text to life to engross an audience? 	<p>Purpose of theatre: Understanding that Year 8 is one of three explorative concepts into how theatre can be used. The focus in Year 8 is engrossing the audience</p> <p>Improvisation: Important that they realise that acting and drama will require bravery and listening to succeed which can be summed up through improvisation. Essential for KS4 as well when using it to build concrete characters</p> <p>Shakespeare: Shakespeare is fundamental in his influence from a theatrical point of view. Shakespeare wrote his plays to be performed not to be analysed. Students will learn how to approach scenes they are studying in English from a practical point of view which is how he enables us to understand his work.</p>	<ul style="list-style-type: none"> Improvisation Thrust stage Archetypes Rhythm Pronouns Physicalising text Tactics
Puppetry	<ul style="list-style-type: none"> How can I engross my audience using an inanimate object? Why are puppets used in theatre? When are they more useful 	<p>Puppets: Building on theme to engross through different mediums. Supports also in setting up students to understand suspension of belief of reality and how this could easily be broken which is what they will learn in Year 9</p>	<ul style="list-style-type: none"> Breath Audience direction Story telling Eye contact Physicality

In Year 9 students will build on their knowledge of theatre to create theatre that can educate. They should now feel a burgeoning sense of responsibility when creating theatre to not just create entertain or engross into a story but to send a message to the audience and create change through their work. They should seek to be ambitious in not being formulaic but to use the tools they are given to try to create something unique

They will be introduced to the text of DNA and then apply this with the core practitioner of Stanislavsky and realism which will support them in becoming more realistic on stage and prepare those taking Drama gcse for the course ahead. They will then recap and extend their knowledge on technical theatre and again apply this to DNA with the aim of preparing them for the Drama GCSE.

They will then move onto their second Core practitioner: Brecht, which works in sharp contrast to Stanislavsky. They will be taught to create more experimental types of theatre in terms of their staging. Students will have the option to base their Component 1 genre on this unit so this will provide the knowledge for them if they so wished. They will further explore the idea of using LFX and SFX to impact a performance which will build the students' foundation for Year 11 Component 3. They will then branch into studying Verbatim where students will have the opportunity to not only create political theatre but to involve the audience into actively being a part of it

Students will then either leave the course having the confidence to devise and create to any stimulus, to be able to prepare and rehearse meticulously to create dynamic characterisation full of energy and meaning, to be able to analyse confidently their peers and professional work and to be able to explain three different purposes of theatre and to expand on specific genres that fit with these purposes and utilise a wide range of dramatic devices for different purposes and motivations to create meaning

Year 9: Theatre to educate			
Topic	Enquiries	Justification	Substantive Concepts
DNA	<ul style="list-style-type: none"> How do you create realistic theatre? How do you engross an audience into what you are saying? How can you make it clear what is happening in the scene using you NVBs? 	<p>Realism : Important for creating depth of characterisation. Builds on physical characterisation from Year 7. Necessary for anytime working with scripts. Crucial for Component 2 Year 11</p>	<ul style="list-style-type: none"> Realism +4th Wall Objectives/Obstacles Tactics Given circumstances
Tv and Film	<ul style="list-style-type: none"> What is the difference between acting on stage and acting for film? How do I shoot a TV show/Film? 	<p>Stage vs Screen: Understanding how they will be required to act when it comes to awareness of audience vs no audience. In Year 11 they will be filmed for their Component 1 exam so they should use this as practice for this.</p> <p>Film shots: Knowing how much work ethic is needed to be an actor/part of the film crew. Encouraging greater sense of independence for KS4 in terms of scripting and independently preparing</p>	<ul style="list-style-type: none"> Meisner Circles of attention Film shots (Full shot/Two shot/Close up/Master shot)
Epic theatre	<ul style="list-style-type: none"> How do you create non-naturalistic theatre? How can you educate an audience through performance? How do you break the fourth wall effectively and what is its purpose? 	<p>Epic theatre : One of the key genres in drama and theatre and will help students to broaden their scope and understanding of the purposes of theatre. Will be essential if they choose this practitioner for Component 1 Year 11.</p> <p>Non-naturalism: Used to compare differences between this and realism and so they can understand how DNA in Component 3 Year 11 was stylistically to be performed</p>	<ul style="list-style-type: none"> Traverse stage Didactic 'v' effect Breaking the 4th wall Break out of character Direct address Placards Symbolic props Multi-Role Split-role Song & Dance LFX and SFX to disorientate
Verbatim	<ul style="list-style-type: none"> What is Verbatim? How can you present a story using mimicry yet still be unique 	<p>Verbatim/documentary theatre:: Building on Epic theatre and Theatre of the Oppressed this will be an opportunity for students to devise using non-naturalistic strategies and devices they have learnt up until this point and will serve to cement their understanding of using theatre to educate. Will tie in strongly to Component 3 Year 11 in terms of the play of DNA.</p>	<ul style="list-style-type: none"> Non-naturalism Mime Physicality Accent Sound scape Ensemble Physical theatre

