

DRAMA CURRICULUM MAP 2026 – 2027



Intent:

Our drama curriculum invites students to experience drama as a living, practical art form. They learn to create, perform and respond to theatre while grounding their practice in strong theoretical understanding. Through this blend of practical work and critical study, students gain both enjoyment and insight, developing the skills needed to express ideas and emotions effectively to an audience - individually and as part of a team.

Students encounter a variety of performance styles and genres, working with diverse stimuli and collaborating in mixed groups for lessons and assessments. As they progress through the key stages, they take increasing creative ownership of their work, developing independence, critical thinking and the mindset of theatre-makers.

Beyond performance, the subject cultivates essential life skills valuable in any future path: communication, confidence, creativity, empathy, analysis, leadership, teamwork, reflection, respect and effective time management.

Designed to broaden cultural knowledge, the curriculum encourages appreciation of the societies, histories and people that inspire literature and shape our language. Its ambitious and challenging scope gives students the confidence and intellectual tools to access the wider curriculum and achieve academic success.

Students progress through the Drama curriculum from Year 7, Year 8 and Year 9, and this is designed to help structure their learning to prepare them for the GCSE course.

Following the AQA specification at higher levels, the GCSE course is built around three key components: exploration of a set text, devising original drama, and performing duologues or monologues.

The spiral structure ensures that key concepts and techniques are revisited and deepened, helping students to master transferable skills that support both personal growth and professional ambitions.

Implementation:

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Year 7	<u>AW1:</u> <u>Basics of Drama</u> Students are introduced to the core building blocks of performance: voice, movement, spatial awareness, and collaborative rehearsal. Through games and short scenes, they learn key dramatic conventions such as freeze-frames, thought-tracking and improvisation, while developing confidence and teamwork.	<u>AW2:</u> <u>Process Theatre (A Night at the Museum)</u> Working from the imaginative premise of exhibits coming to life, students refine vocal projection, characterisation, and stagecraft. They learn how to create atmosphere through movement and sound, and begin to integrate simple set and prop ideas into group performances.	<u>Spring 1:</u> <u>The Hill We Climb</u> Using Amanda Gorman's powerful inaugural poem as stimulus, students explore how spoken word and physical theatre can convey social issues and personal identity. They experiment with choral speaking, rhythm, and gesture to create original performances inspired by the text.	<u>Spring 2:</u> <u>Newspaper Theatre</u> Inspired by the techniques of Augusto Boal, students transform real news stories into short, thought-provoking dramas. They analyse headlines, develop narrative structure, and use ensemble work to encourage audiences to question events and viewpoints.	<u>Clowning and Comedy</u> The year concludes with a celebration of physical comedy. Students study classic clowning traditions - from commedia dell'arte to slapstick - experimenting with timing, exaggerated movement, and audience interaction. This unit builds resilience and improvisation skills, ending with a light-hearted performance that showcases their creativity and confidence.	
Year 7 Subject specific vocabulary Blackout, Voice, movement, gesture, facial expression, posture, body language, still image, freeze-frame, thought-tracking, narration, improvisation, role-play, characterisation, hot-seating, projection, pace, pitch, pause, tone, volume, spatial awareness, levels, proxemics, audience, stage space, stage directions, blackout, transition, rehearsal, ensemble, focus, atmosphere, tension, physical theatre, choral speaking, rhythm, stimulus, artistic intention, documentary theatre, Theatre in Education, comedy, slapstick, timing, exaggeration, status, audience interaction.						

