

Drama- Curriculum - 2025-2026

Year 7			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1- Storytelling	This unit teaches the basis of any drama performance; storytelling. Starting with well known fairy tales students begin to understand what makes a good story and how it can successfully be performed. They learn about audience awareness, narration, and how to characterise using their vocal and physical skills before moving into more challenging stories from the Greek theatre genre. They also learn about use of levels, using stage space effectively, improvisation, direct address, costume/set, movement and music.	The unit assumes very little experience of performing and drama education - we find year on-year Y6/7 students have had fewer and fewer experiences of the discipline. The unit offers the opportunity for baseline assessment as well as the teaching of essential skills.	Skills learned in this unit provide students with a serviceable 'toolkit' of skills that will form the basis of their practical work up to Y11 and beyond. The work is centred around traditional fairy tales and Greek theatre (where theatre as we know it really began).
Term 2- Comedy	This unit teaches students the basics of the comedy genre starting with non-verbal communication. Imitation, parody and satire are a focus and using over-exaggerated movements and actions to create a comedy. Students learn about commedia dell'arte including stock characters and their personalities, relationships between characters, conflict and portraying a range of reactions and emotions.	Students are able to utilise their basic performance skills acquired in the first unit to focus on the creation of character. Students begin to develop their ability to respond to stimulus. Rowan Atkinson 'Laughing Matters'	Students are able to develop comedic character and construct original dialogue. Students are required to develop a contrasting characterisation each week to help explore a wide range of skills. Students have the opportunity to explore Commedia Dell Arte.
Term 3- Shakespeare- The Tempest	This is the students' first opportunity to explore a play text as a class. Students will learn about issues such as themes, structure, character, dialogue and contrasts that arise within The	Students draw on their understanding of performance in their approach to text interpretation. They consider how the skills they have learnt can be applied to scripted	Interpreting theatre will be a central part of the learning journey in drama with students reading and studying a rich and

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	Tempest. Looking also at creating on/off text improvisation and recreation of scenes.	performance work. The unit begins to raise awareness of production issues such as set, staging, costume, sound and lighting	contrasting variety of texts. This is their first opportunity to explore a play text and consider acting, directing and technical issues with their cultural capital widening looking at the work of Shakespeare.
Year 8			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1- Devising Theatre: Dystopia	This unit of work gets students to work much more independently and make collaborative decisions with their peers. Students are encouraged to use their knowledge of their world in order to create a Dystopian one. Large groups and whole class devised pieces are created. Focus of lessons includes narration, abstract styles, staging and characterisation.	Students are to draw from previous units of work where the use of devising skills along with technical skills such as cross cutting, still images, thought tracking as well as production techniques such as props, staging, lighting and sound can be used.	The work provides experience of devising work from a stimulus, a key skill for GCSE Component 1.
Term 2- Exploring a playtext: Face: The Play by Benjamin Zephaniah	This unit of work has cross-curricular links to a number of topics covered in PSHE. Students are encouraged to relate their work to real life situations. Students will further their learning about issues such as themes, structure, character, dialogue and contrasts. Lessons also focus on staging, set and audience awareness.	Students continue to draw on a secure understanding of performance in their approach to text interpretation. They look at this text in more depth than in Year 7. They consider how the skills they have learnt can be applied to scripted performance work as well as creating their own interpretations of the play.	This is the students' second opportunity to explore a play text and consider acting, directing and performance issues. Off Text improvisation and verbatim theatre, crucial rehearsal techniques, are also used.
Term 3- Exploration of	This unit of work has cross-curricular links to a number of topics covered in PSHE. Students are	Students are to use their research skills and draw on their prior knowledge of devising to	The work provides experience of devising work from stimulus

