

## Curriculum Map

## Subject: Drama

## Year Group: 7

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Content-</b> WHAT will be learned? What previous learning can be linked? Why this order/ <b>sequence</b> ?	<p><b>At The Oscars</b> As students have varying amounts of Drama experience from primary school, this unit teaches students the key Drama explorative strategies such as: Thoughts in the head and Cross Cutting. We also teach students about basic stage rules within this unit such as projecting your voice and not standing with backs to the audience. This understanding of explorative strategies will be applied to all future units, including/ up to GCSE and A Level.</p>	<p><b>'The Lion, The Witch and the wardrobe' scripted unit.</b> Students explore a range of scene extracts from the play. They add in explorative strategies (learnt in the previous unit) to these extracts also.  Performing Scripted extracts is a key part of both the GCSE and A Level course so this unit focuses on how to prepare students for the skills they would eventually need on these courses.</p>	<p><b>Storytelling</b> Learning is focussed on responding to a different stimulus item each lesson such as: A picture, song lyrics, a poem. Students have their own creative response to the stimulus which teaches them how even with the same starting point, each Drama piece is different and unique. Learning is also focussed on being able to structure performances in different styles EG. A news report</p>	<p><b>Tragedy unit</b> Exploration of the tragedy genre through exploring a real-life tragic event (The sinking of The Titanic) Students learn the key features of the tragedy genre and apply these within performances where they explore the Titanic disaster showing empathy for the characters and story.  Performing in, and understanding different genres is a key part of the GCSE course, which is why we introduce genre from Year 7.</p>	<p><b>Characterisation unit</b> A unit exploring the voice/movement criteria of the KS3 mark scheme where students work on having to make characters vocally and physically different from themselves.  In all key stages, students are marked on their ability to create a convincing character and to do this, they must learn to make their characters different from them.</p>	<p><b>Horror unit</b> Exploration of the key features of the horror genre with learning also focussed on the use of lighting and sound and how these both help to create atmosphere within a performance.  Performing in, and understanding different genres is a key part of the GCSE course, which is why we introduce genre from Year 7.</p>
<b>Skills-</b> What will be developed?	<p>How to successfully use the following explorative strategies within a performance: Still image Thought Tracking Thoughts in the head Narration Flashback Cross cutting We also develop performance skills by focussing on how to use your voice and physicality to create a character.  Group work and communication skills are developed in every unit.</p>	<p>Interpreting a script from page to stage. How to bring the written word within a scripted scene to life offering your own interpretation. Applying explorative strategies to scripts. Learning and then using vocal and physicality techniques to play/embody a character.  Group work and communication skills are developed in every unit.</p>	<p>Creative interpretation skills are taught-specifically, learning how to respond to a stimulus and make a performance from this.  Students are encouraged to think outside of the box with their ideas, and creativity and originality are celebrated and are highlighted as skills.  Group work and communication skills are developed in every unit.</p>	<p>Acting skills will be developed in this unit. Learning to be sensitive to the subject matter by being able to do a serious performance where students empathise with the character they are playing.  Group work and communication skills are developed in every unit.</p>	<p>Acting skills will be developed in this unit. A large focus is placed upon varying vocals using techniques such as varying: tone, pitch, emphasis, expression ETC. Students also learn about using physicality to create their characters. Experimenting with body language, facial expression, and gesture.  Group work and communication skills are developed in every unit.</p>	<p>Acting skills/confidence will continue to be developed in this unit. Students will also develop skills in being able to use lighting and sound to aide building tension and creating atmosphere within and performance.  Group work and communication skills are developed in every unit.</p>
Key 'How'/'Why' Questions- What <b>powerful knowledge</b> will be gained? What areas/themes/concepts will be explored?	<p>Questions such as: What makes good narration and why? And what do you use to communicate in a still image? Will be used to develop knowledge of the Explorative strategies, which underpin all further units.</p>	<p>Questions around context and the characters such as: Why do you think the children are so easily tempted by the offer of food? And what do we learn about the White Witch and her presence within in this</p>	<p>Questions around themes that students abstract/create in response to the stimulus will be asked. These are not pre-planned as every student/group will have their own interpretation.</p>	<p>Questions around context will be asked to assess HWK research understanding such as What happened/why/why did several people lose their live unnecessarily?</p>	<p>Questions regarding voice and movement will be asked such as: How can you change your voice for performances when playing a character and why is it important to do this?</p>	<p>Questions will focus on horror genre conventions as well as lighting and sound based questions such as: What do sound effects add to a performance? And how does underscoring a scene with music help to create</p>

