

## Drama – Aims/Intent

Drama Follows the National Curriculum in English: [Secondary national curriculum \(publishing.service.gov.uk\)](https://nationalcurriculum.publishing.service.gov.uk)

Our intent is that all students should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Students should be able to adopt, create and sustain a range of roles and respond appropriately to others in role. Students will have opportunities to improvise, devise and create drama for their peers and a range of audiences. Students will also learn how to interpret scripts for performance focusing on characterisation and how they manipulate their use of voice to convey meaning. They will learn to work effectively as part of an ensemble to rehearse, refine, share and respond thoughtfully to a stimulus. Students will use formal English to evaluate their own work and the work of others.

### The aims in Drama are that students will be taught:

1. To speak confidently, audibly and effectively using Standard English confidently in a range of formal and informal contexts including classroom discussion.
2. To be able to work effectively in groups of different sizes and take on required roles, including leading and managing others, involving others productively within the rehearsal process, and contributing to meeting goals.
3. To develop your ability to listen to and build on the contributions of others, asking questions to clarify and inform, and challenging courteously when necessary.
4. To be able to plan performance work for different purposes and audiences, including selecting and organising information and ideas effectively for the stage.
5. To develop a range of performance skills in order to use role effectively by adjusting your tone, volume, mood, silence, stillness and action to add impact.
6. To explore stimuli and performance texts, understanding the importance of their social, cultural and historical context.
7. To be able to reflect on and evaluate their own work and that of others.
8. To develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice and understand the career pathways open to them.
9. To always adopt safe working practices.
10. To gain knowledge of a range of theatre skills that are used in presenting a piece of theatre, i.e., make-up, lighting, costume props, etc.
11. To continuously develop specific technical vocabulary through lessons, home learning, booklets, scripts and revision guides.
12. The curriculum will be sequenced in a way than enables all learners (including EAL/SEND and M.A.) to make strong progress.

### How cultural capital is enhanced through Drama:

#### Personal Development

Workshops and discussions about careers in drama and information of further and higher education with artists from the industry and alumni. Developing confidence and teamwork through discussions, collaborative work and critiquing professional works.

#### Social Development

Students will be made aware of political, social, historical and current affairs through varying stimuli and the analysis of different texts. Students will develop their understanding of society through their exploration of themes, issues, characters, dialogue and language. Students will gain knowledge of classic texts such as, Lord of the Flies, Frankenstein, A Christmas Carol, Macbeth and others that further enhance their social mobility.

#### Physical Development

Students will develop a great understanding of how to use facial expression, body language and proxemics to convey meaning. Throughout the course students will further develop their co-ordination, self-control and physical fitness. Students will explore their physicality through developing techniques associated with

key practitioners. Developing students' sense of identity as performers. Reflecting in their work through self-evaluation and assessment.

### **Spiritual Development**

Arguably, the theatre is born from religion. Students' engagement in Drama can build a sense of community, increase self-knowledge, develop empathy and help create a sense of purpose. Student's study set texts that explore different religions and convey spiritual truths. Spiritual practice and Dramatic presentation can often share common elements: costume, storytelling, a playing space, and an audience. Therefore, our subject helps to embody the sense of community, belonging and the sharing of stories that most religions are connected by.

### **Cultural Development**

Students will explore how theatre has formed in several parts of the globe. Students will also be introduced to the origins of different ways of storytelling from Ancient Greek Theatre to Commedia Dell'Arte. Analysing professional work based on different cultures and texts by multicultural artists. Identifying how meanings/themes/intentions/stimuli are conveyed.

### **Moral Development**

Students will explore plays and stimuli that pose questions surrounding morality. Students will discuss the ethical and morally righteous path in response to set texts and stimuli. Through analysis of texts and stimuli we will endeavour to promote a stable set of social values that can be transmitted between generations. Students will give an opinion of the work of others with a justification for their view. Students will need to abide by the behaviour policy throughout their lesson demonstrating the principles of right behaviour.

### **How students' vocabulary is developed through Drama:**

- Students demonstrate an understanding of key words and vocabulary through their analysis of their work and others.
- Students are encouraged to use technical vocabulary and apply their understanding of terminology through discussions, verbal feedback and in writing, when analysing their own work and professional productions.
- Key vocabulary is used when describing, analysing and identifying the contributions of professional productions.
- From the start of Key Stage 3 students are introduced to key terminology, which is built upon year by year. They are introduced to new terminology, explore this practically and analyse how this is used and evidenced in peers' and professional performances.
- Key terminology grids, booklets and resource lists are provided to students from Year 7 onwards to support students with revision and when writing/analysing dramatic texts.

