

Roundwood Park School

Drama



Curriculum Map

Year 7, 8, 9

Skills descriptors

Creating

Planning

Performance

Analysis and Evaluation

Year 7 Curriculum Map

Year/Term	Unit of Work	Core Knowledge	Key Concepts/Skills
7 (1)	TV and Film Form	<ol style="list-style-type: none"> 1. Intro Lesson 2. Understanding Freeze Frames 3. Role Play 4. Prologue/Montage 5. Advert Theatre 6. Movie Trailers 7. Instant Soaps 	<p>Analysis and evaluation Creating Performance Planning Creating Planning Analysis and evaluation and Performance</p>
7 (1/2)	The Haunted Lift	<ol style="list-style-type: none"> 1. Using a poem as Stimulus 2. Finding out what happened 3. Abstract approaches to backstory 4. Understanding Hotseating 5. Exploring character 6. Understanding soundscape 	<p>Creating Analysis and evaluation Performance Planning Analysis and evaluation Performance</p>
7 (2/3)	Greek Theatre/Soap Opera	<ol style="list-style-type: none"> 1. Making Links then and now 2. Understanding chorus 3. Chorus Development 4. Real time Vs Reported action 5. Role of the tragic hero 6. Creating our own Greek Soap 7. Performance and Evaluation 	<p>Analysis and evaluation Performance Creating Planning Analysis and evaluation Planning and Creating Performance and Analysis and evaluation</p>
7 (3)	Basics of Theatre review	<ol style="list-style-type: none"> 1. Definitions Strats elements and Medium 2. Developing strategy awareness 3. Developing medium and Elements 4. Combining this year's learning 5. Final Performance 6. Final Analysis. 	<p>Analysis and evaluation Planning Creating Creating Performance Analysis and evaluation</p>

Year 8 Curriculum Map

8 (1)	Circus Skills and Commedia	<ol style="list-style-type: none"> 1. Status based Characters 2. Understanding Lazzis 3. Exaggeration and levels of tension 4. Clowning and Circus Skills 5. Circus Skills Development 6. Circus Skill Performance 7. Commedia Beginnings 8. Intro to Commedia Characters 9. Gesture and Movement 10. Devising our own 11. Devising our own 2. 12. Commedia Performance and Evaluation 	<p>Planning Creating Performance Planning Creating Performance Analysis and evaluation Planning Creating Planning Creating Performance</p>
8 (1/2)	Melodrama	<ol style="list-style-type: none"> 1. Making Links 2. Creating Melodrama from Script 3. Developing our own 4. Performing 	<p>Analysis and evaluation Planning Creating Performance</p>
8 (2)	Pantomime	<ol style="list-style-type: none"> 1. Making Links 2. Understanding Pantomime Forms 3. Production team roles. 4. Creating a pantomime 5. Creating Pantomime 2 6. Creating Pantomime 3 	<p>Analysis and evaluation Planning Planning Creating Performing Analysis and evaluation</p>
8 (3)	Mask Work	<ol style="list-style-type: none"> 1. Neutralisation 2. Mime work 3. Significant Prop 4. Symbolism 5. Power and Proxemics 6. Creating from still image 7. Using Trestle Masks 8. Mime Hotseating/counter mask 9. Final mask piece 10. Review 	<p>Performance Performance Creating Performance Analysis and evaluation Performance Planning Creating Creating Analysis and evaluation</p>

Year 9 Curriculum Map

9 (1)	Dan Nolan	<ol style="list-style-type: none"> 4 staging types Contrasts real time/ reported 2 Chorus 2 Objectives and Tension Chat show and forum 1 Pathos and tone shifts Docu-drama 	<p>Planning Creating Creating Performance Creating Analysis and evaluation Planning and Creating</p>
9 (1/2)	Last Resort	<ol style="list-style-type: none"> Framing Fantasy and Reality Transitions and Characterisation Animalisms for Clarity Old Ladies Context and Character Developing Chorus and strategies Given Circumstances and magic If Creating the final piece Review and analysis 	<p>Planning Creating Performance Planning Creating Analysis and evaluation Creating and Performance Analysis and evaluation</p>
9 (2/3)	Hard To Swallow	<ol style="list-style-type: none"> Given Circumstances 2 and Subtext Confronting sensitive issues with Forum Theatre Aiming for Audience Impact Audience Impact 2 Performance 	<p>Analysis and evaluation Analysis and evaluation Planning Creating Performance</p>
9 (3)	Shelter	<ol style="list-style-type: none"> Introductory thinking about nuclear war. Letter from the Council Creating a new society WCIR Contrasting opinions and making statements Developing the final task Considering intended impact. 	<p>Planning Creating Performance Planning Creating Analysis and evaluation</p>

