

## Drama Curriculum

**Key Stage 3** (years 7,8 & 9) – Looking at the main feeder schools it is evident that Drama is not taught as part of the national curriculum at KS2 (years 3,4,5 &6), however most primary schools do put together end of year productions and do interactive assemblies. This allows learners to gain skills such as confidence and resilience, with this in mind all learners will, throughout the course, undertake practical work developing skills and techniques, evaluate their performances and the development of skills, develop written work and their knowledge on subject specific terminology.

Key Stage 2	Key Stage 3 Long Term Plan		
	<b>Year 7 – Techniques and Theatre in Education.</b> <b>Big question –</b> What makes an effective performance?	<b>Year 8 – The Performing Arts sector and Script work.</b> <b>Big question –</b> How do all aspects of Performing Arts interrelate?	<b>Year 9 – Epic Theatre and Naturalism.</b> <b>Big question –</b> How can theatre change society?
Play and perform in solo and ensemble contexts, using voice Dramatic devices and techniques Watch live theatre performances Produce work with a clear story line and structure. Learn lines and write short scripts	Techniques and strategies in acting Skills in performance, appraising and evaluating Transitions Theatre In Education Climate change and cultural issues Evaluation and Analysis	Roles and Responsibilities within the Performing Arts sector Script work (Current Issues) Performance preparation and evaluation.	Practitioners: Brecht and Stanislavski Techniques relating to the Practitioners Historical context and how it has impacted theatre today. (Script work- Drink driving/ Internet safety, Knife Crime) Performance preparation and evaluation.

**Key Stage 4** We follow the Pearsons BTEC Tech Awards Performing Arts course which builds on the knowledge gained at Key Stage 3 and gives learners the opportunity to develop sector-specific knowledge and skills in a practical learning environment. The main focus is on four areas of equal importance, which cover the:

- Development of key skills that prove your aptitude in Performing Arts such as reproducing repertoire or responding to stimuli
- Process that underpins effective ways of working in the Performing Arts, such as development of ideas, rehearsal and performance
- Attitudes that are considered most important in the Performing Arts, including personal management and communication
- Knowledge that underpins effective use of skills, process and attitudes in the sector such as roles, responsibilities, performance disciplines and styles.

These are broken down into three components. The three components focus on the assessment of knowledge, skills and practices. Components 1 and 2 are assessed through internal assessment. Component 3 is externally assessed and builds directly on Components 1 and 2 and enables learning to be brought together and related to a real-life situation.

**Component 1: Exploring the Performing Arts**

- Examine professional practitioners' performance work
- Explore the interrelationships between constituent features of existing performance material.
- Guided learning hours: 36
- extended writing, blog, PowerPoint or mood board

**Component 2: Developing Skills and Techniques in the Performing Arts**

- Develop skills and techniques for performance
- Apply skills and techniques in rehearsal and performance
- Review own development and contribution to the performance
- Guided learning hours: 36
- recordings of workshops/classes
- rehearsal/development/performance notes on strengths and improvements and target setting.

**Component 3: Responding to a Brief**

- Understand how to respond to a brief
- Select and develop skills and techniques in response to a brief
- Apply skills and techniques in a workshop performance in response to a brief
- Evaluate the development process and outcome in response to a brief
- Guided learning hours: 48

Key stage 3	Year 10 – Component 1 <b>Big question – How can the performing Arts industry work together to create a successful piece of theatre?</b>	Year 10/11 – Component 2 <b>Big question – How can developing techniques and skills have a positive impact on a piece of theatre?</b>
Techniques and strategies in Acting Evaluation and Analysis Theatre In Education Roles and Responsibilities within the Performing Arts sector Script work Performance preparation Practitioners	Roles, responsibilities and the application of relevant skills and techniques. Observing existing repertoire and the approaches of practitioners, and how they create and influence performance material. Practitioners’ work and the processes and practices that contribute to a range of performance styles. Interrelationships between processes, techniques and approaches that contribute to performance repertoire.	Communicate intentions to an audience through a variety of disciplines such as through performing or designing in any performance style from acting, dance or musical theatre Develop performing or design skills and techniques Analyse your strengths and weaknesses

**Drama Curriculum Delivery**

**In Year 7**, Learners will study Acting Techniques and Theatre In Education. Acting techniques will allow all learners, regardless of attainment, to gain the knowledge and understanding of how to create a piece effectively which in turn will allow the learners to be confident when devising enable them to use their time efficiently. Practical lessons enable all learners’ development of character, resilience and confidence it also develops responsibility as all learners will work to a specific time frame. Theatre In Education allows each learner to understand how drama can educate on cultural issues in modern Britain. This enables all learners to develop their characters, resilience (due to topics studied ie Bullying).

