

Year 2025-2026

Drama						
	Autumn		Spring		Summer	
	Half Term 1 Darkwood Manor	Half Term 2 Pantomime	Half Term 1 Macbeth	Half Term 2 The Lion, The Witch and The Wardrobe	Half Term 1 Silent Drama	Half Term 2 Retirement Home
Scheme of Work	Students will be able to use Physical Theatre. Students will use sound scape and still image to express their ideas. Students will develop skills of group work.	This scheme of work explores the Christmas tradition of pantomime, introducing students to the stock characters and phrases. The students will learn to understand the importance of exaggerated body language, facial expressions and gestures, along with audience generated sound effects.	Students will have a basic understanding of the story of Macbeth. They will create a news report to outline the key moments of the play.	Understanding how to interpret and adapt a script or literary text for performance. Using voice, movement, gesture and facial expressions to develop believable characters. Understanding fantasy and mythical storytelling through physicality, staging and vocal tone. Using narration, freeze frames and transition to move the story forward clearly. Working as a group to create setting, atmosphere, and magical effects, using minimal props, body as object and imaginative staging to create complex worlds on stage.	Understanding the history and evolution of silent drama, analysis of storytelling devices used in silent dramas such as mime, slapstick comedy, captions, stock characters.	Students will read a script, interpret character and understand how to realise a section of the script.
Knowledge and Skills (key threshold concepts)	In this unit, students develop foundational performance and collaboration skills by learning to share ideas, listen to others, and work as a respectful audience capable of evaluating peer performances. Practically, they will explore how to use improvisation to generate ideas, craft basic characters using voice and physicality, and construct moving physical theatre objects and atmospheric soundscapes. Additionally, students will master creating impactful still images by utilising the FBS Framework (Face, Body language, and Space) to confidently perform in front of their peers.	Introduces students to a unique and culturally significant form of theatre, fostering appreciation for its traditions and entertainment value. Provides an opportunity for students to explore physical comedy and develop skills learnt in Autumn 1 for the purposes of character portrayal and audience interaction.	In this unit, students develop essential ensemble skills by learning to share ideas collaboratively, listen to others, and act as a respectful, supportive audience when performing confidently in front of their peers. Dramatically, they will explore how to identify and construct stereotypical characters, specifically tailored for both creative scenes and news report frameworks. Furthermore, students will master advanced staging and physical techniques—including utilizing split stage and crosscutting to seamlessly transition between different locations, alongside implementing mime and slow-motion to safely and effectively execute a choreographed fight scene while understanding the artistic purpose behind it.	The Lion, The Witch and The Wardrobe is a rich, familiar story that enable students to explore fantasy while developing fundamental dramatic skills. It encourages empathy and moral reflection through character journeys and themes such as loyalty, betrayal, bravery and redemption. The unit blends performance and imagination, supporting less confident students while challenging those ready for moer developed characterisation.	Introduces students to the artistry and innovation of silent drama, fostering an appreciation for its impact on modern drama. Provides students with an opportunity to explore the power of visual storytelling and the role of music and sound in film.	In this unit, students explore the story, characters, and motivations of Sparkleshark, developing script literacy by analysing the structural differences between a script and a novel, reading text effectively, and understanding the practical purpose of stage directions. Practically, they will learn how to bring a text to life by performing a section of the script, blending page work with improvisation to enhance scenes. Furthermore, students will deepen their characterization and track character development by utilizing hot-seating as an essential off-text rehearsal method to uncover deeper subtext and motivation.
Why This	Launching the curriculum with Darkwood Manor serves as an immediate, high-engagement hook that establishes vital baseline skills while minimizing the initial self-consciousness often felt by new drama students.	Pantomime is often associated with the holiday season, making it timely for inclusion in the curriculum at this point. It capitalises on students' enthusiasm for festive entertainment and provides an outlet for creative expressions during a celebratory time of year.	Placing Macbeth as Unit 3 provides a powerful and deliberate shift from comic exaggeration to dramatic tension, leveraging the skills students developed in the first two units. Having established atmospheric control in Darkwood Manor (Unit 1) and performance stamina, audience awareness, and vocal projection through the high-energy world of Pantomime (Unit 2), students possess the physical and vocal confidence needed to tackle Shakespeare.	Following the foundational work in the Autumn term, students are ready for a longer narrative-based unit with more sustained storytelling. Using a familiar story supports quicker engagement and creative development. Provides a bridge between basic dramatic techniques and moer structured scene work.	Silent drama and films represent a significant era in cinematic history that continues to influence contemporary artists and filmmakers. This offers a unique and engaging way to explore storytelling techniques. Aligns with broader educational goals of promoting cultural literacy and appreciation for diverse art forms.	Placing Sparkleshark as the final unit serves as the capstone project for Year 7, synthesizing a full year of performance and ensemble confidence into formal script work. Because students have already mastered baseline staging and collaboration, they possess the maturity required to transition from devised work to textual mechanics, like interpreting stage directions and analyzing character motivation. Introducing advanced rehearsal techniques—such as hot-seating and improvisation—at this exact juncture celebrates their growth and provides a rock-solid foundation for the rigorous text analysis they will encounter in Year 8.