Year 8	Students are introduced to the lively and exaggerated world of Commedia dell'Arte , exploring stock characters, physical comedy, gesture, status and improvisation. Through practical workshops, mask work and short devised scenes, they learn how performers use movement, facial expression, voice and timing to create clear comic characters. Students develop confidence, creativity and ensemble skills while experimenting with slapstick, lazzi and exaggerated storytelling. Students will incorporate their MFL learning during this unit.	Students are introduced to the core building blocks of design and scriptwriting: space, atmosphere, character, voice, structure and dramatic intention. Through research, sketching, model-making, writing exercises and short performance tasks, they learn key dramatic conventions such as staging, levels, stage directions, symbolism, subtext, tension and audience impact. Students develop creativity, visual storytelling and their own individual writing style, while gaining an understanding of how written text and design choices work together to support performance. Students are introduced to the core building blocks of monologue and scriptwriting: character, voice, structure, dialogue and dramatic intention. Through writing exercises, character exploration and short performance tasks, they learn key dramatic conventions such as stage directions, subtext, tension and audience impact, while developing creativity, confidence and their own individual writing style.	Students are introduced to the core building blocks of melodrama : exaggerated character, heightened emotion, gesture, voice and clear moral storytelling. Through practical workshops, stock character exploration and short scenes, they learn key dramatic conventions such as heroes, villains, cliff-hangers, asides and dramatic tension, while developing confidence, physical expression and an understanding of how performers create bold, entertaining theatre.
	<u>Year 8 Subject-Specific Vocabulary</u> Gait, gesture, posture, pace, rhythm, facial expression, body language, characterisation, exaggeration, comic timing, status, improvisation, ensemble, stage blocking, proxemics, levels, spatial awareness, stage picture, stage directions, cue, transition, dialogue, monologue, duologue, subtext, tension, atmosphere, symbolism, dramatic intention, social, cultural and historical context. Commedia dell'Arte, stock character, Arlecchino, Pantalone, Il Dottore, Colombina, Zanni, mask, mask fixed-point focus, half-mask, physical comedy, slapstick, lazzi, master and servant, audience interaction. Amateur theatre, accessories, props, costume design, set design, lighting design, sound design, design concept, scale, flat, flood, FLY, Fresnel, FX, gel. Theatre in the round staging, thrust staging, traverse staging, end-on staging, proscenium arch staging, audience configuration, staging choice. Bogart, Lego building blocks, Epic Theatre, Brecht, narration, direct address, placards, multi-roling, alienation effect.		
Year 9	Students are introduced to the core building blocks of Page to Stage: character, dialogue, stage directions, movement and interpretation. Through script work, rehearsal and short performance tasks, they learn key dramatic conventions such as blocking, vocal delivery, intention, proxemics and ensemble performance, while developing confidence, creativity and an understanding of how written text is brought to life on stage.	Students are introduced to the core building blocks of Greek Theatre: chorus, myth, character, storytelling, ritual and spectacle. Through practical workshops, scriptwriting and design tasks, they learn key dramatic conventions such as choral movement, narration, masks, heightened language and dramatic conflict, while developing confidence, creativity and an understanding of how ancient theatre can be reimagined for a modern audience. Students may choose to work as a performer, designer — costume, make-up or set — or scriptwriter.	Students are introduced to the core building blocks of Trestle mask work: physicality, gesture, stillness, focus and non-verbal communication. Through mask exercises, movement workshops and short devised scenes, they learn key dramatic conventions such as exaggerated body language, clear characterisation, levels, rhythm and audience awareness, while developing confidence, creativity and ensemble performance skills.
	<u>Year 9 Subject-Specific Vocabulary</u> Page to stage, interpretation, script analysis, character motivation, objective, intention, subtext, dialogue, stage directions, blocking, proxemics, levels, spatial relationships, vocal delivery, projection, pitch, pace, pause, tone, emphasis, physicality, gesture, posture, movement, facial expression, ensemble, rehearsal, refine, rehearse, research, directorial choice, dramatic impact, audience response. Promenade staging, proscenium arch staging, theatre in the round, traverse staging, thrust staging, end-on staging, stage configuration, audience positioning, spatial relationships. Greek Theatre, chorus, choral speaking, choral movement, synchronisation, narration, ritual, myth, tragedy, comedy, protagonist, antagonist, hubris, catharsis, spectacle, mask, heightened language, conflict. Choral movement, where actors perform the same movement at exactly the same time, choral speaking, where actors speak together to create emphasis, rhythm, atmosphere and meaning. Trestle mask, fixed point, focus, stillness, non-verbal communication, physical theatre, mime, stylised movement, exaggerated body language, rhythm, timing, audience awareness. Stanislavski, naturalism, given circumstances, magic if, emotional memory, objective, super-objective, units and objectives, subtext, motivation, believable characterisation.		

