



Curriculum Progression Map

Subject: Drama

Intent:

The curriculum aims to provide a skills focused approach to students' Drama education in order that they have access to a wide range of stimuli, playwrights, design opportunities, styles of theatre and theatre practitioners who shaped the theatre world we see today. We aim for students to embrace the challenge of these skills and knowledge to become confident, curious, creative, inspiring theatre-makers of the future.

Fairlands Curriculum Progression Map

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Year 5	Autumn	Spring	Summer
Topic	Introduction to Drama	Concentration and Improvisation	Lewis Carroll - Jabberwocky
Skills	<ul style="list-style-type: none"> • Still Image • Gesture • Expression • Movement • Speech • Storyboarding • Mime 	<ul style="list-style-type: none"> • Gesture, Expression, Movement and Speech to create varied characters • Focus to engage an audience • Creating dialogue • Characterisation variance • Creating physicality in others • Inventiveness in order to maintain a scene • Analysis of costume and props 	<ul style="list-style-type: none"> • Literacy interpretation • Vocal skills • Still image • Narration • Hotseating • Role on the Wall • Slow motion • Physical Theatre • Conscience Corridor
Knowledge	<ul style="list-style-type: none"> • The story of the Trojan Horse – links to Greek Theatre • The impact of a stage whisper • How to evaluate your own performance and the performances of others 	<ul style="list-style-type: none"> • Improvisation and spontaneous improvisation and the difference between them • Loop dialogue • Tableaux (and the difference between this and still image) • Blocking and accepting 	<ul style="list-style-type: none"> • Decoding words to create an interpretation • Knowledge of the background of Lewis Carroll, his era and his challenges as a writer that led to his imaginative responses. • Historical context of the Victorian era



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	<ul style="list-style-type: none"> Improvisation and spontaneous improvisation Drama philosophy 		<ul style="list-style-type: none"> Links to Alice in Wonderland
Key Vocabulary/reading opportunities	Reading as a whole class to elicit key information from a text or scenario.	<ul style="list-style-type: none"> Dialogue Stage directions Stimulus Reading the scripts of others. Writing scripts together.	Narration skills – intonation and fluency Reading and decoding the poem
Stretch and Challenge	Directing opportunities.	Working individually, in pairs and in small and large groups. Understanding your responsibilities within this and maintaining your role.	The stretch and challenge is from within the text itself and the broadness of the opportunities to be creative within the text.
Links to Modern Britain	Respect and Tolerance – learning to work with others collaboratively.	Respect and Tolerance – learning to work with others collaboratively. Individual Liberty – when creating new content, the ability to find a new direction and be heard is everyone’s right.	Democracy – when working in large groups with lots of creative ideas open for interpretation, how can we ensure the creative process is fair? How can everyone’s voice be heard?
Gatsby links	Making students aware of the role of an actor and director. How to actors isolate areas of their bodies to create impact. The importance of evaluation an analysis in other subject areas.	Linking the importance of focus and concentration to all roles, both as a student and in employment. Identifying what would go wrong if you didn’t have focus and concentration as a pilot etc.	Stage fighting – what does it take to be a stage and film combat artist?
Hinterland Knowledge	What does a theatre look like? 360 degree theatre tour.	What are costumes and props – how can they be analysed? What could the impact be of an effective costume?	Why did Lewis Carroll write the way he did? What was his life like? How did his context lead to his creative responses? How can we see things from his eyes (or any writer’s eyes)?



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Year 6	Autumn	Spring	Summer
Topic	Tension and Atmosphere	Introduction to Scriptwork	A Midsummer Night's Dream
Skills	<ul style="list-style-type: none"> How to respond to a teacher in role when in and out of role Visualisation Tableaux Still image Creation of tension Creation of atmosphere Improvisation and spontaneous improvisation Whole class role play 	<ul style="list-style-type: none"> To apply GEMS skills, improvisation skills and creativity to a range of scripted pieces Ranging GEMS with each scripted piece to show range Demonstrate the importance of accent, pitch, pace, pause, volume, tone and emphasis when working with script Interpreting stage direction 	<ul style="list-style-type: none"> Interpretation of script How to design a set How to design costume with the theme Applying playwright intention and historical context to an interpretation of a scene Bringing something historical into the modern era GEMS
Knowledge	<ul style="list-style-type: none"> What is teacher-in-role? What is the difference between tension and atmosphere? The impact of lighting design on mood and atmosphere Lighting terminology – spotlight, gobo, floodlight, par can, Fresnel, gel, strobe, barn doors. Sound design – vibrato, volume, climax, surround sound. Structure – creating a beginning, middle and end. 	<ul style="list-style-type: none"> Playwright intentions and the application of this knowledge to the text How scripts are written on the page, such as stage directions, the use of italics, character names. Caryl Churchill Harold Pinter Staging terminology 	<ul style="list-style-type: none"> History of the Globe Theatre history The links between Shakespeare and the monarchy The role of the audience in theatre – the groundlings and the aristocracy Playwright intention Stage design terminology Staging terminology Costume design terminology