Why Now	They experience spiritual growth by using physical theatre and immersive soundscapes to explore tension, human emotion, and the unseen or mysterious. The unit fosters moral and social development as students must collaborate intensely in groups, negotiating creative differences and practicing empathy to collectively bring a shared narrative to life. Finally, cultural understanding is enriched as students examine the tropes of Gothic storytelling and haunted house lore, discovering how different eras and societies use storytelling to process fear, community, and the supernatural.	This unit promotes teamwork, humour and audience engagement. Students explore British cultural traditions and reflect on themes of good vs evil.	Through Macbeth, students engage deeply with SMSC development. They experience spiritual and moral growth by exploring the psychological impacts of guilt and the consequences of ambition and tyranny. By adopting a news report framework, students develop socially as they collaborate to objectively analyze community reactions to political chaos and betrayal. Finally, cultural understanding is enriched as students bridge the gap between a historic Jacobean text and modern media, discovering how timeless anxieties regarding power and leadership transcend eras.	This fantasy story encourages students to think about courage, sacrifice and friendship. It also introduces them to culture and spiritual themes like good overcoming evil.	Students develop empathy and communication without words, learning to express deep emotions. They also explore global performance styles and personal reflection.	Through Sparkleshark, students engage directly with SMSC development by exploring themes of bullying, identity, and teenage isolation in a familiar community setting. They experience spiritual and moral growth by analyzing character motivations, practicing empathy for marginalized figures, and evaluating the consequences of peer pressure. Crucially, the unit fosters social and cultural awareness as students use script work, improvisation, and hot-seating to navigate complex social hierarchies, celebrate the power of storytelling as a tool for conflict resolution, and build collaborative trust as a class.
SMSC Link	This is a new subject; students will have a very basic knowledge of Drama if any.	Builds upon students' understanding of theatrical conventions and performance techniques acquired in Autumn 1. Integrates elements of physical education and expressive arts, reinforcing movement, expression and storytelling	Macbeth builds on the vocal projection and heightened character archetypes mastered during the Pantomime unit, shifting students from comic villains to tragic ones. Additionally, it re-engages the tension-building and ensemble skills established in Darkwood Manor to help students effectively convey the dark, atmospheric gravity of Shakespeare's plot.	Builds on skills such as still image, thought-tracking, narrative and basic characterisation. Connects with earlier exploration of storytelling, movement and ensemble work from Pantomime and Shakespeare. Reinforces narrative structure theme analysis and understanding of fiction from English.	Builds upon students prior experiences with stock characters (explored in the Pantomime unit), integrates elements of visual arts, literature and history, reinforcing connections between film and other cultural expressions.	Sparkleshark acts as the ultimate synthesis of the Year 7 curriculum. It draws on the atmosphere and ensemble trust of Darkwood Manor, the vocal projection of Pantomime, and the high dramatic stakes of Macbeth to help students navigate complex teenage relationships. Furthermore, students apply the text-to-stage interpretation skills from The Lion, the Witch and the Wardrobe, alongside the nuanced physical expression mastered in Silent Drama, to lift a published script off the page with true physical and emotional depth.
Links to Prior Learning	Establishes a foundation for potential extracurricular involvement. Develops transferable skills applicable to various academic and professional pursuits, such as public speaking, team leadership and creative problem solving	Develops transferable skills applicable to various performance contexts such as improvisation and amateur dramatics. Establishes a foundation for more advanced study in physical theatre and comedic performance (explored in Autumn 1 of year 8)	This unit establishes a baseline understanding of classic narrative structure and tragic stakes, providing the foundational textual literacy and character analysis skills required for advanced script work and GCSE drama components.	Prepares students to devide from stimulus using structure, character and story arcs. Lays the foundation for interpreting and staging scripts with clear character and plot understanding in Year 8. Supports ongoing exploration of storytelling conventions and genre techniques	Establishes a foundation for further exploration of film history and theory, as well as practical skills.	By mastering script literacy, character motivation, and advanced rehearsal techniques in Sparkleshark, students are perfectly equipped to tackle the complex physical archetypes of Commedia dell'arte, the text analysis of Romeo and Juliet, and the independence required for the Devising and Frantic Assembly units in Year 8.
Links to Future Learning	Performance, presentations, written reflections and participation in group activities. Feedback is provided through constructive criticism, peer evaluations, self-reflection and an end of unit assessment.	Performance, presentations, written reflections and participation in group activities. Feedback is provided through constructive criticism, peer evaluations, self-reflection and an end of unit assessment.	Performance, presentations, written reflections and participation in group activities. Feedback is provided through constructive criticism, peer evaluations, self-reflection and an end of unit assessment	Ongoing feedback during rehearsals on voice, movement and character development. Peer and teacher-led discussion of how mood and setting are created. Group performance of a selected scene or sequence from the story.	Performance, presentations, written reflections and participation in group activities. Feedback is provided through constructive criticism, peer evaluations, self-reflection and an end of unit assessment.	Performance, presentations, written reflections and participation in group activities. Feedback is provided through constructive criticism, peer evaluations, self-reflection and an end of unit assessment.
Assessment and Feedback						