**In Year 8**, Learners will study Roles and Responsibilities and Script work. Learners will draw on skills gained from year 7 so all learners can effectively achieve. These topics will aim to look at the Performing Arts sector, holistically, and how it all interrelates allowing all learners to develop a broader knowledge and understanding of the sector. Learners will also look at a scripted piece choosing which role they take on within the sector, embedding the knowledge previously gained.

**In Year 9**, Practitioners (Stanislavski and Brecht) Practitioners and responding to stimulus is implemented in year 9 as the two previous years have embedded the foundations of Performing Arts. This will deepen all learners' knowledge of Performing Arts regardless of the role they undertake. It allows all learners to gain knowledge in different styles/history of Theatre and why it is still relevant to today's society. It will develop independent learning, creativity and the understanding and application of diversity, this has prepared the learners for Ks4.

Students receive 2-hour lessons of Drama teaching per week in Yr 7, 8 and 9 delivered in blocks of 6/7 weeks as part of the Creative Arts carousel. At KS4 they receive three hours per week as one of their options.

Lessons are a combination of practical and theory lessons. When undertaking a practical lesson, students will mainly work within mixed attainment groups to devise and produce their work. When implementing written and theory-based lessons students will work collaboratively and to be able to work independently to analyse and evaluate their practical work.

Pupils are given advice and guidance about the techniques and skills they are using (acting or design) and whether they are justified. All written work is marked to ensure knowledge is unified and feedback is given. Pupils are expected to respond to verbal and written feedback to develop their understanding.

Where possible and appropriate, trips and visits to and from related environments are encouraged e.g. the school has links to Preston Drama Club, Preston College (Performing Arts), local primary schools, Blackpool and the Fylde College.

When	What will I learn and what skills will I develop?	Why do I need to know this?	How will I learn this?
Year 7	<p>Techniques</p> <p><b>Big question – How can you communicate effectively to an audience?</b></p> <p><b>Focus:</b> <i>Grounding in basic acting – use techniques and the processes to understand what makes an effective performance. Understanding the basic elements so you can be confident when devising enabling you to use your time efficiently.</i></p> <ul style="list-style-type: none"> <li>You will learn techniques such as;</li> </ul>	<ul style="list-style-type: none"> <li>Can make informed decisions about your choice of techniques in the future.</li> <li>Know how to get your creative intentions across to the audience.</li> <li>Develop skills and can confidently control and use them in the future.</li> <li>Can create a piece confidently with flare and uniqueness</li> </ul>	<ul style="list-style-type: none"> <li>Complete all work in class and homework tasks.</li> <li>Watch teacher demonstrations.</li> <li>Work with your peers who have mastered skills.</li> <li>Experiment with different techniques and work towards mastering each.</li> <li>Analyse your own work and evaluate it to inform your improvement targets.</li> </ul>

