

Drama Learning Journey



Post-16 Study
New College,
Greenhead College,
CAPA Wakefield- Specialist
Performing Arts College,
The Creative & Media Studio
School- Netherhall Learning
Campus
Courses:
A levels: Drama and Theatre
Studies, Drama, Dance.
BTECs: Performing Arts, Creative
Performance and Acting, Musical
Theatre, Dance, Production Arts,
Creative Digital Media

Devising Mock
Improvisation, Rehearsal and
Performance for a Stimulus.
Portfolio Preparation

Metamorphosis
Analysis and Evaluation of
Live Theatre, Structuring
Essay questions

Theatre of Cruelty
Improvisation, Rehearsal and
Performance of work in the
style of Antonin Artaud.

**Blood Brothers
Theory**
Plot, Theme and
Character
Exam technique –
Extract

World War One
*Use of Poetry,
Narration and
Verbatim within
Performance,
Presentation of a
monologue.*

Greek Theatre
History of Theatre, Chorus,
Mask work, Over
Exaggeration, Choral Speech,
Discussion of Language within
Script, Scripted Rehearsal
and Performance

Devising from a Stimulus
Dramatic Conventions, themes,
Use of Role Play, Portfolio
Development, Stage Types,
Performance to Influence

The Sinking of the Titanic
Speaking confidently and effectively when communicating emotion and historical context in role incorporating dramatic irony.
Building on: Using physical and vocal skills to develop characterisation within a naturalistic performance of a monologue, based on true events. Rehearsing and delivering a short speech creating mood using role play.

Macbeth
Using script to portray
character and story telling, to
develop mood and stylistic
decisions. (Cross-Curricular
with English)
Building on: Communication of
characterisation through
performing of play scripts in
order to generate and discuss
language use and meaning
when communicating to an
audience. Confident use of
Standard English is developed.

Darkwood Manor
Creating a character to enter a haunted house,
delivering tension and mood through characterisation
and use of physical theatre.
Building on: Use of drama techniques to communicate
meaning to an audience. Use of voice, such as tone,
volume, and pace to create atmosphere and movement,
such as action and stillness to develop narrative and add
impact through devising.

The Village of Padstow
Playing a clear character, the expectations of a
theatre's audience, stereotyping, use of physical and
vocal skills
Building on: Development of character through participation of
formal debate and improvisation, experiencing basic drama
techniques such as still image, thought track and reportage,
evaluation of performance.

Baseline: Mime
Character development, use of
physical skills, speaking in role
Starting with: Recap of spoken language
skills from KS2. Working as an ensemble
to improvise a scene. Writing in role is
introduced.

Soap Opera
Developing use of style and
conventions within acting for
screen
Building on: Use of narrative, which is
built on over several lesson, to create
in-depth backstory and cliff hangers.
Process drama is encouraged through
directorial tasks, forum theatre, and
rehearsal techniques. Focus is on the
use of emotion from previous topics,
whilst incorporating melodrama
through improvising, rehearsing and
performing.

Sweeney Todd
Exploring style and conventions
for a horror musical using script
Building on: Character development
through improvisation, rehearsing
and performing of play scripts
through non-naturalistic techniques.
Discussion of use of language and
meaning, using role, tone and
action. Focus on mood and
atmosphere.

Written Exam Revision

Presenting and Performing Texts
Use of Script to Present
Contrasting Character. Artistic
Intention, Context and
Themes.

Section B: Metamorphosis
Analysis and Evaluation of
Live Theatre, Structuring
Essay questions

Devising Drama Exam
Improvisation, Rehearsal and
Performance from a Stimulus.
Portfolio Development

Devising Exam and Portfolio
Improvisation, Rehearsal and
Performance from a Stimulus.
Portfolio Submission

'Two' By Jim Cartwright
*Use of Script, Using role to
Develop Artistic Intention.*

**Blood Brothers
Practical**
Theme, Writers Intention
and Analysis. Rehearsal
and Performance of Script

The Hillsborough Disaster
Exploring empathy through performance,
based on real life stimulus.
Building on: Debating, improvising, rehearsing and
performing to develop understanding of different
viewpoints, cultural diversity, and promoting British
values such as the justice system. Exploration of
dramatic techniques to gain impact and raise
awareness of historical events.

A Christmas Carol
Bringing to life existing narrative to
create performance using wider
context. (Cross Curricular with
English)
Building on: Use of historical context within
performance, developing character from a
text, improvising, rehearsing and performing
to generate discussion of language and
meaning, using role to add impact and
emotion.

Pantomime
Re-capping creating a character and applying
conventions of genre to a performance through play
script.
Building on: Creating scenes to form a play including stock
characters, slapstick comedy, dames, audience
participation. Resulting in an ensemble rehearsing and
performing Jack and The Beanstalk.

Year 11

Year 10

Year 9

Section A: Blood Brothers
Plot, Theme and Character
Exam technique



Text for GCSE study
enable metacognitive
learning and
overlearning. The
interleaved nature of the
long term plan enables
texts to be revisited in
Year 11.
Misconceptions/skills
addressed through
revision and reviewing.

Physical Theatre
Contemporary Theatre
Companies and Theatre
Makers Roles, Exploration
of theme through
Physicality.

Year 9 serves as a 'foundation
year' preparing for KS4.
Students will study a mixture
of topics to experience a
mixture of roles and texts so
they are prepared for their final
GCSE performances if chosen
as an option. Skills and
knowledge are gained for
theory work and pupils
experience a mock of each unit
they study for the GCSE. Some
text studied are from the GCSE
Specification, others have
been chosen to enhance
cultural capital, knowledge and
a love of performance texts
and works.

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SMSC
Expectations of audience,
performance values and
respect when expressing
own ideas