	<p>Questions such as: Where is the best place to position yourselves on stage and why? And How do we project our voices in performance and why is this important? Will help develop stage/spatial awareness, as well as knowledge of how to create a character that is convincing.</p>	<p>scene and how can we tell this? will be asked to deepen understanding of the extracts before students bring these to life. Evaluative questions regarding how practically exploring the extracts has helped to develop and deepen knowledge will be asked and students will reflect on this and answer questions regarding their own and others interpretations.</p>	<p>Students will also have to answer on how their idea links back to the stimulus (something which they must do in GCSE coursework. Therefore, introducing and learning this in Year 7 helps students to articulate the link between their idea and the original stimulus)</p>	<p>Questions will also be asked to help students embody their characters such as: How do you think you would feel in your character's shoes and why? And how can you show this in your voice and physicality?</p>	<p>How would your character stand and move and why? How can you make Voice and movement exaggerated and why is this important in genres such as Soap opera/melodrama?</p>	<p>atmosphere? Will help students to understand that sound and lighting are pivotal to successful horror pieces</p>
<p><b>SEND-</b> how will support be seen? Seating plans? Simplified questions?</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>	<p>Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.</p>
<p><b>Assessment-</b> What? Why?</p>	<p>Informal Teacher Assessment of performance skills/understanding of explorative strategies.</p>	<p>Formal Teacher Assessment where students will learn their lines for a scripted extract which they will perform. Alongside this they will complete a written assessment which assesses their knowledge of Explorative strategies and Drama vocabulary.</p>	<p>Informal Teacher Assessment of performance skills/understanding of explorative strategies and creative response to the stimulus.</p>	<p>Formal Teacher Assessment where students will create their own performance based on exploration in lessons and their own research on the disaster. They will be marked on both their performance skills and their understanding of the tragedy genre/sensitivity to the subject matter. Alongside this they will complete a written assessment which assesses their knowledge of Explorative strategies and Drama vocabulary.</p>	<p>Informal Teacher Assessment of performance skills/understanding of explorative strategies and characterisation.</p>	<p>Formal Teacher Assessment of a horror-based performance which incorporates the key conventions of the horror genre.  A written assessments will accompany the practical one and this will focus on understanding of Drama vocabulary, techniques, and Horror genre conventions.</p>
<p>What <b>memory for learning</b> skills will be required- modelling? Concrete answers? Retrieval?</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>	<p>Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.</p>

<p><b>Literacy-</b> reading, extended accurate writing and oracy opportunities</p>	<p>Oracy is covered in every single lesson building up to being able to do longer and more substantial amounts of speech within a performance by the end of the unit. Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.</p>	<p>Reading is embedded into every lesson as we explore a different scene/extract each lesson. Student's understanding is then aided by being able to bring what they have read to life practically. Students also read instructions/success criteria/task reminders which are projected throughout the lesson. We also read through examples for practical tasks too.</p> <p>Part of the formal assessment is written.</p> <p>Oracy is covered in every single lesson within practical tasks.</p>	<p>Some of the stimulus items involve text (A poem/song lyrics/fairy-tale/folk tale) which students must interpret and make sense of. Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.</p> <p>Oracy is covered in every single lesson within practical tasks.</p>	<p>Reading and interpreting research. Writing and reading thought tracks. Reading and using key facts.</p> <p>Part of the formal assessment is written.</p>	<p>Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.</p> <p>We also use some script extracts in the lesson which students then develop with their own ending.</p> <p>Oracy is covered in every single lesson within practical tasks.</p>	<p>Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.</p> <p>In lessons we use various stimulus items as starting points, including both a script and poem.</p> <p>Oracy is covered in every single lesson within practical tasks.</p>
<p><b>Numeracy/computing skills</b></p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>	<p>Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness. We use/project a digital timer to remind students of task timings that they are working within.</p>
<p><b>Character development</b></p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>	<p>Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.</p>
<p><b>Equality/Diversity opportunities</b></p>	<p>Lessons are structured to cater to a range of learning needs. Pictures/GIFS within PowerPoints show actors from a range of ethnicities and students are encouraged to choose films/actors that</p>	<p>Lessons are structured to cater to a range of learning needs. We use the trailer from the London production which has a diverse cast which challenges the expectations of the roles of the 4 children.</p>	<p>Lessons are structured to cater to a range of learning needs. The song lyrics used as a stimulus are from a song by a black artist.</p> <p>Equality and diversity are also explored via practical</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Exploring the difference in the treatment of first-class passengers in comparison to the third.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p>

	<p>are diverse within practical tasks too. Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>
<b>Homework/Independent learning</b>	<p>Quizzes to check knowledge and understanding of key Drama terminology</p>	<p>Line learning for their scripted assessment when students perform scripted extracts without scripts in hands.</p>	<p>Quizzes to check knowledge and understanding of key Drama terminology. Spelling tests for key Drama vocabulary.</p>	<p>Research into the Titanic disaster and a written Thought Tracking task which will be used within the lessons.</p>	<p>Creating a character task for HWK which is then used within a lesson. Quizzes to check knowledge and understanding of key Drama terminology.</p>	<p>Genre quiz/overview of the year quiz to check understanding.</p>
<b>CIAG coverage/links</b>	<p>The unit focuses on the skills required to be a professional Actor.</p>	<p>The unit focuses on the skills required to be a professional Actor as well as how designers work within theatre.</p>	<p>The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.</p>	<p>The unit focuses on the skills required to be a professional Actor.</p>	<p>The unit focuses on the skills required to be a professional Actor.</p>	<p>The unit focuses on the skills required to be a professional Actor, as well as how lighting and sound designers are able to create atmosphere.</p>