



Co-op Academy  
Belle Vue

Co-op Belle Vue Drama five year overview					
<p>The Drama curriculum at Co-op Belle Vue is crafted to cultivate students' abilities and enrich their experiences, fostering a profound connection with their cultural heritage and the broader global context. Our approach is centred on equipping students with practical skills that extend beyond their time at Belle Vue, empowering them to actively engage in the world of drama; with focus on Creation, Character and Critique. We introduce students to innovative methods of theatrical expression, ensuring they encounter diverse approaches to dramatic arts that may be entirely new to them. Through a carefully designed progression model, students build upon fundamental subject knowledge and skills, progressively refining and expanding their capabilities throughout their time with us. Our curriculum is thoughtfully planned to build upon prior knowledge, facilitating the development of cognitive schema and encouraging students to establish meaningful connections between concepts. This intentional structure allows students to witness their own growth, both as individuals and as contributors to the vibrant world of drama. By instilling a strong foundation and nurturing a passion for theatrical expression, our drama curriculum prepares students for a lifelong engagement with the arts and a nuanced understanding of their place within it.</p>					
Year 7 Long Term Plan					
<p>In year 7, students will learn the core foundational skills in Drama. They will explore three varying topics and the theatrical skills that underpin each of these works. Students will learn about Artists, a Theatre Maker, Theatre History and Global Theatrical conventions. They will learn how to create, Perform, critique a performance. Each strand will have a specific focus for each carecycle and be in line with the Creation, Character and Critique criteria.</p>					
Care Cycle 1	Care Cycle 2	Care Cycle 3	Care Cycle 4	Care Cycle 5	Care Cycle 6
Topic One		Topic Two		Topic Three	
Tall Tales and the Twits		Theatre Around the World		The Boy with Two Hearts	
Key concepts		Key Concepts		Key Concepts	
Concepts: Narration, Characterisation,		Concepts: Melodrama, Shakespearean theatre,		Concepts: Naturalism, Symbolism, Narrative	



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Storytelling Theatre.  Methods and techniques: Physicality and Movement, Vocal work, Dialogue and Language, Blocking.	Greek Theatre, Soap Opera.  Methods and techniques: Chorus, Textual analysis, acting for camera, Sensationalised realism, melodramatic performance skills.	Structure.  Methods and techniques: Observation and replication, Symbolic Movement, Character Journey, Non-linear storytelling.
Theatre Maker: Kneehigh	Theatre Maker: William Shakespeare	Theatre Maker: Konstantin Stanislavski
Assessment:  The Lion, the Witch and the Wardrobe opening scene.	Assessment:  Eastenders Duologue	Assessment:  Transition scene from The Boy with the Two hearts.



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Year 8 Long Term Plan					
<p>In year 8, Students will build upon prior knowledge they have learned in year 7. They will develop existing knowledge on performance skills and the creation of theatre. They will be given an opportunity to experience a more in depth study into three topics with a particular focus on one of the Belle Vue Marking Criteria. Consistent with the overarching curriculum, participants will engage in an in-depth examination of a notable Theatre Maker, thereby gaining insights into the nuances of theatrical craftsmanship. Students will be given more ownership in their creation and theatrical critique.</p>					
Care Cycle 1	Care Cycle 2	Care Cycle 3	Care Cycle 4	Care Cycle 5	Care Cycle 6
Topic One		Topic Two		Topic Three	
Theatre from around the world.		The Curious Incident of the Dog in the Night Time.		Brainstorm	
Key concepts		Key Concepts		Key Concepts	
Concepts: Greek Theatre, Shakespeare, Bollywood, Puppetry. Methods and techniques: Choral Movement, Cultural Context Exploration, Artistic Intention, Puppet Construction.		Concepts: Physical Theatre, Abstract Theatre, Page to Stage. Methods and techniques: Multi-Role, Movement exploration, Mime and gesture, Body composition		Concepts: Devised Theatre, Meta-Theatrical elements, Fractured Narratives. Methods and techniques: Scene Development, physicalisation, Character development.	
Theatre Maker: Antonin Artaud		Theatre Maker: Frantic Assembly		Theatre Maker: Augusto Boal	
Assessment:  Macbeth Witches Opening Scene.		Assessment:  Multi-Role Scene from Curious Incident.		Assessment:  Devising scene based on Brainstorm stimulus.	