	<p>Still Image, Narration, Physical Theatre (Body as props), Soundscape, thought tracking, Cross-cutting/talking and Marking the moment.</p> <ul style="list-style-type: none"> <li>• How to make an effective and interesting performance with the use of Levels and the previous techniques. Knowing when to implement them and having a justification for it.</li> <li>• How to communicate using other modes of communication, for example, eye contact, body language and effort actions.</li> </ul> <p><b>Theatre In Education</b>  <b>Big question – How much power do we have to change the world?</b>  <b>Focus:</b> <i>To understand how Performing Arts can educate, inform and drive people to change/help society. This will allow you build upon prior knowledge making your pieces effective for a specific target audience, gaining a deeper understanding of communication within acting.</i></p> <ul style="list-style-type: none"> <li>• What Theatre In Education is</li> <li>• How you can raise issues/topics of today’s society through performance</li> <li>• What Target audience is and why is it essential when using TIE.</li> <li>• How to educate and engage an audience</li> <li>• How to use Theatre to raise awareness of topics/issues within today’s society.</li> <li>• Develop your use of techniques, making sure they are appropriate to the style, age and Creative Intention.</li> </ul>	<ul style="list-style-type: none"> <li>• Can work safely in a team and understand the value of teamwork and communication</li> <li>• Can find imaginative ways to make change</li> <li>• Can be aware of current issues within today’s society</li> <li>• can raise awareness to others.</li> <li>• Can engage a certain age group appropriately.</li> <li>• Can find imaginative ways to make change.</li> <li>• Can communicate using other modes of communication</li> <li>• Will be able to implement techniques appropriate to age, style and Creative Intention.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse your peers work so you can become a critical thinker</li> <li>• Complete a personal learning checklist.</li> <li>• Take part in quizzes and tests to make sure that your learning has stuck.</li> <li>• Look at pieces of Theatre in Education.</li> <li>• Researching T.I.E</li> <li>• Read current issues/topics that are relevant.</li> <li>• Through practical exploration and performance</li> <li>• Analyse your own work and evaluate it to inform your improvement targets</li> <li>• Analyse your peers work so you can become a critical thinker</li> </ul>
<b>When</b>	<b>What will I learn and what skills will I develop?</b>	<b>Why do I need to know this?</b>	<b>How will I learn this?</b>

<p>Year 8</p>	<p><b>Roles and responsibilities</b>  <b>Big question – How do all aspects of Performing Arts interrelate?</b>  <b>Focus:</b> <i>To look at the Performing Arts sector, holistically, and how it all interrelates allowing you to develop a broader knowledge and understanding of the sector.</i></p> <ul style="list-style-type: none"> <li>• About different roles within Performing Arts such as Director, Actor, writer, choreographer and designer (lights, sound, set, props, costume) and what they are responsible for.</li> <li>• The process these roles go through together and individually.</li> <li>• How they must communicate to create a performance.</li> <li>• To develop a specific role within your piece and the skills required for it.</li> <li>• How to implement the creative intention through your work, no matter what role you take on.</li> <li>• How to make an effective and performance within a team of designers as well as actors.</li> <li>• How to communicate with different roles.</li> </ul> <p><b>Scripted piece/ Verbatim Theatre</b>  <b>Big Question - Should drama educate or entertain?</b>  <b>Focus:</b> <i>To take the knowledge gained from the previous topics, on roles and responsibilities, and work as a production team in bringing a script alive</i></p> <ul style="list-style-type: none"> <li>• How to create from page to stage</li> <li>• How to implement acting techniques within a scripted piece (From previous units)</li> </ul>	<ul style="list-style-type: none"> <li>• Can have wider and broader knowledge and understanding of the Performing Arts sector</li> <li>• Understand how all role work together to create a performance</li> <li>• An appreciation of the sector not just the actors.</li> <li>• Can experience other roles</li> <li>• Make informed decisions about how to present themes throughout a play</li> <li>• Develop skills and can confidently control and use them in the future.</li> <li>• Can work safely in a team and understand the value of teamwork and communication</li> </ul> <ul style="list-style-type: none"> <li>• To enable you to look more closely at text and create a character from given circumstances.</li> <li>• To be able to implement techniques and strategies to help you build a character.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete all work in class and homework tasks.</li> <li>• Researching different roles such as Actor, director and design elements</li> <li>• Watching and evaluating professional repertoire</li> <li>• Discussions and workshops</li> <li>• Researching the process needed to get a piece from page to stage.</li> <li>• Analyse your own work and evaluate it to inform your improvement targets.</li> <li>• Analyse your peers work so you can become a critical thinker</li> <li>• Work as part of a team to create a visual concept</li> <li>• Take part in quizzes and tests to make sure that your learning has stuck.</li> </ul> <ul style="list-style-type: none"> <li>• Complete all work in class and homework tasks.</li> <li>• Practical exploration of the script.</li> <li>• Researching the story behind the play.</li> </ul>
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	<ul style="list-style-type: none"> <li>• How to work together with different aspects of the performing arts sector</li> <li>• How to work as part of a wider team</li> <li>• What Verbatim Theatre is.</li> <li>• The process that Verbatim Theatre takes.</li> </ul>	<ul style="list-style-type: none"> <li>• To allow you to understand how you need to work with other members of the sector.</li> <li>• It will also enable you to look at any future text and analyse characters, understanding they have a life outside of the text and how that impacts their personality and the things that happen within the piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Work with peers as a small company.</li> <li>• Creating character, Role on the wall.</li> <li>• Take part in quizzes and tests to make sure that your learning has stuck.</li> <li>• Analyse your own work and evaluate it to inform your improvement targets.</li> <li>• Analyse your peers work so you can become a critical thinker</li> </ul>
<b>When</b>	<b>What will I learn and what skills will I develop?</b>	<b>Why do I need to know this?</b>	<b>How will I learn this?</b>
Year 9	<p><b>Epic Theatre</b>  <b>Big Question – Can Theatre change society?</b></p> <ul style="list-style-type: none"> <li>• <b>Focus:</b> <i>To learn about Brecht and Epic Theatre allowing you to make future creative decisions based on your knowledge and understanding.</i></li> <li>• What practitioners are</li> <li>• The history behind Brecht and Epic Theatre</li> <li>• Who was Brecht influenced by</li> <li>• How he influenced theatre at the time.</li> <li>• Why Epic Theatre is still relevant to today’s society.</li> <li>• How Epic Theatre can impact a piece and make it more effective.</li> <li>• The different techniques implemented in Epic Theatre and how to use them.</li> <li>• Develop a knowledge and understanding of why certain topics would lend themselves to Epic Theatre.</li> </ul>	<ul style="list-style-type: none"> <li>• Have the background knowledge required to understand why this style exists.</li> <li>• Develop and broaden your knowledge about different styles of theatre</li> <li>• So that you can not only to create a piece with these techniques but are able to justify why they are relevant</li> <li>• Be able to understand that theatre back then can still have a profound impact on today’s society</li> <li>• Develop skills and can confidently control and use them in the future.</li> <li>• Can work safely in a team and understand the value of teamwork and communication</li> </ul>	<ul style="list-style-type: none"> <li>• Complete all work in class and homework tasks.</li> <li>• Researching Brecht and Epic Theatre</li> <li>• Practical exploration on the techniques of Epic Theatre</li> <li>• Look at the historical context and why this style of theatre came about</li> <li>• Discussions</li> <li>• Looking at different topics and evaluating the meaning behind it to see if it fits with the style</li> <li>• Devising your own pieces, implementing Brechtian techniques.</li> </ul>