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themes and issues: Documentary theatre	encouraged to relate their work to real life situations and perform in a variety of styles ranging from basic still images and thought tracks to more complex physical theatre scenes.	depict socially relevant historical drama with a serious tone.	as well as developing their research skills, key skills for GCSE Component 1.
Year 9			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1- Exploration of themes and issues: Apartheid	This unit of work has cross-curricular links to a number of topics covered in PSHE. Students are encouraged to relate their work to real life situations and perform in a naturalistic style.	This unit contrasts with the previous one in terms of acting style and type of content. The issue-led topics lay the foundations for devising from a stimulus which is part of the GCSE specification.	Students learn how to structure devised work and how to explore a topical issue through narrative and character. The work provides further experience of devising work from stimulus. The students also begin longer written tasks that are structured similarly to GCSE portfolio questions.
Term 2- Exploring a playtext: 100	This is the students' third opportunity to study a play text as class. Students will study this text from a performance perspective looking at different practitioners and how they can be used to inspire their work as a director. They will also learn about the role of the designer with an introduction to Appia and stage design also how lighting and music can be used together for impact.	Students utilise skills developed in previous practical work. Students must work as an actor and consider issues such as voice, physicality, characterisation, staging, proxemics, levels and artistic intention. They will also get to develop their understanding of the role of the director/designer.	This work provides performance experience essential for successfully accessing GCSE Component 2 as well as introducing the set text for their component 3 exam.
Term 3- Exploring a practitioner and	In this unit of work, students are introduced to Stanislavski and how an actor prepares for a role. They are taught a variety of his theories	Following on from earlier units in Year 9 students utilise their knowledge to create their own piece of original drama and must	The work provides experience of devising work from stimulus, a key skill for GCSE Component

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their techniques: Stanislavski	and methodologies and are to devise a piece of work in his style of theatre as a final performance.	collectively consider technical issues such as set, sound, lighting, direction and movement while using Stanislavski's ideas of theatre.	1.
Year 10			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1- Exploring a practitioner and their techniques: Brecht, Artaud and physical theatre	These three small units of work introduce 3 further drama styles for them to consider. Each practitioner is studied in a basic way in order to learn the varying styles of drama for the students to create their own devised pieces from. 1x lesson per fortnight will be a theory lesson.	Students utilise skills developed in previous practical work. Students must work as an actor and consider issues such as voice, physicality, characterisation, staging, proxemics, levels and artistic intention.	The work provides experience of devising work from stimulus, a key skill for GCSE Component 1.
Term 2 and 3 Component 1: Devising Theatre Non-exam assessment: internally assessed, externally moderated 40% of qualification, 60 marks	Students are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama. Component 1 is formally assessed by teachers in Year 10. It consists of a practical mark out of 15 for a devised piece of theatre and then 45 marks for a written portfolio and evaluation.	Earlier in the year, candidates undertake smaller scale 'mock' performances on Brecht, Artaud and physical theatre which were marked using the same criteria	The practical work is assessed in the Summer Term. An occasion is made of this, and all students in the cohort are assessed on the same performance day. Students perform their work in groups of between 3-6 candidates and are awarded marks individually. Students learn about the methodologies, theory and social context of three theatre practitioners (Brecht, Stanislavski, Artaud)

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Year 11			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1 and 2(up to Feb half term) Component 2: Performing from a Text Non-exam assessment: externally assessed by a visiting examiner 20% of qualification 60 marks	Students are required to participate in a performance from a published play text. This is externally assessed by a visiting examiner in January of year 11. Students must work as an actor and consider issues such as voice, physicality, characterisation, staging, proxemics, levels and artistic intention.	As part of the preparation and rehearsal process, students are frequently given both verbal and written feedback which supports their progress and identifies areas for improvement. Students undertake a mock Component 2 exam in the spring term of year Y9. This is assessed using the examiner's criteria for Component 2.	This is externally assessed by a visiting examiner in January of Y11. As part of the preparation and rehearsal process, students are frequently given both verbal and written feedback which supports their progress and identifies areas for improvement. Students experience a wide range of playwrights, texts from other cultures and periods either through direct participation or through spectating in their role as audience
Term 2 (from after half term) and 3 Component 3: Interpreting Theatre Written	This component requires candidates to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text (100) and through responding to live theatre (each year this differs depending on what performances are available to watch locally).	Students utilise prior learning in how to interpret and play texts. Progress is assessed through a variety of tasks including past paper questions, tests, Mock exams, quizzes, group presentations and design tasks. These are directly linked to the specification.	Students experience a live theatre production normally held at either The Oxford Playhouse or The Northwall Theatre. They study a published play text and examine social,

