



Drama & Performance

Curriculum Philosophy

The Drama & Performance Department at St. George's is committed to the integration of Christian values with **faith, dignity, hope, community and kindness** at the forefront in our curriculum. Pupils will develop an appreciation for the **diversity of creative ideas**, respecting the **dignity** of each individual, and the unique opportunities performing offers for **personal, mental and spiritual growth**. A fundamental emphasis is placed on the **respectful interaction** with others in the Drama community as pupils are challenged to overcome the obstacle of taking **dialogue from the page to the stage** in a confident and powerful manner, ultimately to reach their full potential in His image. **Community** is central to our approach, as we foster a **supportive and inclusive learning environment** where students can **collaborate** and share their ideas in a **democratic approach to developing ideas**. Under the guidance of the teacher this inspires creative **problem-solving, enhancing leadership skills and recognising the interdependence of all people** in God's kingdom. By exploring texts which arouse **curiosity**, motivate action, invigorate learning and recognise the **beauty and dignity of all people and cultures**, Drama & Performance provides our pupils with the platform to enhance confidence and self-esteem for **public-speaking and performance**. Open-minded attitudes to cultural diversity and an appreciation of the culture of others is cultivated through the exploration of texts by playwrights ranging from **Sophocles** to **Benjamin Zephaniah**. We capitalise on the many opportunities to enrich our pupils with cultural capital through the exploration of different **styles** and **genres** of theatre in which cultures, religions and values vary. For example, pupils study the key features of the origins of **Thespis**, the first actor, who was discovered at the Festival Dionysia in Ancient Greece. Students will be able to analyse and evaluate the dynamic range of extracts and familiarise themselves with their significance **socially, historically and contextually**. As a result, pupils develop an appreciation for the religious and cultural importance of the **heritage of theatre** and its influence on modern entertainment.

As future leaders in the **entertainment industry** our pupils are challenged to approach their careers with a deep sense of **faith in their gifts**, to be **determined, reflective and kind** with a commitment to making a positive **impact on an audience**. Through explorative rehearsal pupils will become more resourceful and reflective by applying what they learn to **practical** examples in the theatrical world. We have a **'No Opt-Out'** core expectation to performance, ensuring that all students are **expected to perform** and challenge themselves to do so when asked. This expectation enhances an **atmosphere of community and support** within the classroom and develops an understanding of the important role an audience has in **empowering the speaker**. As a result, pupils are able to grow a **positive mindset** when addressing an audience; who respond with **appreciation, respect, positivity and a celebration** of the different talents we have. This strong emphasis on **controlling the nerves** that are naturally associated with public speaking ensures that pupils attain fundamental skills that set

them apart to their peers within any chosen industry as they are challenged to adopt **SHAPE** (using full sentence, hand gestures, articulation, projection and eye contact) to engage and impact an audience.

At St. George's we understand that Drama & Performance are used as an **explorative tool**, enrichment or extra-curricular activity at Key Stage 2, not taught as a specific subject and therefore we focus on mastering the acting skills whilst using assessment for learning strategies such as **questioning** and **self/peer feedback** to develop subject knowledge and tier 3 vocabulary. Quality teaching and learning, combined with a culture of **high expectations** are key to producing **enthusiastic and engaging and interdependent performers** who thrive in leadership opportunities embedded within the curriculum to help them thrive in future roles. Drama & Performance allows pupils to progress onto a specialised **GCSE Drama course, A-level Theatre Studies or vocational Triple-Performing Arts course**; consolidating their skills for future learning and **employment in the entertainment industry**. Examples of this could be gaining employment as a **performer, designer, stage manager or promotion**. This curriculum recognises the **vibrancy** of the theatrical industry and the career pathways it opens within the United Kingdom and internationally.

In order to achieve a true understanding of Drama & Performance, topics have been intelligently sequenced based on the following rationale:

