

Year 2025-2026		Drama			
	Autumn		Spring		Summer
	Half Term 1 Practitioners	Half Term 2 Film and TV	Half Term 1 Shakespeare & Stage Combat	Half Term 2 Devising - They Both Die at the End by Adam Silvera	Half Term 1 Devising Skills
Scheme of Work	students transition to a sophisticated exploration of theatrical style by analysing and applying the contrasting methodologies of Stanislavski, Brecht, Artaud, and a revisited Frantic Assembly. Practically, they will develop the skills to shift fluidly between Stanislavskian psychological realism, Brechtian epic theatre techniques like Gendun, and Artaud's visceral, sensory-driven physical storytelling.	students adapt their dramatic skills for the screen by learning to interpret a production brief and map out narrative pacing through detailed storyboarding. Practically, they master the technical application of camera angles and framing to manipulate audience perspective, whilst building nuanced character profiles that focus on the subtle micro-expressions required for naturalistic screen acting.	Understanding Shakespearean language- Interpreting archaic language, verse and prose with fluency and confidence. Translating Shakespearean text into engaging performance with clear understanding of character, context and intent. Safe, stylised stage lighting techniques including slaps, punches falls and reaction timing. Using movement and stage presence to communicate character conflict and dramatic tension. Working as an ensemble, responding to direction and refining performance through rehearsal. Gaining knowledge of Elizabethan theatre convention, audience dynamics and Shakespeare's role in theatrical history.	Devising from stimulus, generating original performance ideas based on a novel, theme or concept. Understanding and applying dystopian conventions (e.g. surveillance, loss of freedom, existential fear). Crafting coherent plots with a clear beginning, build-up, climax and resolution. Building believable, engaging characters with distinct motivations and emotional depth. Using physical theatre, multimedia, soundscapes, narration and non-naturalistic techniques to enhance mood and meaning. Working in groups to co-create, rehearse and refine original material.	Students are to explore backstage roles through the lens for different play extracts. students transition from performers to theatrical designers, learning to decode scripts for explicit and implicit design clues regarding setting, period, and theme. Practically, they master various stage configurations
Knowledge and Skills (key threshold concepts)	This unit introduces students to influential practitioners to shift them from intuitive acting to highly deliberate, stylised theatre-making. By mastering contrasting methodologies like Stanislavski and Brecht, students learn how to consciously manipulate form, style, and audience response, which drastically elevates their performance standard and critical thinking.	expands students' artistic horizons by shifting their focus from the stage to the screen, ensuring they understand how technology transforms storytelling. Exploring the distinct mediums of film and television introduces them to professional industry frameworks which diversify their digital literacy and open up wider pathways in the creative industries.	Shakespeare remains a foundational figure in both literature and drama, and this unit offers a physical, active and engaging route to explore his work, namely Romeo and Juliet. Stage combat adds an exciting, kinesthetic layer, allowing students to explore physicality, tension and conflict in story-telling. It builds confidence, control and coordination - crucial not just for drama, but for wider personal development.	This unit enables students to express complex ideas and emotions through a genre that resonates with young people - dystopia, a reflection of their own societal anxieties and interests. Inspired by 'They Both Die at the End' by Adam Silvera, it adds emotional weight and a human connection to dystopian themes, offering both creative freedom and moral exploration. It fosters imagination, empathy and the ability to comment on real-world issues through performance.	This unit shifts the spotlight from performance to the essential world of theatrical design, expanding students' understanding of what actually makes a production successful. By stepping into the shoes of a set designer, students develop visual literacy, spatial reasoning, and problem-solving skills that challenge them to interpret a text conceptually rather than just literally.
Why This	Placing this practitioner unit at the start of Year 9 provides a vital academic bridge between Key Stage 3 play-building and the rigorous stylistic demands of Key Stage 4. Introducing heavyweight skills like Stanislavski and Brecht at this exact moment ensures students enter Year 9 with a sophisticated vocabulary and a diverse stylistic toolkit, setting a high benchmark for the mature text work and devised performances they will execute later in the year.	Placing the Film and TV unit at this point in the year provides a refreshing and necessary shift in medium just as students have mastered heavy, theory-driven theatrical styles. This timing capitalises on their developed maturity, allowing them to channel their advanced characterisation skills into the subtle, controlled discipline required for screen acting while introducing vital media literacy skills before the end of the year.	Students have typically developed a base level of knowledge on Shakespeare through Year 7 and 8, as well as a base level of performance skills in the Autumn term, this unit builds upon that with increased complexity and challenge. Coming after the winter break, the physical and active nature of stage combat allows students to look at Shakespeare (what can be seen as a boring topic) in a new way.	Following the more structured Shakespeare and Stage Combat unit, this unit offers students more creative autonomy and emotional expression. Ideal for devising as students are more comfortable with each other and better equipped to collaborate meaningfully. Also provides a contrast in tone and style, expanding their dramatic range before more exam-focused work in Key Stage 4.	Introducing Set Design at this stage of the curriculum provides an essential conceptual pivot for students who have developed a strong foundation in performance. Now that they understand how to command a stage physically and vocally, shifting their focus to the visual environment forces them to view theatre through a holistic, directorial lens.