## **Implementation**

### *GCSE Drama Eduqas*

Drama is offered as part of the Performing Arts curriculum at the Academy. It is taught in tutor groups at Key Stage 3 (Year 7 and Year 8) and is an option for Key Stage 4 and in the Sixth Form.

#### **Key stage 3:**

During Y7 and Y8 Key Stage 3 students have two lessons of Drama over the two-week timetable. All students are given the opportunity to practise their drama skills which they use to explore issues, themes and concepts and create scenarios. They learn to evaluate their own work and the work of others. The students are continuously assessed throughout their dramatic exploration on performance skills, and social skills, and evaluative skills. Students are assessed throughout the year, using peer and self-assessment and success criteria is shared with the students in each lesson, based on taught content. Teachers will follow their long-term planning to ensure the curriculum is well sequenced and students can build on their knowledge, skills and understanding.

#### **Key stage 4:**

In Y9, Y10 and Y11, Key Stage 4 students follow the Eduqas GCSE specification. This specification offers the students the opportunity to develop drama skills in acting, improvisation, devising and script work, following a set programme of study. They have the opportunity to develop their skills in directing and the technical side of drama through the design pathway. Students are assessed throughout the year, using peer and self-assessment and success criteria is shared with the students in each lesson, based on taught content. Teachers will follow their long-term planning to ensure the curriculum is well sequenced and students can build on their prior KS3 knowledge developing and mastering their skills and understanding. All assessments are filmed, and students use recordings to improve progress.

<https://www.eduqas.co.uk/media/abtjz5rx/eduqas-gcse-drama-spec-from-2016-e-v4-25-10-2021.pdf>

#### **Key stage 5:**

In Y12 and Y13 students will now follow the A Level Eduqas specification. This specification offers the students the opportunity to explore a range of theatre practitioners and recognised theatre companies in depth. The students will be involved in the reinterpretation of a classic text whereby they will have to generate a new meaning by changing the existing style of the performance through experimentation with the script. Students will develop a process log that evidences their understanding of their chosen practitioner and explains how the rehearsal process led to their creation. Secondly, students will be given a stimulus and be asked to generate two performances in response to this in different performance styles. Additionally, students will explore three set texts as an actor, director and designer. Students must know how they would perform in each text, how they would design each scene and lastly how they would direct others performing the piece. Students are assessed throughout the year, using peer and self-assessment and a success criteria that is shared with the students in each lesson, based on taught content. Students take part in critique sessions that enables them to take advice from others to refine practice. Teachers will follow their long-term planning to ensure the specification is well sequenced and students can build on their knowledge, skills and understanding, taking ownership of their work as it progresses in a deep and rich way.

<https://www.eduqas.co.uk/media/0u4beclm/eduqas-a-level-drama-spec-from-2016-e-24-08-2021.pdf>

## **Impact**

Students will leave Drama with developed confidence, the ability to collaborate with their peers and an understanding of how theatre: history, society and culture are intrinsically linked. Throughout their studies of Drama our students will demonstrate good progress from their starting points and become well rounded individuals. This will be evidenced in students' performances, evaluation of drama and written reflection. Furthermore, drama is a key tool in which students gain an understanding of themselves and others. Students can gain confidence in themselves as decision makers and problem-solvers, can learn to function collaboratively and explore, within a supportive framework, not only a range of human feelings, but also a whole spectrum of social situations and moral dilemmas.

Through monitoring teacher's long-term sequencing/planning and students' work, it will be clear that students' knowledge, understanding of Drama and their cultural capital have been considerably enhanced.

The Drama department organises regular visits to the theatre for students and we also invite professional theatre companies into CHA to perform and run workshops such as Splendid and Spy Monkey. We rehearse throughout the Autumn term for our academy production which takes place in October. We have now begun to embark on the National Theatre Connections project where students have the opportunity to perform a new play in a professional theatre. Drama offers a myriad of opportunity such as: trips to the theatre, school productions and practitioners' workshops delivered in small groups.

This table outlines the key topic areas covered in **Drama** across KS3-5. They are divided into **creating, performing, and responding skills**. All students should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Students should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.

