

**Creative Arts**  
**Subject – Drama**

**YEAR 7**

<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
Whole Class Drama	Narration	Cross-cutting
Still images/ Freeze frames	Slow motion	Split stage
Facial Expressions	Marking the moment	Flash back
Body Language	Sound effects	Flash forward
Movement	Narrator	Chronological
Tone	Engaging	Non-chronological
Pitch	Repetition	Development
Pace	Unison	Character
Volume	Storytelling	Costumes
Projection	Reaction	Set
Audience	First person	Props
Commedia Dell'Arte	Third person	Devise
Silent Movies	Eye contact	Devising
Slapstick	Discipline	Rehearse
Exaggerate	Cross-cutting	Rehearsing
Exaggeration	Heightened	Hot-seating
Mime	Music	Angel and Devil
Thought tracking	Lighting	Script
Audience awareness	Sustained	Decisions
Characterisation	Believable	
Clarity	Character	
Performance	Strategies	
Vocal skills	Macbeth	
Humour	Shakespeare	
Pantalone	Script	
Dottore	Dialogue	
Capitano	Interpretation	
Harlequin	Interpret	
Peirott	Stereotypes	
Columbine/Columbina	Witches	
Italy	Banquo	
Comedy	Tragedy	
Italian	Fate	
	Language	
	Prophecy	
	Power	
	Monologue	
	Director	
	Vision	
	Themes	
	Plot	
	Modern	
	Traditional	

## YEAR 8

Term 1	Term 2	Term 3
Stimulus	Climax	Theatre
Stimuli	Anti-climax	Naturalistic Theatre
Prop	Pace	Realism
Costume	Symbolism	Forum Theatre
Photograph	Symbols	Abstract Theatre
Poem	Interpretation	Stylised Drama
Lyrics	Tension	Epic Theatre
Newspaper article	Climatic	Alienation Techniques
Structure	Atmosphere	Bertolt Brecht
Devising	Sound effects	Mark Wheeller
Devise	Exaggeration	Augusto Boal
Inspiration	Exaggerate	Political
Characterisation	Heightened realism	Theatre of the Oppressed
Engaging	Pace	Practitioner
Audience Awareness	Style	Director
Monologues	Genre	Playwright
Duologues	Narration	Theory
Dialogue	Whole Class Drama	Motivations
Character	Representative	Realistic
Characterisation	Emotive	Heightened
Physicality	Physical Theatre	Naturalism
Tone	Abstract	Konstantin Stanislavski
Pace	Physicality	Anton Chekhov
Strategies	Levels	Psychological
Hot-seating	Body Language	Alienate the Audience
Script	Gestures	Distance the Audience
Contextualising	Representation	Fourth Wall
Eye contact		Breaking the Fourth Wall
Contrasts		Socio-political
Cross-cutting		
Questioning		
Creativity		

## Year 9

Term 1	Term 2	Term 3
Narration	Climax	Dennis Kelly
Narrator	Anti-climax	Stereotypes
Story-telling	Pace	Hierarchy
Grimm's Tales	Symbolism	Power
Stimulus	Symbols	Status
Devise	Interpretation	Alpha
Devising	Tension	Beta
Still-image	Climatic	Script
Sculpting	Atmosphere	Dialogue
Justification	Sound effects	Stage Directions
Structure	Exaggeration	Interpretation
Linear	Exaggerate	Subtext
Non Linear	Contrast	Context
Engaging the Audience	Pace	Contrasting
Projection	Style	Morals
Vocal Skills	Genre	Morality
Physicality	Narration	Leadership
Audience Awareness	Whole Class Drama	Nihilistic
Thought-Tracking	Representative	Nuance
Narration	Emotive	Consequences
Hot-Seating	Physical Theatre	Concealment
Style	Abstract	Pathos
Genre	Physicality	Dark Humour
Cross-Cutting	Levels	Realism
Levels	Body Language	Director
Eye contact	Gestures	Proxemics
Proxemics	Representation	Contemporary
Relationships	Conscience Alley	Conformity
Hierarchy	Angel and Devil	Extract
Spoken Commentary	Monologues	Location
Characterisation	Duologues	Mood
Perspective	Dialogue	Atmosphere
	Sustaining a Character	Artistic Intentions
	Thought-tracking	Production
	Forum Theatre	Black Comedy

## YEAR 10

Term 1	Term 2	Term 3
Devising	Dr Korczak	Stimulus/Stimuli
Stimulus	Designer	Devising
Pace	Warsaw	Interpretation
Vocal	Ghetto	Artistic Intentions
Voice	Historical Context	Physical skills
Intonation	Context	Theatrical Conventions
Inflection	Characterisation	Language
Emphasis	Whole Class Drama	Stance
Pause	Socio-Political	Response
Silence	Dynamic	Development
Tone	Role on the Wall	Improvisation
Awareness	Adzio	Physical sequences
Proxemics	Stephanie	Stillness
Physicality	Brecht	Portfolio
Control	Alienation Techniques	Characterisation
Positioning	Alienating the Audience	Social
Space	Puppetry	Historical
Physical	Placards	Cultural
Lighting	Projections	Contribution
Sound	Epic Theatre	Theatrical Skills
Atmosphere	Minimalistic	Communicate
Exploration	Symbolic	Analyse
Text	Representative	Evaluate
Script	Set	Rehearse
Interpretation	Props	Rehearsal
Director	Performance Skills	Genre
Intentions	Costume	Style
Symbolism	Staging	Form
Marking the Moment	Production Elements	Structure
Cross-Cutting	Design Elements	
Contrasts	Stimulus/Stimuli	
Sub-Text	Devising	
	Interpretation	
	Artistic Intentions	
	Physical skills	
	Theatrical Conventions	
	Language	
	Stance	
	Response	

## YEAR 11

Term 1	Term 2/3
Apply	Theatre Makers
Theatrical Skills	Extract
Realise	Dr Korczak
Artistic Conventions	Designer
Live Performance	Warsaw
Extracts	Ghetto
Articulation	Historical Context
Pitch	Context
Pace	Characterisation
Pause	Whole Class Drama
Tone	Socio-Political
Inflection	Dynamic
Volume	Role on the Wall
Text	Adzio
Variation	Stephanie
Range	Brecht
Physicality	Alienation Techniques
Flow	Alienating the Audience
Weight	Puppetry
Control	Placards
Orientation	Projections
Spatial Behaviour/ Proxemics	Epic Theatre
Facial Expression	Minimalistic
Gesture	Symbolic
Eye contact	Representative
Posture	Set
Stillness	Props
Physicality	Performance Skills
Context	Costume
Role	Staging
Communication	Production Elements
Audience	Design Elements
Focus	Perspective
Confidence	Performer
Realisation	Interpretation
Artistic Intentions	Artistic Intentions
Theatrical Conventions	Physical skills
Interpretation	Theatrical Conventions
Performance Realisation	Language
Dynamic	Stance
Engaging	Response
Characterisation	Impact
Style	Playwright

Genre	Audience
Enhance	Production
Rapport	Concept
	Proscenium Arch
	Traverse
	In the Round
	Venue
	Characters
	Atmosphere
	Themes
	Plot