Why Now	students undergo profound moral and cultural development as they interrogate Brecht's political theatre and Artaud's radical artistic expressions, challenging them to reflect on social injustice and global artistic movements. Furthermore, the unit cultivates spiritual and social growth through the deep emotional empathy required for Stanislavskian realism and the absolute trust needed during intense, collaborative Frantic Assembly physical work.	Through this unit, students develop cultural and social awareness by analysing media representation and collaborating in tight production crews that demand absolute cooperation and shared responsibility. Furthermore, it fosters moral and spiritual growth as students discover how camera techniques can manipulate truth, whilst giving them a creative platform to project their own perspectives onto contemporary issues.	Students develop discipline, cooperation and trust through choreographed fight scenes. They also engage with Shakespeare's moral conflicts and cultural legacy in a practical, engaging way.	In creating dystopian worlds, students reflect on issues like power, freedom and societal values. They work together to imagine futures that challenge them to think ethically and critically	students undergo significant moral and cultural development as they research different historical eras, geographical settings, and socio-economic contexts, learning to respect and accurately represent diverse lived experiences through material environments. Additionally, it fosters spiritual and social growth by challenging students to translate abstract human emotions and themes into tangible visual metaphors.
SMCS Link	This unit builds directly on the creative independence and structural skills mastered in the Year 8 Devising unit, whilst heavily leaning on their prior experience with physical storytelling from Frantic Assembly and Commedia dell'Arte. Additionally, the psychological depth required for Stanislavski revitalises the character work established during their studies of Romeo and Juliet and Sparkleshark, allowing them to ground abstract theories in familiar performance methods.	This unit builds directly on the subtle, naturalistic characterisation and vocal control established during their study of script work, translating stage realism into the micro-expressions needed for the camera. Additionally, the process of storyboarding and framing revitalises their knowledge of stage configuration, split-screen, and audience sightlines from Year 8 Devising, transforming those live physical structures into digital, lens-based narratives.	Builds on work already done on characterisation, vocal skills and ensemble movement. Connects with any prior or concurrent student of Shakespearean texts in English. Reinforces ideas from earlier Physical Theatre and Mime units in Key Stage 3	Builds on earlier improvisation and physical theatre units from Key Stage 3. Applies understanding of tension, character conflict and dramatic climax in new, original contexts. Reinforces narrative structure, theme exploration and comprehension of character development from English.	This unit builds directly on the spatial awareness and stage geography developed during Key Stage 3 performance units, particularly their understanding of how positioning creates meaning for an audience.
Links to Prior Learning	Direct springboard into GCSE Drama, equipping students with the definitive stylistic vocabulary and practical frameworks needed to critique live theatre (Component 3) and execute distinct artistic intentions in their practical exams (Components 1 and 2).	By mastering the fundamentals of storyboarding, camera angles, and responding to a professional brief, students develop the core digital literacy and pre-production skills required to execute original moving-image projects and analyze visual media at Key Stage 4.	Prepares students for devised work later in the year, with emphasis on character, physicality and staging. Supports future scripted performance units in GCSE Drama, with key transferable skills in script work, combat and Shakespeare. Enhances ability to analyse dramatic texts, character motivation and thematic content.	Direct preparation for the Devising component in the GCSE. Introduces use of mood, lighting and symbolism - useful for design questions and theatre analysis in Key Stage 4. Enhances empathy, social awareness and storytelling.	As the final unit before transitioning to Key Stage 4, this scheme of work serves as a direct bridge to GCSE Drama Component 3 (Theatre Makers in Practice), where students are explicitly examined on how they would design set, costume, and lighting for a set text. Furthermore, it completely re-frames their approach to Component 1 (Devising Theatre), ensuring that when they create their own practical coursework, they no longer view the stage as an empty space, but as a powerful, symbolic tool to elevate their storytelling and artistic intentions.
Links to Future Learning	Continuous assessment through class participation, practical workshops and self and peer evaluations. End of unit performance where students present a scene using Brechtian techniques. Ongoing verbal feedback during practical lessons to guide student progress and ensure comprehension.	Continuous assessment through class discussions, character studies and practical tasks. Regular self and peer evaluations. Final performance based on the story of Derek Bentley where students demonstrate their understanding of character development and verbatim theatre. Regular verbal feedback to help students refine their skills and deepen understanding of the material.	Ongoing peer and teacher feedback during rehearsals. Skills checklists for combat safety and techniques. Dialogue around interpretation and character choices. Performance of a short scene from Romeo and Juliet incorporating stage combat techniques.	Weekly journals tracking group development. Feedback checkpoints during idea development, staging and rehearsal phases. Guided peer feedback. Group performance of original devised piece.	In-process observations and discussions around audience suitability and message clarity. Teacher-guided reflection. Peer feedback. Group performance of an original TIE piece aimed at a Year 7 audience..
Assessment and Feedback					