YEAR 9

		YEAR 8	MASTERING + Working at a level above mastering
YEAR 7		MASTERING + Working at a level above mastering	MASTERING Consistent ability to select, reject and combine the best ideas and devices in order to produce a performance that has a clear effect on the audience
MASTERING + Working at a level above mastering	MASTERING Can select and reject the best ideas and devices in order to produce a performance that has a clear effect on the audience	SECURING Can select and reject the best ideas and devices in order to produce a performance that has a clear effect on the audience	SECURING Can select and reject the best ideas and devices in order to produce a performance that has a clear effect on the audience
MASTERING Can select and reject the best ideas and devices in order to produce a performance that fits the requirements of the task.	SECURING Can select and reject the best ideas and devices in order to produce a performance that fits the requirements of the task.	DEVELOPING Can select and reject the best ideas and devices in order to produce a performance that fits the requirements of the task.	DEVELOPING Can select and reject the best ideas and devices in order to produce a performance that fits the requirements of the task.
SECURING Can select and reject the best ideas in order to produce a performance that fits the requirements of the task.	DEVELOPING Can select and reject the best ideas in order to produce a performance that fits to the requirements of the task.	ACQUIRING Can select and reject the best ideas in order to produce a performance that fits to the requirements of the task.	ACQUIRING Can select and reject the best ideas in order to produce a performance that fits to the requirements of the task.
DEVELOPING Can select and reject ideas to help produce a performance that most often meets the requirements of the task.	ACQUIRING Can select and reject ideas to help produce a performance that most often meets the requirements of the task.		
ACQUIRING Contributes basic ideas to a performance piece that sometimes meets the requirements of the task.			

YEAR 9

YEAR 8

YEAR 7

		<p>MASTERING + Working at a level above mastering</p>
	<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING Explores ideas using background information, themes and settings leading to considered and justifiable staging decisions that have a clear effect on the audience.</p>
<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING Explores ideas using background information leading to considered and justifiable staging decisions that have a clear effect on the audience.</p>	<p>SECURING Explores ideas using background information leading to considered and justifiable staging decisions that have a clear effect on the audience.</p>
<p>MASTERING Explores ideas using background information leading to relevant and justified staging decisions being made.</p>	<p>SECURING Explores ideas using background information leading to relevant and justified staging decisions being made.</p>	<p>DEVELOPING Explores ideas using background information leading to relevant and justified staging decisions being made.</p>
<p>SECURING Explores ideas using background information leading to relevant staging decisions being made.</p>	<p>DEVELOPING Explores ideas using background information leading to relevant staging decisions being made.</p>	<p>ACQUIRING Explores ideas using background information leading to relevant staging decisions being made.</p>
<p>DEVELOPING Explores ideas using background information leading to some staging decisions being made.</p>	<p>ACQUIRING Explores ideas using background information leading to some staging decisions being made.</p>	
<p>ACQUIRING Is a part of the creation process and makes some performance choices.</p>		

YEAR 9

		YEAR 8	MASTERING + Working at a level above mastering
YEAR 7		MASTERING + Working at a level above mastering	MASTERING Shows consistent commitment, control and consideration in the use of a range of physical and vocal techniques as well as proxemics. Makes imaginative and justifiable characterisation choices. Consistently communicates with performance energy, engaging effectively with performers and the audience.
MASTERING + Working at a level above mastering	MASTERING Shows considerable focus, control and commitment with movement and voice as well as space and levels. Makes consistently appropriate characterisation choices. Mostly communicates with performance energy, engaging with performers and audience.	SECURING Shows considerable focus, control and commitment with movement and voice as well as space and levels. Makes consistently appropriate characterisation choices. Mostly communicates with performance energy, engaging with performers and audience.	SECURING Shows considerable focus, control and commitment with movement and voice as well as space and levels. Makes consistently appropriate characterisation choices. Mostly communicates with performance energy, engaging with performers and audience.
MASTERING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.	SECURING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.	DEVELOPING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.	DEVELOPING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.
SECURING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	DEVELOPING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	ACQUIRING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	ACQUIRING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.
DEVELOPING Mostly shows control and commitment with movement and voice. Makes clear character choices and showing awareness of space and levels. Roles are often performed with energy and audience awareness.	ACQUIRING Mostly shows focus and commitment with movement and voice. Makes clear character choices and showing awareness of space and levels. Roles are often performed with energy and audience awareness.		
ACQUIRING Makes use of movement and voice, often creating clear characters and bringing some energy to performance.			

YEAR 9

		YEAR 8		YEAR 9
		MASTERING + Working at a level above mastering		MASTERING + Working at a level above mastering
YEAR 7	MASTERING + Working at a level above mastering	MASTERING Constructively analyses and evaluates own contribution and that of others. Understands how drama strategies, medium and elements have an impact. Justifies how the planning process affected the quality of performance.	MASTERING Objectively and constructively analyses and evaluates own contribution and that of others. Understands the application of performance aspects to create impact. Shows clear understanding of how intentions have been achieved in performance and the process that led to it.	SECURING Constructively analyses and evaluates own contribution and that of others. Understands how drama strategies, medium and elements have an impact. Justifies how the planning process affected the quality of performance.
	MASTERING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience.	SECURING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience.	DEVELOPING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience.	DEVELOPING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience.
	SECURING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.	DEVELOPING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.	ACQUIRING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.	ACQUIRING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.
	DEVELOPING Shows understanding of own contribution and that of others in the group. Demonstrate understanding of the effect the piece had on the audience and what would improve it.	ACQUIRING Shows understanding of own contribution and that of others in the group. Demonstrate understanding of the effect the piece had on the audience and what would improve it.		
	ACQUIRING Can identify areas of own contribution and success as well as areas to develop further.			