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			<ul style="list-style-type: none"> Father-daughter relationships in Shakespeare – historical context of the role of women.
Key Vocabulary/reading opportunities	<ul style="list-style-type: none"> Tension Atmosphere <p>Diary extracts read in small groups to illicit key information.</p>	There will be reading opportunities throughout every aspect of this scheme of learning. Students will benefit from hearing how emphasis is used to change the impact and meaning of the line. This should open students' interpretation skills.	<ul style="list-style-type: none"> USC/DSC/SL/SR/CS etc Drapes, backstage, wings, in the round, proscenium arch, Groundlings Material, fit, accessories, wigs, make-up, colour
Stretch and Challenge	Working as an individual, small groups and as a whole class. Learning how to lead and learn from others.	Students will be stretched by reading texts from the countries best playwrights and learning from their skill.	Working within a language that will feel alien to many students will provide the challenge in the unit. There will also be opportunities for students to direct and lead a design concept within a group.
Links to Modern Britain	Respect – students will need to respect the difference between the teacher when in role and the teacher when out of role and ensure that the improvisation is not put in jeopardy through a lack of respect.	Rule of Law – copyright and plagiarism. How do we learn from those around us whilst remaining creative and individual in our responses?	Respect and Tolerance – this will be the first opportunity for students to become designers and share their ideas with one another. The role of women in society will also be raised and this is a good opportunity to raise equality and equity in the modern age.
Gatsby links	Lighting designer and sound designer and their role in creating mood, tension and atmosphere. What a lighting/sound desk looks like and how it is operated.	The role of the playwright – newspaper articles from Will Russell about how he came to write Blood Brothers	Set designer and costume designer and their role in creating innovative designs to inspire and wow audiences. A view of what previous productions of AMND looks like and how open interpretations have been.



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Hinterland Knowledge	Creating a new world within the drama studio – modelling this for the students so they can create their own version.	The role of the playwright – newspaper articles from Will Russell about how he came to write Blood Brothers	360 degree tour of the Globe and the Swan.
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Year 7	Autumn	Spring	Summer
Topic	Physical Theatre	Devising through Stimulus	Summer Showcase
Skills	<ul style="list-style-type: none"> • Over-exaggeration • Threading the Needle • Focus and concentration • Ensemble synchronisation • GEMS • Structure of a piece of theatre – creating a narrative • Improvisation and spontaneous improvisation • Vocal skills • Use of breath 	<ul style="list-style-type: none"> • Marking the Moment • GEMS • Interpretation skills • Creativity skills • Identify the right skills from previous units to apply to the stimulus • Control • Mime • Rhythm, tempo 	<ul style="list-style-type: none"> • Focus and concentration • Characterisation skills • Vocal projection • Performance values • Production values • Culmination of the skills learnt from Year 5, 6 and 7 • Script writing • Directing skills • Design skills
Knowledge	<ul style="list-style-type: none"> • The theory of Le Coq • The theory of Berkoff • Health and safety of looking after the body – effective warm-up 	<ul style="list-style-type: none"> • Each piece of stimulus comes with Social, Cultural, Historical and Political context that will be taught and elicited in each lesson • Titanic 	<ul style="list-style-type: none"> • Production Values • Effective use of time in rehearsal • The process of creating a performance from initial ideas to audience feedback



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	<ul style="list-style-type: none"> Romeo and Juliet – prologue – links to West Side Story 	<ul style="list-style-type: none"> Riots Financial pressures in the modern world The opportunities in this unit are to start to bring together knowledge and skills from previous units. 	
Key Vocabulary/reading opportunities	<ul style="list-style-type: none"> Ensemble Unity Prologue <p>Group reading of the prologue – iambic pentameter</p>	<ul style="list-style-type: none"> Stimulus Modern Culture Recession Cost of living crisis <p>Individual reading of each stimulus and the creation of notes from initial ideas.</p>	<ul style="list-style-type: none"> Rehearsal Performance Audience Staging terminology Lighting terminology Sound terminology Cue sheet
Stretch and Challenge	<p>Studying physical theatre requires students to commit entirely to focusing on their bodies and losing any inhibitions. This will be developed as the unit goes on as it will require time to embed.</p>	<p>The challenge implicit within these tasks are working collaboratively in groups and respecting the individual responses students will have to the topics</p>	<p>Students for the first time will have the control over the creative content and the groups they work with. All skills will need to be brought together for students to showcase their skills in front of an audience.</p>
Links to Modern Britain	<p>Respect – the respect in the room will need to be such that all students feel able to commit entirely to the tasks and work together productively.</p>	<p>Respect and Individual Liberty – this unit has the potential to highlight potential difficulties in individuals’ lives. The space is safe and students should feel able to share their personal experiences.</p>	<p>Democracy, tolerance and respect – working together fairly Rule of Law – Health and safety considerations when planning a production</p>