- The curriculum is designed to provide many opportunities to **interleave** and consolidate knowledge through the **application of skills** in practical performance. The pupils' progress is centred around the **taxonomy of definition, explanation, application and reflection**; providing a tiered, creative approach to achieving outstanding outcomes in each topic area (Biggs and Collis 1982). As a result, pupils will consistently **revisit knowledge** (spaced learning) and **interleave acting skills**.
- The curriculum exposes pupils to the foundations of **vocal & movement acting skills**, and acknowledges the experiences some students may have had at KS2 in this area. Within each topic pupils will learn new **vocal & movement tier 3 terminology** and explorative strategies will be used to ensure the **engaging application** of these acting skills to a high standard. The curriculum focuses on these **golden moments of application** and takes every opportunity to 'make the learning stick' within them.
- Pupils are able to apply their understanding to unfamiliar **texts** and to synoptically link through the different arts and units within **multiple performance disciplines**.
- In the latter stages of the curriculum there is regular and systematic **exam decoding and practice**. Pupils are **explicitly and methodically** taught how to answer each type of exam question which **strengthens literacy skills** and builds pupil's confidence.
- Teachers present subject content clearly, promoting appropriate **democratic discussion** in rehearsal. Teachers check progress and understanding, identify **misconceptions** accurately and provide clear, direct **feedback**, responding and adapting lessons as necessary. Furthermore, the modelling of **efficacious feedback** ensures peer assessment is also rigorous and effective.

- The curriculum's underlying rationale follows the fundamental theory that Drama is made of two core elements: **Performance and Audience** (P. Brook, 1968). As a performer, pupils work **collaboratively** while thinking independently when engaging in all lessons and performances. As an audience, pupils demonstrate **manners, respect and tolerance** for the bravery of their peers and shape their comments to be constructive and efficacious. This allows students to **express themselves** in a confident manner
- The curriculum is communicated in an environment of **high expectations** and **community**, which **accepts mistakes** as part of a **reflective, learning process** an actor is accustomed to before achieving an outstanding outcome.
- The curriculum is **creative** and as teachers of Drama & Performance we are committed to developing our schemes of work and adapting to changes for example, the passions of pupils, changes in skills and for a particular cultural focus such as **Remembrance**.
- The curriculum provides pupils with **cultural capital opportunities** to increase their **curiosity** in the world around them and expose them to different **interpretations** of texts. Examples of this are in the department's strong relationships with the **Royal Shakespeare Company Programme, The Grand Theatre's Schools Alive Production** and **Theatre trips** to view live productions.
- Every lesson is **literature-rich** and begins with a **'Do Now' task** centred around a **published text**, which is embedded with the **recall of knowledge** and **application of skills** in the previous lessons. Topics have been meticulously planned and sequenced to ensure that students are always **building on and deepening their previous learning**

The Drama & Performance curriculum will address social disadvantage by addressing gaps in pupils' knowledge and skills:

- All pupils access the same curriculum; we have the **highest expectations** of all. This is inclusive of all students no matter their **circumstances, social setting, cultural or religious beliefs, gender, sex or race**.
- The curriculum will have **clear and robust expectations** for all whilst maintaining a positive culture of **high expectations** modelling consistent by the teachers.
- The curriculum will take advantage of the positive, **extra curricular experiences** pupils have had at KS2 and strive to take advantage of the fact that all students in Year 7 have never experienced a regularly timetabled Drama lesson but embedding a **practical, literature-rich 6-week acting workshop** at the start of the curriculum which all students can succeed in.
- The curriculum ensures a wide range of **texts, genres and techniques** are studied and explored from diverse theories. .
- Teachers will effectively **model** assessment for learning strategies, particularly **questioning and feedback**.
- Pupils with **special educational needs or disabilities** have additional support.

- Students from our local community will be exposed to **local cultural sites, companies and programmes** within the **entertainment industry**. In our town there are many opportunities and careers within the entertainment industry, it is our moral, Christian, duty to ensure that all pupils are able to access these opportunities.

We fully believe Drama & Performance can contribute to the personal development of pupils at St George's:

