

Intent

At Trinity Academy, the drama curriculum blends practical activities with a strong theoretical underpinning of theatre. We cover a wide variety of topics and genres, including Greek theatre, Shakespeare, physical theatre and Stanislavski’s naturalistic acting. Students regularly work with their peers using contemporary devising methods to explore different themes and scenarios, including peer pressure, as well as studying the social, cultural and historical context of different play-texts.

The curriculum builds an array of performative skills and creativity, as well as students’ ability to analyse dramatic works. It also supports students to develop important interpersonal skills, such as self-confidence, empathy towards others, and the ability to collaborate as both a leader and a team member. The Key Stage 3 curriculum is designed to prepare pupils with the skills they need to study the two-year AQA Drama GCSE course. By the end of the GCSE, we expect our students to be able to demonstrate an in-depth understanding of all theatre elements, as well as being able to develop their own artistic intentions and be able to apply these practically to create an engaging, meaningful and thought-provoking performance.

There are many opportunities for students to showcase their dramatic work at the Academy in the form of after-school clubs, assemblies, extra-curricular performances and competitions. The curriculum is further enriched by workshops from professional theatre companies, and trips to see the fantastic theatre that London has to offer. Additionally, our large drama studio, equipped with state-of-the-art LED theatre lights and a sound system is an inspiring environment for students to study and create.

Implementation

Key stage 3

	Autumn I	Autumn II	Spring I	Spring II	Summer I	Summer II
Year 7	Characterisation	Pantomime: <i>Cinderella</i>	Peer Pressure	Script Study: <i>Ernie’s Incredible Illucinations</i>	Soap Opera	Folklore: <i>The Pied Piper</i>
	Creating and building a character and character profile. Stereotypes. Embodiment of a character using voice, movement and facial expressions. Freeze frames. Hot-seating.	History of pantomime. Key stock characters and using voice, body language and facial expressions to differentiate between them. Slapstick comedy. Audience interaction. Working as supportive team and audience members.	Developing empathy and awareness of peer pressure and its consequences through scenario role-play and techniques such as thought-tracking, marking the moment and monologues.	Whole-script study: scenes and acts. Following complex stage directions. Spatial awareness. Techniques including freeze frames and slow motion to create tension and suspense. Breaking the fourth wall.	Origin of soap operas and the concept of popular culture. Soap opera stock characters, acting style, common storylines and how to build them. Developing their own soap opera.	Historical context of folklore. Problem solving: Roles in society and council meetings. Interviewing and reporting. Devising scenes with non-naturalistic theatre techniques.