Curriculum Overview

In Year 10 students will start their GCSE course and will build their knowledge to succeed in their examinations based on their three years of drama at KS3.

The first unit they will study is Refugee Boy and will introduce the students to their Component 3 written exam text which is worth 40% of their drama GCSE. Students will study the text focusing on plot and character in the first two terms before focusing on exam technique and practically seeing how they would direct, stage manage and design for a production of Refugee Boy which will link directly to specific questions within their exam. At the end of Term 4 students will sit a mock Component 3 exam

Concurrently in the first two terms students will focus on practising for their Component 2 exam. This will start with their final unit on Shakespeare with a focus on their delivery with longer monologues and soliloquys. They will then move to finish the remainder of the Stanislavsky unit which they started in Year 8 but they would be at a greater level of maturity to understand the more complex parts of the system. The term will culminate with a scripted performance which will serve as a mock component 2 ahead of the Year 11 exam next year.

The final two terms of the year will allow students to recap on all the physical devices they have studied in KS3 in order to suitably prepare them for Component 1. While the choice is ultimately up to students in which genre they choose, it is recommended that they choose physical theatre which is why the two final terms will direct the students through this route. The term and year culminates with students completing a mock Component 1 exam. This will mean by the end of Year 10 the students would have all the knowledge needed to ace their Year 11 exams and would have completed mock performances for all three units

Year 10: Gaining knowledge and securing practice for examination

Topic	Enquiries	Justification	Substantive Concepts
Component 3: Refugee Boy	<ul style="list-style-type: none"> What is the context behind the play Why did Benjamin Zephaniah write the play? How would someone direct, stage or design the play for performance? What activities can actors do to rehearse for a performance? 	<p>Rehearsal techniques: Part of the written exam requires students to be able to have a thorough understanding of what rehearsals techniques are and to be able to apply this knowledge to a script in their preparation for a performance</p>	<ul style="list-style-type: none"> Rehearsal techniques Themes Genre and style Character and plot Non-naturalism Written exam practice questions + Theatre review Acting- Designing-Directing
Stanislavsky	<ul style="list-style-type: none"> How do I split up a text into bits so that the flow of action is clear for an actor? How do I create realistic emotion on stage? How do I make my physical actions become realistic to an audience? 	<p>Realism : Important for creating depth of characterisation. Builds on physical characterisation from Year 7 and 8. Necessary for anytime working with scripts. Crucial for Component 2 Year 11</p>	<ul style="list-style-type: none"> Bits Magic if Subtext Emotional memory Physical actions
Physical theatre	<ul style="list-style-type: none"> How do I devise a physical theatre performance? How do I combine a range of physical theatre devices alongside a coherent plot line? 	<p>Physical theatre: Provides students with a recap of all the physical theatre devices they have studied so far since Year 7 so that they can go into the Component 1 exam with confidence of the knowledge to then devise their own pieces. They will also be taught new devices to extend and challenge them further. For example in stage combat they will not only recap on what they learnt in Year 7 but also learn how to make physical contact with someone safely.</p>	<ul style="list-style-type: none"> Commedia dell arte Mime Status Zoomorphism Sound scape Essence machines PT objects Complicite bamboo Slow motion Stage combat <p>Frantic:</p> <ul style="list-style-type: none"> Hymn Hands Squeeze duets Round by through Chair duets Stop Go Object fixation Sign hands Connect-affect-disconnect Villette floor Lifts

Curriculum Overview

In Year 11 students will sit their three Component exams which will challenge them based on their based 4 years of drama at Oasis

The start of the year will set students off into devising for Component 1. They will split themselves into groups and then will be given their stimulus. They will go through the process of devising which they have learnt up until this point from 7-10 and produce their own written script before rehearsing and then performing. Students can also be assessed as designers instead of acting. Following this they will submit a portfolio of evidence where they will have two weeks to write up their evidence based on their performance. Finally the written exam will test their ability to discuss and evaluate their individual contribution to the performance.