<ul style="list-style-type: none"> <li>• Develop the techniques of Epic Theatre and how to implement them into a piece.</li> </ul> <p><b>Naturalism/Stanislavski</b>  <b>Big Question – What type of Theatre is more powerful Naturalistic or non-naturalistic?</b>  <b>Focus:</b> <i>To learn about Naturalism and Stanislavski allowing you to make a judgement on how real can real be in theatre and allowing you to make future creative decisions based on your knowledge and understanding.</i></p> <ul style="list-style-type: none"> <li>• What practitioners are</li> <li>• The history behind Stanislavski and Naturalism</li> <li>• Who influenced Stanislavski</li> <li>• How he influenced theatre at the time.</li> <li>• Why Naturalism is still used today.</li> <li>• How Naturalism can impact a piece and make it more effective.</li> <li>• The different techniques implemented in Naturalism and how to use them.</li> <li>• Develop your understanding of Stanislavski’s Method</li> <li>• Develop a knowledge and understanding of why Naturalism might be used instead of Epic Theatre</li> </ul>	<ul style="list-style-type: none"> <li>• Have the background knowledge required to understand why this style exists.</li> <li>• Develop and broaden your knowledge about different styles of theatre</li> <li>• So that you can not only to create a piece with these techniques but are able to justify why they are relevant</li> <li>• To understand and justify what type of theatre is used and when</li> <li>• Develop skills and can confidently control and use them in the future.</li> <li>• Can work safely in a team and understand the value of teamwork and communication</li> </ul>	<ul style="list-style-type: none"> <li>• Implementing Brechtian techniques into a scripted piece.</li> <li>• Analyse your own work and evaluate it to inform your improvement targets.</li> <li>• Analyse your peers work so you can become a critical thinker</li> <li>• Work as part of a team to create a visual concept</li> <li>• Take part in quizzes and tests/ performances to make sure that your learning has stuck</li> </ul> <ul style="list-style-type: none"> <li>• Complete all work in class and homework tasks.</li> <li>• Researching Stanislavski and Naturalism.</li> <li>• Practical exploration on the techniques of Naturalism and Stanislavski’s ‘Method’</li> <li>• Look at the historical context and why this style of theatre came about</li> <li>• Discussions</li> <li>• Looking at different topics and evaluating the meaning behind it to see if it fits with the style</li> <li>• Devising your own pieces, implementing Naturalistic techniques.</li> </ul>
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	<ul style="list-style-type: none"> <li>• Develop the techniques of Naturalism and how to implement them into a piece.</li> </ul>		<ul style="list-style-type: none"> <li>• Implementing Naturalistic techniques into a scripted piece.</li> <li>• Analyse your own work and evaluate it to inform your improvement targets.</li> <li>• Analyse your peers work so you can become a critical thinker</li> <li>• Work as part of a team to create a visual concept</li> <li>• Take part in quizzes and tests/ performances to make sure that your learning has stuck</li> </ul>
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### Teaching and Pedagogy