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Gatsby links	Links to theatre makers – a focus on the work of Berkoff and how he trained through Le Coq. Looking at his career he has spanned playwright, director and actor.	How to ensure finances support the life you want to live.	Students will become theatre makers and therefore all roles will be explored including backstage crew as part of this unit.
Hinterland Knowledge	Watching the comparable opening scenes from Baz Luhrmann's Romeo and Juliet and West Side Story to look for comparisons and differences.	The Hinterland here will be provided by both the students and the teacher to ensure students have a full understanding of the ways different people live their lives.	This may be the first performance students have been involved in so they need to know the rules of the theatre, conventions, current tensions around behaviour in theatres etc.

Year 8	Autumn	Spring	Summer
Topic	Macbeth	Styles of Theatre	Introduction to Theatre Practitioners
Skills	<ul style="list-style-type: none"> How to apply tension and atmosphere to a script Soundscape Speaking in unison and choral speech Analysis of text GEMS Emphasis in dialogue deliver Pitch, pace, pause, volume, tone emphasis Tableaux Iambic pentameter Spilt scene 	<ul style="list-style-type: none"> Application of GEMS to different styles of theatre Application of scriptwriting to different styles of theatre Application of theatre design to different styles of theatre 	<ul style="list-style-type: none"> Application of GEMS to different styles of theatre Application of scriptwriting to different styles of theatre Application of theatre design to different styles of theatre



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Knowledge	<ul style="list-style-type: none"> • Playwright intentions • Historical and cultural context • James I and his relationships with witchcraft – links also to Guy Fawkes • The role of women in Shakespearean society • What would a battle have been like in Shakespearean England? 	<ul style="list-style-type: none"> • Conventions of Pantomime from Melodrama • Conventions of Kitchen Sink drama • Conventions of Physical Theatre – recall • Script writing • Analysis and evaluation of conventions 	<ul style="list-style-type: none"> • Brecht – Verfremdungseffekt, Gestus, Breaking the Fourth Wall, Narration, Use of song. • Stanislavski – tempo rhythm, units and objectives, the system, emotion memory, creating the Fourth Wall, given circumstance. • Artaud – the creation of a sensory, immersive experience • The SCHP linked with each practitioner • The creation of a timeline of each practitioner
Key Vocabulary/reading opportunities	<ul style="list-style-type: none"> • Iambic pentameter • Glossary of definitions from the text itself <p>The reading of script extracts in every lesson. Character reading as well as reading in unison.</p>	<ul style="list-style-type: none"> • Stock characters • Conventions <p>The reading of scripts written by each other for each style.</p>	Students will read biographies from each Practitioners to understand their historical and political background
Stretch and Challenge	Speaking in Iambic Pentameter. Recall from the tension and atmosphere unit of work. Recall from AMND unit of work.	This unit brings together all the skills from across the units in Year 5-8 and asks students to apply different styles to their learning. Students will also be expected to work collaboratively in small groups, large groups and as a whole class.	This unit brings together all the skills from across the units in Year 5-8 and asks students to apply different styles to their learning. Students will also be expected to work collaboratively in small groups, large groups and as a whole class. Students will be expected to make complex connections between the historical events that



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			would have impacted each practitioner and how that led to the type of theatre they created.
Links to Modern Britain	All British Values – how do they differ today from Shakespearean times. How has Modern Britain moved on? Comparison exercise.	All British Values – students will review how different styles of theatre have led to Modern Britain today. How have key eras impacted the theatre of the time? How does theatre today reflect society?	All British Values – students will review how different styles of theatre have led to Modern Britain today. How have key eras impacted the theatre of the time? How does theatre today reflect society?
Gatsby links	Lighting designer and sound designer and their role in creating mood, tension and atmosphere. What a lighting/sound desk looks like and how it is operated.	Students will become theatre makers in this unit and will choose roles based on their interest level in careers outside of education.	We will look at the career path of each practitioner focusing on how they linked their skills set to their surroundings to be innovative and creative.
Hinterland Knowledge	Links to Bonfire night – where does the tradition come from? Should we celebrate terrorism?	How did kitchen sink drama reflect the post-war era? How can we trace theatre back to the world from which it was created? Why does everyone want to watch musicals today?	The context of each practitioner will be painted for the students. Students cannot appreciate Brecht without some prior knowledge of Nazi Germany. Similarly, Stanislavski and the Russian Revolution.