At the beginning of Term 3 students will be put into groups and given their scripts. They will then apply what they have learnt from Shakespeare and the Stanislavski units to rehearse and create their performance. Again students can be assessed as a designers instead of actors. T

Finally they will spend the final two terms before their exam revising over the content of Component 3 which they learnt in Term 1 in preparation for their final written exam.

Year 11: Preparing and completing examinations

Topic	Specification	Substantive Concepts
<p>Component 1: Devising theatre</p>	<p>Component 1 dictates that students will create their own piece of theatre based on a genre of their choice in response to a stimulus (10%). Students can be assessed as actors or designers. They will then submit a portfolio on the back of their performance (20%) as well as a very short written examination (10%). Internally assessed; externally moderated</p>	<p>-</p> <p>Devising:</p> <ul style="list-style-type: none"> • Generation • Exploration • Distillation • Preparation <p>Physical theatre key devices:</p> <ul style="list-style-type: none"> • Commedia dell arte • Mime • Status • Zoomorphism • Sound scape • Essence machines • PT objects • Complicite bamboo • Slow motion • Stage combat <p>Frantic:</p> <ul style="list-style-type: none"> • Hymn Hands • Squeeze duets • Round by through • Chair duets • Stop Go • Object fixation • Sign hands • Connect-affect-disconnect • Villette floor • Lifts
<p>Component 2: Performing from a text</p>	<p>Component 2 is a scripted practical performance (20%) where students can be assessed as either actors or designers. Externally assessed</p>	<ul style="list-style-type: none"> • Physicality
<p>Component 3: Interpreting theatre</p>	<p>Written exam based on text of Refugee Boy (40%). Externally assessed</p>	<ul style="list-style-type: none"> • Rehearsal techniques • Themes • Genre and style • Character and plot • Non-naturalism • Written exam practice questions + Theatre review • Acting-designing-directing

Curriculum Overview

In Year 12 students will start their A level course which will be built on knowledge from the GCSE but students not taking the GCSE course can still take the A level as there will be recap of the foundations of the course. Students will start with recapping (or learning) the basics of naturalism and non-naturalism in a low-stakes setting

Students will then start their Component 3 text 1 (Machinal) and be taught how to answer exam practice questions in response to reading the text.

Students will then be taught the works of the practitioner they will be completing their Component 1 performance on before starting their piece and creating it before the performance in the summer. The last term will be students acquiring the knowledge for their Component 2 exam by learning about the remaining two practitioners to put them in a strong position ahead of the exams in year 13.

Year 12: Completion of Component 1 and knowledge for Component 3

Topic	Specification	Substantive Concepts
<p>Component 1: Theatre workshop</p>	<p>Component 1 dictates that students will reinterpret an existing text and produce their own piece of theatre based on the works of an established practitioner/theatre company. They will then complete their creative log in response to this.</p>	<ul style="list-style-type: none"> • Naturalism vs Non-naturalism • Ensemble • Puppetry • Slow motion • Physical theatre • Narration • Direct address • Multi-media • Realism • Fourth wall • Objectives/obstacles • Tactics/bits
<p>Component 2: Text in action</p>	<p>Component 2 is split into two performances</p> <ol style="list-style-type: none"> 1. A reinterpretation of an existing text based on a genre/style 2. A devised piece of theatre in response to a stimulus and using the works of an established practitioner/theatre company 	<p>Devising:</p> <ul style="list-style-type: none"> • Generation • Exploration • Distillation • Preparation <ul style="list-style-type: none"> • Naturalism • Fourth Wall • Objectives/obstacles • Tactics/bits <ul style="list-style-type: none"> • Physical theatre • Object manipulation • Body manipulation • Immersive theatre • Attention and focus
<p>Component 3: Text in performance</p>	<p>2.5 hour written exam</p> <ol style="list-style-type: none"> 1. Machinal (40 marks) 2. Accidental death of an Anarchist (30 + 10 mark question) 3. Curious incident o the dog in the nighttime (40 marks) 	<ul style="list-style-type: none"> • 1920s oppression of women • Society as a machine • Individual vs society