Year 10 AQA Drama GCSE	<u>AW1: Component 1 Section B- 'Noughts and Crosses' Reading the text</u>	<u>AW2: Component 1 Section B- 'Noughts and Crosses' Exam Skills</u>	<u>Spring 1: Component 3- Duologues and Monologues</u>	<u>Spring 2: Component 1- Live Theatre</u>	<u>Component 2: Devising Drama 40% of GCSE Final</u>
	In the Autumn term, students will receive an overview of the exam structure and spend the first half of the term engaging in an intensive reading of the key text. Starting this way will help students grasp the characters' motivations, deepened by their understanding of the context. Once the text is completed, students will then focus on the exam requirements. The second term increases in complexity, covering questions 1 through 4. With their prior knowledge of the text, students will approach each question with ease and insight.	At the beginning of Spring term, students will be exposed to a wide range of monologues and duologues to prepare them for Component 3 in Year 11. Each week, students will read, analyse and perform a different extract taken from a different play. Being exposed to different dramatic forms will challenge students and compel them to approach each extract with a clear understanding of the form. At the end of Spring 1, students will have honed their performance skills and interpretation of a dramatic text. Much like Spring 1, Live Theatre exposes students to a wide range of theatrical skills and genres, facilitating the development of their analytical skills in theatre. This comprehensive exploration aligns with the curriculum specifications, ensuring that students not only engage with live theatre but also independently analyse and critique performances.	At the beginning of Spring term, students will be exposed to a wide range of monologues and duologues to prepare them for Component 3 in Year 11. Each week, students will read, analyse and perform a different extract taken from a different play. Being exposed to different dramatic forms will challenge students and compel them to approach each extract with a clear understanding of the form. At the end of Spring 1, students will have honed their performance skills and interpretation of a dramatic text. Much like Spring 1, Live Theatre exposes students to a wide range of theatrical skills and genres, facilitating the development of their analytical skills in theatre. This comprehensive exploration aligns with the curriculum specifications, ensuring that students not only engage with live theatre but also independently analyse and critique performances.	At the beginning of Spring term, students will be exposed to a wide range of monologues and duologues to prepare them for Component 3 in Year 11. Each week, students will read, analyse and perform a different extract taken from a different play. Being exposed to different dramatic forms will challenge students and compel them to approach each extract with a clear understanding of the form. At the end of Spring 1, students will have honed their performance skills and interpretation of a dramatic text. Much like Spring 1, Live Theatre exposes students to a wide range of theatrical skills and genres, facilitating the development of their analytical skills in theatre. This comprehensive exploration aligns with the curriculum specifications, ensuring that students not only engage with live theatre but also independently analyse and critique performances.	This scheme is designed to support pupils in understanding the exam requirements of their devised performance pieces and also the requirements of their written portfolio. This scheme draws on pupils' prior knowledge in writing performance logs and pupils' performance skills (vocal and physical) which have been covered in modules earlier in the sequence. It is important that this scheme also follows after a module on live performance evaluation because pupils can be inspired by ideas and delivery they have seen from professional live performances to enhance the quality of their own. Finally, this scheme builds directly on the collaboration and development skills that were fostered in the duologues module in Spring 2 by asking pupils to apply these skills to working within a larger group to devise a piece from scratch. Students will submit their portfolio along with their performance in this term, before the summer break.
Year 11 AQA Drama GCSE	<u>AW1: Component 3- Texts in practice (Duologues and Monologues) and Component 1 – Mock paper</u> In the first assessment week, students sit a Mock paper of Component 1 – Understanding Drama. This will take place in Exam format, so that students can receive a mock grade. Students are assessed for their contribution, performance of one extract from a scripted text to a live audience and external examiner.	<u>AW2: Component 3- Texts in practice (Duologues and Monologues)</u> In Autumn 2, students will revisit Duologues and Monologues, which they studied at the end of Year 10. The text they are given will be practiced and performed in front of an external examiner (date, TBC). The students will also submit a portfolio of work for this. The weeks leading up to the exam will be spent practicing and learning their piece, and receiving bespoke feedback from their teacher.	<u>SP1: Component 1- Live Theatre</u> Students will revisit Component 1, Live Theatre, which they studied in Spring 2 Y10. Students will study 'Frankenstein' in detail and explore how the actors use performance space and skills to convey emotions and meaning. This will ensure they are prepared for Component 1 Section C.	<u>SP2: Component 2 - 'Noughts and Crosses' revision</u> At this point in the course, students have studied the main skills required for all sections of their Paper. The priority for this term is examination practice in timed conditions with timely feedback.	<u>Component 1: Revision</u> At this point in the course, students have studied the main skills required for all sections of their Paper. The priority for this term is examination practice in timed conditions with timely feedback.