## Curriculum map - subject: Drama

AGE-STAGE	TOPICS (Split up into half terms for KS3 and split into terms for KS4/5)					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	<p><b>Introduction to Dramatic Techniques</b></p> <p>LO: To understand a range of dramatic techniques and how to apply these practically.</p>	<p><b>Pantomime</b></p> <p>LO: To explore the key conventions of the style and generate their own Pantomime.</p>	<p><b>Commedia Dell' Arte</b></p> <p>LO: To understand the historical context and conventions of this style</p>	<p><b>Lord of the Flies</b></p> <p>LO: To explore morality through a classic text using the tools of theatre practitioner: Stanislavski.</p>	<p><b>Ancient Greek Theatre</b></p> <p>LO: To understand and employ the key features of Ancient Greek plays.</p>	<p><b>The Curious Incident of the Dog in the Night-Time</b></p> <p>LO: To understand the conventions of physical theatre and embed these within a contemporary script.</p>
Year 8	<p><b>Introduction to Genre</b></p> <p>LO: To understand how different genres are formed and be able to generate these practically.</p>	<p><b>Characterisation</b></p> <p>LO: To understand how create a character for the stage. Looking at Stanislavski's techniques.</p>	<p><b>Artaud's Immersive Theatre</b></p> <p>LO: To understand the historical context and conventions of this style using gothic texts as a stimuli.</p>	<p><b>World Theatre</b></p> <p>LO: To explore how different cultures around the world have developed their own styles of theatre and to explore these practically.</p>	<p><b>Brechtian Horrible Histories</b></p> <p>LO: To understand Brecht's artistic vision and create a piece of Epic Theatre</p>	<p><b>The Play That Goes Wrong</b></p> <p>LO: To understand the conventions of farce and embed these</p>

						within a contemporary script.
GCSE Y9	<p><b>Introduction to GCSE Drama</b> LO: To understand and explore five theatrical styles for the stage.</p>	<p><b>Devising Theatre</b> LO: To create a performance in a selected style demonstrating an innovative application of techniques.</p>	<p><b>An Inspector Calls</b> LO: To explore An Inspector Calls through the eyes of a director, actor and designer.</p>	<p><b>Practitioners Revisited</b> LO: To revise and revisit theatrical styles to embed understanding and improve application of techniques.</p>	<p><b>Scripted Performance</b> LO: To stage a script effectively for an audience in a selected theatrical style.</p>	
GCSE Yr10	<p><b>Component 1: Devising Theatre (40%)</b> Students are tasked with creating a performance in response to a stimulus.</p>		<p><b>Component 1: Devising Theatre (40%)</b> The development of the performance work continues.</p> <p><b>Component 3: Interpreting Theatre (40%)</b> Students spend one lesson a week developing their knowledge of An Inspector Calls.</p>	<p><b>Component 1: Devising Theatre (40%)</b> Students perform their devised work, finalise their 900 word portfolio and complete their evaluation exam.</p>		
GCSE Y11	<p><b>Component 2: Performing from A Text (20%)</b> Students work on staging a professional text for a visiting examiner.</p>		<p><b>Component 2: Performing from A Text (20%)</b> Students work on staging a professional text for a visiting examiner.</p> <p><b>Component 3: Interpreting Theatre (40%)</b> Students spend one lesson a week developing their knowledge of An Inspector Calls and developing their ability to evaluate live theatre.</p>	<p><b>Component 3: (40%) Interpreting Theatre</b>  Students revise and practise for their upcoming exam.</p>		
	<p><b>Component 3: Interpreting Theatre (40%)</b> Students spend one lesson a week developing their knowledge of An Inspector Calls and developing their ability to evaluate live theatre.</p>					
A-level Y12	<p><b>Component 1: Theatre Workshop (20%)</b></p>			<p><b>Component 1: Theatre Workshop (20%)</b></p>	<p><b>Component 3: Text in Performance (40%)</b></p>	<p><b>Component 3: Text in Performance (40%)</b></p>

	<p>Learners participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text</p> <p><b>Component 3: Text in Performance (40%)</b></p> <p>Students have a written examination of 2 hours 30 minutes at the end of the course which is worth 40% of the qualification</p> <p>Students begin by studying Sophie Treadwell's 1928 play <i>Machinal</i> and the style of German Expressionism.</p>	<p><b>Component 1: Theatre Workshop (20%)</b></p> <p>Learners participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text.</p> <p>This is supported by a process log that is completed at key assessment points.</p> <p><b>Component 3: Text in Performance (40%)</b></p> <p>Students complete a progress check answering a Section B exam question based on <i>Machinal</i>.</p>	<p>Learners continue with the development and process log. They finalise this unit through performance and submission of essay.</p>	<p>Students have a written examination of 2 hours 30 minutes at the end of the course which is worth 40% of the qualification</p> <p>Students now begin the study of Dario Fo's political farce, '<i>Accidental Death of an Anarchist</i>'.</p>	<p>Students complete a progress check of a Section A exam question based on <i>Accidental Death of an Anarchist</i>.</p>
<p><b>A-level Y13</b></p>	<p><b>Component 2: Text in Action (40%)</b></p> <p>Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus.</p> <p><b>Component 3: Text in Performance (40%)</b></p> <p>Students begin their study of <i>Curious Incident</i> and revisit <i>Machinal</i> and <i>Accidental Death of An Anarchist</i> throughout the year.</p>	<p><b>Component 2: Text in Action (40%)</b></p> <p>Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus.</p> <p><b>Component 3: Text in Performance (40%)</b></p>	<p><b>Component 2: Text in Action (40%)</b></p> <p>Learners perform their work to a visiting examiner. Students have two weeks to complete their process log.</p> <p><b>Component 3: Text in Performance (40%)</b></p>	<p><b>Component 3: Text in Performance (40%)</b></p> <p>Students revise and prepare for their written paper.</p> <p>Section A: <i>Accidental Death of an Anarchist</i></p> <p>Section B: <i>Machinal</i></p>	<p style="background-color: black; color: black;">[Empty Cell]</p>