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Year 9 Long Term Plan					
<p>In year 9 students will cultivate a nuanced understanding of the constituent formal elements and materials inherent in the dramatic arts. The emphasis will be placed on fostering an ambitious, knowledge-rich curriculum that integrates both theoretical underpinnings and practical applications. Students will extend their proficiency in research methodologies and critical studies, engaging in a comprehensive evaluation of their own creative endeavours and those of their peers. This pedagogical approach seeks to instil a capacity for discerning analysis, enabling students to articulate thoughtful and meaningful personal responses within the context of dramatic performance and critique and be able to create their own performances based on this thorough understanding.</p>					
Care Cycle 1	Care Cycle 2	Care Cycle 3	Care Cycle 4	Care Cycle 5	Care Cycle 6
Topic One		Topic Two		Topic Three	
Class and Conflict		A Monster Calls		When this is over	
Key concepts		Key Concepts		Key Concepts	
<p>Concepts: Class and Social Equality, Narrative Structure and Foreshadowing, Tragedy and Genre.</p> <p>Methods and techniques: Scene Breakdown, Role Playing and Characterisation, Role on the wall, Critical Discussions.</p>		<p>Concepts: Physical Theatre, Ensemble Work, Adaptive Practices, Power of Storytelling, Character development.</p> <p>Methods and techniques: Narrative Movement Sequences, Abstract Movement, Soundscapes, Symbolic Gestures.</p>		<p>Concepts: Devised Theatre, Meta-Theatrical elements, Fractured Narratives.</p> <p>Methods and techniques: Scene Development, physicalisation, Character development.</p>	
Theatre Maker: Willy Russell		Theatre Maker: Sally Cookson		Theatre Maker: Bertolt Brecht	



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Assessment: Independent chosen scene from Blood Brothers.	Assessment: Contrast scene from A Monster Calls.	Assessment: Devising a scene based on 'When this is over' stimulus.
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Year 10 Long Term Plan					
<p>The AQA (9-1) in Drama consists of utilising a variety of skills that have been explored within Key Stage 3. The subject content details the knowledge, understanding and skills that students are expected to develop throughout the course of study.</p> <p>The subject content for GCSE Drama is divided into three components: Understanding drama; Devising drama; Texts in practice. Students will engage in an in-depth exploration of their set text, concurrently examining practical applications within both acting and design. Subsequently, this experiential knowledge will be transposed into theoretical drama contexts. At the start of the GCSE program, students will establish a theatre company, accumulating in a final performance. This segment of the curriculum will afford learners the opportunity to scrutinise diverse theatre makers, discerning the influence of their methodologies on theatrical direction. Consequently, students will accumulate insights pertinent to their devising drama unit, wherein they will create a piece of theatre based on a designated stimulus. Throughout this part of the curriculum the learners will create a comprehensive working log, wherein students describe and analyse the intricacies of the rehearsal process and final performance. Emphasis will be directed towards collaborative ensemble work, harnessing an array of skills cultivated throughout their four-year educational trajectory.</p>					
Care Cycle 1	Care Cycle 2	Care Cycle 3	Care Cycle 4	Care Cycle 5	Care Cycle 6
Topic One		Topic Two		Topic Three	
Theatre Company		Component 2: Devising Drama		Component 2: Devising Drama	
Key concepts		Key Concepts		Key Concepts	
<p>Concepts: Script Analysis, Characterisation, Exploring Artistic Choices, Dramatic Structure, Blocking and Staging.</p> <p>Methods and techniques: Scene Breakdown, Role Playing and Characterisation, Role on the wall, Critical Discussions.</p>		<p>Concepts: Devising Drama, Theme Exploration, Devising from a stimulus, Contextual research, plot development, Ensemble dynamics.</p> <p>Methods and techniques: Scene Breakdown, Role Playing and Characterisation, Role on the wall, Critical Discussions, guidance and direction,</p>		<p>Concepts: Directorial skills, self-evaluation, blocking and staging, effective communication.</p> <p>Methods and techniques: Scene Breakdown, Role Playing and Characterisation, Role on the wall, Critical Discussions, Exploration of structure, incorporating technical choices, peer review.</p>	



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	pacing and timing.	
Theatre Maker: Roy Williams	Theatre Maker: Bertolt Brecht, Emma Rice, Frantic Assembly and Antonin Artaud.	Theatre Maker: Bertolt Brecht, Emma Rice, Frantic Assembly and Antonin Artaud.
Assessment: Entire Play Performance.	Assessment: Devised Performance and Devising Log.	Assessment: Devised Performance and Devising Log.



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Care Cycle 1	Care Cycle 2	Care Cycle 3	Care Cycle 4	Care Cycle 5	Care Cycle 6
Component 1: Understanding Drama and Component 3: Texts in Practice.		Component 1: Understanding Drama and Component 3: Texts in Practice.		Component 1: Understanding Drama	
Key concepts		Key Concepts		Key Concepts	
<p>Concepts: Character Analysis, Genre Identification, Critical Analysis, Language Analysis, Contextual Understanding, Consideration of staging.</p> <p>Methods and techniques: Scene Breakdown, Characterisation, Role on the wall, Critical Discussions.</p>		<p>Concepts: Character Analysis, Genre Identification, Critical Analysis, Language Analysis, Contextual Understanding, Consideration of staging.</p> <p>Methods and techniques: Scene Breakdown, Characterisation, Role on the wall, Critical Discussions.</p>		<p>Concepts: Character Analysis, Genre Identification, Critical Analysis, Language Analysis, Contextual Understanding, Consideration of staging.</p> <p>Methods and techniques: Scene Breakdown, Characterisation, Role on the wall, Critical Discussions.</p>	
Theatre Maker: Malorie Blackman		Theatre Maker: Various based on scripted performance choices.		Theatre Maker: Malorie Blackman.	
Assessment: External Examination. (Practical)		Assessment: External Examination. (Practical)		Assessment: Written Examination	