GCSE Subject-Specific Vocabulary

Component 1, Component 2, Component 3

Set text, live theatre, devising, scripted performance, monologue, duologue, extract, rehearsal process, performance log, devising log, portfolio, stimulus, dramatic intention, artistic intention, audience impact, interpretation, character motivation, objective, subtext, tension, atmosphere, mood, pace, proxemics, levels, blocking, stage positioning, stage directions, stage configuration, traverse, thrust, in the round, proscenium arch, end-on staging, promenade, vocal skills, pitch, pace, pause, tone, volume, accent, emphasis, articulation, physical skills, gesture, posture, gait, facial expression, body language, movement, stillness, focus, interaction, ensemble, characterisation, naturalism, non-naturalism, symbolism, abstract theatre, physical theatre, narration, direct address, multi-rolling, cross-cutting, split stage, flashback, thought-tracking, hot-seating, marking the moment, practitioner, Stanislavski, Brecht, Frantic Assembly, design skills, set, costume, lighting, sound, props, staging, semiotics, transitions, cue, blackout, special effects, evaluation, analysis, justification, target audience, context, social context, cultural context, historical context.



IB Theatre

IB Theatre Two-Year Overview

IB Theatre is studied as part of the International Baccalaureate Diploma Programme. Across the two-year course, students develop as independent, reflective and internationally minded theatre-makers. They explore theatre from the perspectives of creator, performer, director and designer, while developing practical skills, research skills, critical thinking and the ability to communicate artistic intentions with clarity.

The course is rooted in inquiry, experimentation, collaboration and reflection. Students investigate theatre traditions, practitioners, performance conventions and production choices from a range of cultural, social, historical and political contexts. They are encouraged to make links with Theory of Knowledge by questioning how theatre communicates meaning, how audiences interpret performance, and how culture shapes artistic understanding.

Year 12 Overview

In Year 12, students build the foundations required for success in IB Theatre. They explore key theatre-making processes including research, devising, performance, design, directing, rehearsal methodology and critical reflection. Students are introduced to the four major areas of assessment and begin to build their theatre journal as an ongoing record of inquiry, experimentation and evaluation.

Students study a range of theatre traditions, practitioners and performance styles. They develop confidence in analysing how theatre is shaped by context, audience, purpose and artistic intention. Practical workshops allow students to explore ensemble work, physical and vocal performance, staging, production design and collaborative creation.

By the end of Year 12, students are able to research independently, apply theatre terminology accurately, justify creative decisions and reflect critically on their own work and the work of others. They are also prepared to begin formal assessment work with a secure understanding of the expectations of the course.

Year 13 Overview

In Year 13, students refine and complete their IB Theatre assessment work. They work with increasing independence, selecting appropriate texts, theatre traditions, performance conventions and creative approaches. Students develop their ability to document process, evaluate impact and present polished practical and written outcomes.

The focus of Year 13 is on producing final assessment evidence. Students develop their Production Proposal, complete their Research Presentation, create and perform the Collaborative Project, and, at Higher Level, develop the Solo Theatre Piece. Throughout the year, students continue to use their theatre journal to evidence experimentation, reflection, research and critical thinking.

By the end of the course, students are confident theatre-makers who can research, devise, perform, direct, design, analyse and evaluate with sophistication. They are prepared for further study in theatre, performance, the arts, humanities and any pathway requiring creativity, collaboration, communication and independent thought.