		<i>Students begin their study of Curious Incident and revisit Machinal and Accidental Death of An Anarchist throughout the year.</i>	<i>Students begin their study of Curious Incident and revisit Machinal and Accidental Death of An Anarchist throughout the year.</i>	<i>Section C: Curious Incident of the Dog in the Night-Time</i>  <i>Students must understand how they would direct and design each play using subject specific terminology. Students must be able to draw from live theatre examples to support all their arguments in Section B and C.</i>	
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**Curriculum coverage – Colour code for ease** – Please note at times all of these areas are being employed simultaneously.

Devising focus	
Scripted focus	
Practitioner & Style	

### SEND PROVISION

#### How do we support SEND students in Drama?

**Modelling** – I do, We do, You do: Students will be shown the activity visually by the teacher, by pupil demonstration, by class demonstration, then they will attempt the task in teams or independently.

**Scaffolding** – Students will be provided with several steps to enable them to achieve the learning aims of the lesson. These steps will be explicitly explained and when possible modelled to the whole class.

**Groupings** – In drama students frequently work in groups. These groups are manipulated constantly to ensure everyone feels comfortable and able to make significant progress.

**Adaptive teaching** – Tasks in lessons can at times be overwhelming for students therefore we can always adapt an activity to ensure a pupil still meets the learning aim in a way that suits their style of learning, ensuring they still access the curriculum.

**Literacy** – Students will be provided with word banks, sentence stems, exemplar work, peer support, teacher support and visual prompts to support their writing.

### Rationale for Sequencing

Drama's sequencing has been meticulously planned out to enable pupils to develop skills and acquire knowledge in a logical and repetitious way to embed the mastery of fundamental skills. The sequencing map demonstrates several threads that run from KS3 to A Level.

For example, students will touch on an element of **Farce** at the following moments:

Year 7: Pantomime, Commedia Dell Arte → Year 8: Introduction to Genre, The Play That Goes Wrong → Year 9: Introduction to Drama, Practitioners Revisited →

GCSE: Devising Theatre, Section B Peter Pan That Goes Wrong → A Level: Dario Fo's political farce – Accidental Death of an Anarchist

This acquisition of skills and knowledge becomes more demanding and skilful at each level developing the mastery of skills. These threads are also visible in the study of core theatre practitioners such as **Stanislavski**. This is demonstrated through the following thread:

Year 7: Lord of the Flies performed in the style of naturalism → Year 8: Characterisation using Stanislavski's system → Year 9: Introduction to Drama, Practitioners Revisited → GCSE: Devising Theatre, Component 3 Preparation, Scripted Performance → A Level: All components will feature the use and analysis of Stanislavski's methods that underpin naturalistic acting.

Additionally, I aim to support students' literacy by implementing a range of written activities throughout KS3 to support their ability to write coherently and fluidly at GCSE and A LEVEL.

Year 7: Pantomime Quiz, Lord of the Flies peer assessment, Curious Incident written evaluation → Year 8: Physical Theatre Quiz, Artaud Evaluation, Brechtian Quiz → Year 9: Artaud Evaluation, An Inspector Calls Exam → GCSE: Portfolio, Evaluation Exam, Written Exam → A Level: Process Report 1, Process Report 2, Written Exam

If you have any further questions about the sequencing of our curriculum please be in touch.

### Equality and Diversity in the Curriculum

The Drama department is committed to improving the equality and diversity within the curriculum. Therefore we have incorporated a world theatre scheme of work where we study theatre styles from Japan, China, Pakistan, and New Zealand and use these techniques to stage the works of Benjamin Zephaniah. Additionally, we look at theatrical styles from a range of cultures and I am mindful of using a vast representation when studying different playwrights, theatrical styles and notable actors.