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examination: 1 hour 45 minutes 40% of qualification 60 marks			cultural and historical context in interpreting the play
Year 12			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS3, 4 or 5 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1- Exploring more advanced practitioners and their techniques:	Frantic Assembly, Berkoff, Kneehigh and Forced Entertainment, Katie Mitchell. These small units of work introduce 4/5 further drama styles for them to consider. Each practitioner is studied in a more detailed way in order to learn the varying styles of drama for the students to create their own devised pieces from.	Students utilise skills developed in previous practical work. Students must work as an actor and consider issues such as voice, physicality, characterisation, staging, proxemics, levels and artistic intention.	The work provides experience of devising work focussing on a specific theatre practitioner which is preparation for their unit 1 devising unit.
Term 2 and 3 Component 1: Devising Non-exam assessment: internally assessed, externally moderated 40% of qualification, 80 marks	Students are required to devise a piece of original theatre in response to a stimulus, using the techniques of an influential theatre practitioner and based on a key extract of a theatre text. As part of the process, students undertake an interim assessment of their piece and are given an indication as to their current attainment	Students have had numerous experiences of devising using stimuli, practitioner methodologies and different thematic approaches. Students learn about and research the theatre company Kneehigh, Frantic, Berkoff, Forced, Katie Mitchell as a foundation for this component and also study an extract from a published play text (currently Mother Courage and her Children by Bertolt Brecht).	The practical work is assessed in the summer Term. An occasion is made of this, and all students in the cohort are assessed on the same performance day. Students perform their work in groups of between 3-6 candidates and are awarded marks individually. Candidates must then complete the evaluation of the final performance which must be

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			between 3000 words. The portfolio is worth 60 marks.
Year 13			
Scheme of learning	Which materials and skills/content will be covered and why? INTENT	How is the SOL a progression of previous learning? IMPLEMENTATION	Which aspect of KS4 are we preparing students for? How are we building Cultural Capital? IMPACT
Term 1 and 2 (up to Feb half term) Component 2: Text in Performance Non-exam assessment: externally assessed by a visiting examiner 20% of qualification 60 marks	Students are required to participate in a performance from two published play texts. This is externally assessed by a visiting examiner in January of Y13. One lesson each week is dedicated to theory which supports the written exam in the summer. This starts with That Face and includes Live Theatre evaluation when a performance has been seen.	As part of the preparation and rehearsal process, students are frequently given both verbal and written feedback which supports their progress and identifies areas for improvement.	This is an externally assessed by a visiting examiner in February of Y13. As part of the preparation and rehearsal process, students are frequently given both verbal and written feedback which supports their progress and identifies areas for improvement. Students experience a wide range of playwrights, texts from other cultures and periods either through direct participation or through spectating in their role as audience member. Component
Term 2 (from Feb half term) and term 3 Component 3: Theatre Makers	There are three areas covered on the written exam. 1) A live theatre evaluation. 2) Page to stage: realisation of a complete performance text	Students utilise prior learning prior learning in how to interpret and play texts. Progress is assessed through a variety of tasks including past paper questions, tests, Mock exams, quizzes, group presentations and design	Students experience up to 3 or 4 live theatre productions throughout their time as A-Level Drama students.

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in Practice Written examination: 2 hours 30 minutes 40% of qualification 80 marks	(That Face by Polly Stenham). 3) Interpreting one complete performance text, in light of one practitioner for a contemporary audience (Hedda Gabler by Henrick Ibsen)	tasks. These are directly linked to the specification.	They study two published play texts and examine social, cultural and historical context in interpreting both plays.
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