Component 1: Production Proposal	Component 2: Research Presentation	Component 3: Collaborative Project	Component 2: Research Presentation
Students choose a published play text that they have not previously studied and develop a creative vision for staging the whole play for a specific audience. They consider the role of the director and designer, making informed decisions about staging, performance style, set, costume, lighting, sound, props, atmosphere and audience impact. This component assesses students' ability to interpret a text, research its context and communicate a clear theatrical vision. Students submit a written and visual production proposal, demonstrating how their ideas would be realised in performance.	Students investigate a world theatre tradition or performance convention that is unfamiliar to them. They research its cultural, historical and performance context, then practically explore how selected conventions can be applied to theatre-making. This component develops international mindedness by encouraging students to engage respectfully and critically with theatre practices from different cultures. Students present their research and practical exploration, showing how they understand the tradition and how it informs their own work as theatre-makers.	Students work collaboratively to create and perform an original piece of theatre from a starting point of their choice. They move through the full theatre-making process: researching, experimenting, devising, rehearsing, refining, performing and evaluating. This component assesses collaboration, creativity, practical performance and reflective evaluation. Students submit a project report and a video recording of the final performance. The work demonstrates how students contribute as theatre-makers within an ensemble and how they shape material for a live audience.	Students investigate a world theatre tradition or performance convention that is unfamiliar to them. They research its cultural, historical and performance context, then practically explore how selected conventions can be applied to theatre-making. This component develops international mindedness by encouraging students to engage respectfully and critically with theatre practices from different cultures. Students present their research and practical exploration, showing how they understand the tradition and how it informs their own work as theatre-makers.

IB Theatre Subject-Specific Vocabulary

Theatre-maker, theatre tradition, world theatre, performance convention, production concept, research presentation, collaborative project, solo theatre piece, production proposal, director's notebook, theatre journal, process portfolio, reflection, evaluation, analysis, creative intention, artistic intention, directorial intention, dramaturgy, dramaturgical research, performance context, cultural context, social context, historical context, political context, audience reception, interpretation, meaning-making, semiotics, symbolism, metaphor, theatrical form, genre, style, practitioner, theorist, methodology, rehearsal methodology, ensemble, collaboration, devising, composition, staging, scenography, design concept, mise-en-scène, proxemics, spatial relationships, physical score, vocal score, movement language, rhythm, tempo, tension, atmosphere, transformation, ritual, intercultural theatre, identity, representation, ethics, authenticity, appropriation, international mindedness, Theory of Knowledge, ways of knowing, perspective, knowledge question, critical thinking, inquiry, experimentation, research skills, communication skills, social skills, self-management, thinking skills, reflection skills, Approaches to Learning, learner profile, risk-taking, open-mindedness, reflective practice, independent theatre-maker.

Enrichment Opportunities:

T Drama Club (open to all)

Open to all year groups, the Drama Club provides a welcoming space for students to explore acting, improvisation and stagecraft in a relaxed, creative setting. Weekly sessions focus on building confidence, teamwork and performance skills while encouraging students to experiment with new ideas and styles.

Production and Performance

Students with a passion for theatre can audition for our large-scale productions and showcase performances. These events mirror professional theatre practice, giving participants the chance to work with directors, designers and technical teams while gaining valuable experience in rehearsal discipline, stage management and live performance. Auditions for this will be announced throughout the year.

House Drama

Students will have the chance to rehearse and perform a short drama piece, while building key skills such as communication, teamwork, creativity, focus and resilience. There are opportunities for students who enjoy acting, directing, movement, writing, staging or supporting behind the scenes, so every student can contribute in a meaningful way. No previous drama experience is required. We simply ask that students bring enthusiasm, commitment and a positive attitude to rehearsals and performances. House Drama is a brilliant opportunity for students to get involved in school life, make new connections and celebrate the creative talents within our school community.

LAMDA Qualifications

Learners in Years 7–13 have the option to pursue London Academy of Music and Dramatic Art (LAMDA) examinations. These prestigious qualifications develop advanced skills in acting, public speaking and communication, providing recognised accreditation that supports future applications to drama schools, universities and a range of careers requiring confident presentation.

Further information can be found by contacting vnoble@whtc.co.uk