To ensure knowledge is memorised and available for retrieval and application, strategies such as these are used in lessons:

- Low stakes testing of prior learning on entry to the classroom using quick fire questions / answers on whiteboards
- Spelling and definition tests
- Interleaving – revisiting prior knowledge in a timely fashion
- Repetition of activity
- Creating knowledge organiser

Teachers demonstrate techniques and introduce new materials in small steps then question pupils to enhance engagement and ensure pupils can demonstrate their understanding. The teacher demonstrating, questioning the student’s decision and using written prompts are all examples of scaffolding that are used in the Drama department.

Independence is encouraged and confidence is built in both theory and practical work by

- Each pupil being allowed their own concepts to be voiced
- Pupils having increasing autonomy over how to create their performance pieces as their experience develops
- Having some autonomy over how to demonstrate understanding when working verbally or in books

- Using a wider variety of theatre styles and roles within the performing arts sector. Being able to record themselves here, pupils can also edit and refine their work whilst also being able to project it on to Apple TV for the class to see and, hence provide the opportunities for self and peer assessment.
- Providing wider reading and promoting wider research around a topic

Work in books must be to 'Priority Standard' to ensure students present work legibly so that they can use it to revise. Organisation and professionalism are also to be encouraged throughout so that pupils demonstrate that which will be asked of them in a future working environment.

Reading is built into lessons, scripts, homework and wider reading / research using articles from newspapers and journals.

### **Assessment**

Homework supports and extends that which is taught in class to consolidate and test learning. Homework can include but is not limited to; prior watching of theatre styles, techniques and skills, completing written tasks in relation to questions posed, watching videos of how actors have developed skills and performing professional repertoire and use specific styles within performance, taking online quizzes, learning spellings and definitions, designing products, undertaking research.

Low stakes tests, as defined in 'Teaching' above, assess the extent to which pupils have embedded understanding and memorised content.

Pupils are provided with a personal learning checklist (PLC) at the beginning of each scheme of learning. It details the knowledge and skills that pupils are expected to assimilate in a unit of work. Formative assessments such as homework pieces, outcomes of practical lessons and ability to answer questions, inform the degree to which the assessment has been met.

All pupils sit a summative end of year exam in years 7, 8 and 9 to assess the degree to which the taught learning has 'stuck'.

**Developing professional competence** - When teaching, accomplished Drama teachers:

- Use their expertise to support the whole school approach to Performing Arts education and the provision and development of policies, understanding and promoting the position of Performing Arts education in the Creative and Character and Culture agenda of the whole school
- Contribute to whole school planning for Performing Arts education. Work collaboratively with colleagues to enhance learning opportunities, secure consistency of key concepts and coherence by sequencing when key concepts are taught across subjects, e.g. History, English, Maths)
- Use their Drama lessons to motivate change in behaviour, such as to influence uptake of Acting, Dance, singing lessons by promoting extra-curricular Arts events to the pupils.