Year 8	<p>Serious Fun: Foundations of Drama</p>	<p>Darkwood Manor</p>	<p>Folklore: 1001 Nights</p>	<p>Script Study: <i>The Creepy Corpse of Cal Capone</i></p>	<p>Shakespeare in Theatre</p>	<p>Titanic: Devising</p>
	<ul style="list-style-type: none"> -Teambuilding and leadership skills. -Spatial awareness including stage space and proxemics. -The fourth wall. -The concept and terms of naturalistic and non-naturalistic theatre and techniques. 	<ul style="list-style-type: none"> -Whole-class investigative problem solving and town meetings based on haunted house narrative. -Hot-seating. -Soundscapes. -Physical theatre – body-as-prop technique. -Teacher-in-role. 	<ul style="list-style-type: none"> -Historical context of 8th century Asian and Middle Eastern folklore, seeking refuge and memory. -Storytelling and Whoosh performance. 	<ul style="list-style-type: none"> -Historical context of Prohibition era in 1920 America. -Whole-script study. -Following complex stage directions. -Spatial awareness, characterisation and building pace for dramatic climax. 	<ul style="list-style-type: none"> -An understanding of theatre at Shakespeare’s Globe in 17th century. -Staging a variety of key extracts from his plays and exploring key themes practically. -Iambic pentameter and speech. 	<ul style="list-style-type: none"> -Historical timeline of events of Titanic. -Social context of Titanic, including class. -Role of class, status and occupation in characterisation and role-play. -Use of different stimuli for devising.
Year 9	<p>Greek Theatre</p>	<p>Stanislavski and Naturalistic Acting</p>	<p>Let Him Have It</p>	<p>Physical Theatre</p>	<p>Script Study</p>	<p>Devising: Working with Stimuli</p>
	<ul style="list-style-type: none"> -Historical context of Greek theatre, including the amphitheatre. -Exaggeration. -The role of the chorus and their use of synchronised movement and choral speaking. -Narrative structure of the Greek Tragedy. 	<ul style="list-style-type: none"> -Theatre practitioner study of Konstantin Stanislavski. -Stanislavski’s actor training techniques, including given circumstances, objectives, subtext, emotional memory and the magic if. 	<ul style="list-style-type: none"> -Historical context of 1950s and teddy boys. -Dramatic exploration of injustice/justice, peer pressure and personal opinions. -Theatre techniques: thought-tracking, narrating, mime and marking the moment. 	<ul style="list-style-type: none"> -Theatre practitioner study of Steven Berkoff and Frantic Assembly. -Communicating and interpreting meaning through movement. -Developing use of physicality and performing through movement. 	<ul style="list-style-type: none"> -Social, cultural and historical context of play-text and how this informs our understanding and acting of characters. -Analysis and practical exploration of plot, themes and characters. 	<ul style="list-style-type: none"> -Roles in a theatre company. -Using stimuli to inspire storylines. -Applying different devising methods to develop their own performance. -Ownership of their own ‘theatre company’/group.

Key Stage 4

Awarding body: AQA

	Autumn I	Autumn II	Spring I	Spring II	Summer I	Summer II
Year 10	GCSE Course Introduction: Drama Fundamentals and Practitioners. -Konstantin Stanislavski -Bertolt Brecht -Antonin Artaud -Theatre roles and management systems. Design: sound, lighting, costume, set and props.	Component 1, Section C: Live Performance Practice -Genres of theatre. -Director’s artistic vision and intentions. -Effect of theatre conventions and design elements on audience. -Note-taking skills. -Approaches and techniques for answering the AQA exam questions - extended writing. <i>Mock GCSE Practice</i>	Component 1, Section B: Playtext - <i>Blood Brothers</i> -Historical, social and cultural context of <i>Blood Brothers</i> : 1950-1970s Britain, specifically Liverpool. -Analysis of themes, characters and plot. -Approaches and techniques for answering the AQA exam questions - extended writing. <i>Mock GCSE Practice</i>	Component 1, Section B: Playtext - <i>Blood Brothers</i> -Historical, social and cultural context of <i>Blood Brothers</i> : 1950-1970s Britain, specifically Liverpool. -Analysis of themes, characters and plot. -Approaches and techniques for answering the AQA exam questions - extended writing. <i>Mock GCSE Practice</i>	Component 2: Devising Students have experience of some devising methods, although mostly short-term devising projects. Students have experience creating with a variety of stimuli.	Component 2: Devising Students have experience of some devising methods, although mostly short-term devising projects. Students have experience creating with a variety of stimuli.
	Component 3: Play-text extract performance Social, cultural and historical context of play-text. Creating and realising own artistic vision and intentions on an existing work, including design elements. Characterisation.	Component 3: Play-text extract performance Social, cultural and historical context of play-text. Creating and realising own artistic vision and intentions on an existing work, including design elements. Characterisation. <i>Moderated GCSE Performance.</i>	Component 1, Sections A, B and C: Exam preparation Re-covering set work, key information and detailed look at exam technique. <i>Revising in Lead up to mock examinations</i>	Component 1, Sections A, B and C: Exam preparation Re-covering set work, key information and detailed look at exam technique. <i>Revising in Lead up to examination</i>	Revision <i>Revising in Lead up to examination</i>	Revision <i>Revising in Lead up to examination</i>
Year 11						

Trinity Academy
Curriculum map – Drama