**Taking a whole school approach** - When teaching, accomplished Drama teachers:

- Use their expertise to support the whole school approach to food education and the provision and development of policies, understanding and promoting the position of food education in the health and wellbeing agenda of the whole school;
- Contribute to whole school planning for food education. Work collaboratively with colleagues to enhance learning opportunities, secure consistency of key concepts and healthy eating messages across all subjects (such as using the UK healthy eating model) and coherence (by sequencing when key concepts are taught across subjects, e.g. Science, PSHE and physical education);
- Use their food lessons to motivate change in behaviour, such as to influence uptake of school lunch choices by allowing pupils to use food lessons to develop school lunch recipes in collaboration with the catering staff.

**Teaching the curriculum** - When teaching, accomplished Drama teachers:

- Develop schemes of work that take into account current educational thinking, best practice, national policies and statutory requirements, for example, national curriculum programme of study, advice from professional associations
- Set out a rationale for the scheme of work, including the aims, focus for each school year group, the anticipated starting point and differentiated learning outcomes for pupils, the key skills and knowledge that will be taught and the reason that these have been chosen. Review expectations against a nationally published progression framework or similar;
- Ensure that the range of skills and techniques implemented allow Acting/design to be created and reflect the industry
- Communicate the aims and content of the scheme of work to a range of audiences, including parents/carers, other teachers and the pupils. Specify the key learning for each activity in terms of skills and knowledge to be gained.
- Prepare stimulating resources that support effective learning;
- Articulate and justify the resources that will be required to teach the curriculum effectively, safely and inclusively, such as budget, equipment, technician and other learning support;
- Develop an effective support network to provide a rich learning experience for learners, such as local professional actors/designers, peripatetic teachers and further and higher education institutions for career ambition.

**Managing practical Drama classes** - When teaching, accomplished Drama teachers:

- Use effective classroom systems for managing health and safety, resourcing practical work and maintenance of equipment. Contribute to risk assessments;
- Act as role models of good practice for the safe use of equipment;
- Brief all those that work alongside them in the Drama classroom in the necessary systems and processes, and ensure that these are followed;

- Select and demonstrate appropriate teaching strategies during different stages of a practical lesson, such as spot demonstrations, individual support, group discussion and pupil/teacher demonstration.
- Manage a complex range of simultaneous activities within time constraints of lessons, ensuring safe and successful outcomes for all pupils, and differentiation and individual progress;
- Use effective systems for getting pupils ready to create design elements, increasing their independence and decision-making skills;
- Allow pupils choice and personalisation of activities, encouraging independence and decision-making skills;
- Organise safe and successful evaluation processes and sessions
- Manage support staff such as teaching assistants effectively.

**Teaching Drama and design (equipment, genres, styles, skills, techniques) -** When teaching, accomplished Drama teachers:

- Demonstrate a high level of competence in a wide range of acting skills for effective learning
- Explain how and why acting looks like it does.
- Select and use an appropriate range of skills, techniques and design equipment safely and efficiently;
- Choose skills for design, considering their appropriateness in terms of mood created etc.
- Apply skills and understanding to plan, prepare and rehearse characters from a variety of eras and genres.
- Review and make improvements to characterisation and performances to meet specific needs, requirements and audiences
- Broaden performing arts experiences, such as by watching, visits or information to parents.

**Designing, making and evaluating the pupils' own acting/design -** When teaching, accomplished Drama teachers:

- Understand how children learn key concepts and skills and use age/ability appropriate teaching strategies that engage learners, challenge a range of abilities, and build confidence and independence.
- Exploit appropriate research strategies for Drama, including those from industrial practice, for example the study of different cultures, lifestyles and attitudes towards Drama.
- Use a range of appropriate creative and innovative strategies to develop original styles.
- Select from and use a wider, more complex range of techniques, textures, structures and rhythms, considering their impact on the listener.
- Analyse the work of past and present great composers to develop and broaden their understanding and experience of music through time.
- Listen to, evaluate and appraise others in order to learn from them and to seek to refine their ideas against specified criteria.