- Learners will be celebrated for overcoming the common challenge found in Drama & Performance: the **nerves that naturally occur** when **publicly speaking to an audience**. **High expectations** and a **no-opt policy** will be implemented within a **caring and kind atmosphere** to ensure learners **control the nerves** and speak with confidence and vigour.
- Pupils will develop socially in Drama & Performance lessons through the established **routines in democratic group work** with a variety of peers and professional rehearsals that foster **leadership**, celebrate **creativity** and **accept making mistakes** is part of the creative process. Under the guidance of the teacher, pupils will explore their place within group work; ultimately identifying their **strengths and qualities** to make a vital contribution within a topic.
- Pupils will explicitly use **speaking and listening skills** in all topics when having to produce a presentation or deliver to an audience. Students will be trained to speak in **full sentences**, enhance their points using **hand gestures**, use clear **articulation**, **project** their voices loudly and maintain confident **eye contact**.
- The Christian values of **community** and **kindness** are grown through effective **peer assessment**, which enables pupils to have an accurate understanding of their **strengths** and **areas for improvement**, to accept them and to understand how to learn from them; ultimately raising **self-awareness, esteem and perception**.
- **Morality** is evident in the curriculum where there is reference to, and use of a particular text or practitioner's style. Examples of this are the pupils' exploration of the **didactic Epic Theatre style of Bertolt Brecht** or the rehearsal process of **DNA by Dennis Kelly**. Topics within the curriculum such as these naturally provide many opportunities for balanced discussions of **moral and ethical issues**. Students are given time to discuss these issues both in pairs and as a class to allow students to develop **spiritually** and gain an appreciation that certain choices may have different **consequences** and outcomes.
- The curriculum introduces big issues such as **gender, equality, mental health, death, prejudice and social topics** within the work of playwright Mark Wheeler.
- Pupils have access to **high-quality resources** within the curriculum which are **literature-rich**, and develop **transferable interpersonal skills**, including working with others, **problem solving, independent study, and personal, learning and thinking skills**.

At KS3 and KS4, our belief is that homework should be interleaved revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low-stakes quizzing and practice.

- Pupil outcomes are influenced greatly by their ability to **memorise lines** for a role. At its core this ability directly impacts grades at KS4, whilst at KS3 students are able to **reduce nerves** and build their **retention of knowledge** and recall by exploring **techniques to memorise lines**. It is with this reasoning that **memorising lines** is a fundamental and consistently applied **homework** with the Drama & Performance curriculum.

Opportunities are built in to make links to the world of work to enhance the careers, advice and guidance that pupils are exposed to:

- Each topic has a '**careers spotlight**', where students will explore a profession linked to that particular unit of work. Pupils will learn about the **qualifications** and skills required and the responsibilities of the job.
- The curriculum provides pupils with opportunities to consider the world of work and how Drama & Performance leads to successful careers.
- Information is provided about **qualifications needed, salaries** and **career progression** are also referenced.
- Through strong relationships with **local entertainment companies**, students will **experience real-life entertainment** and the skills and jobs created in this industry.

A true love of Drama & Performance involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure pupils are well prepared to be successful in GCSE examinations:

- The curriculum interleaves the core topics of the GCSE Drama specification within each topic. Pupils are exposed to additional knowledge of **cultural, historical, political impacts** on theatre – knowledge that they may otherwise not encounter.
- Pupils will read around the topic to enable broader exposure to the **contextual knowledge** surrounding both **historical and cultural elements** of theatre.

SMSC, Christian and British Values

Drama

In addition to the references already made to the **spiritual, moral, social and culture** development of the pupils, the Drama & Performance curriculum embeds the following links:

SPIRITUAL:

- Pupils' **imagination** and appreciation for **creativity** is nurtured in the practical exploration of **devised and scripted theatre** throughout the KS3&4 schemes of work.
- All topics will include deep-dive techniques of **characterisation** in which pupils will explore and expand their understanding of a character's personality. Examples of these techniques are **Character Profiles** and **Role-on-the-Wall** techniques.
- Pupils will be allowed the freedom of **interpretation** and express their own opinion and ideas around character and text. The teacher will use effective **questioning** to guide them on this **creative** journey.
- The curriculum develops student's **empathy** and **compassion** skills through a clear understanding of an **audience's role**. Formative assessment expectations allow them to take into consideration other people's **aims, motivations, values, principles and beliefs**.

MORAL:

- **Moral and ethical issues** and the ability to differentiate between **right and wrong** as clearly outlined in classroom expectations. Furthermore, the practical exploration of morality plays such as **A Terrible Fate of Humpty Dumpty, Antigone, Macbeth and DNA** form the foundation of their understanding of the **consequences of behaviour and actions**.
- The curriculum requires the students to **evaluate**, comment upon and discuss various **moral issues** relating to **live performances** by exploring **themes** within these texts such as **gender, inequality, racism and discrimination**.
- **Didactic** practitioners and styles are explored with the aim for students to portray an **efficacious** piece of theatre. Examples of this are **Bertolt Brecht's Epic Theatre, Augusto Boal's Forum Theatre and Mark Wheeler's Theatre-in-Education**.
- Pupils will reflect on the **political and social issues** that theatre has challenged within history; using **literature** reference as inspiration such as **"Art is not a mirror held up to reality but a hammer with which to shape it."**

SOCIAL DEVELOPMENT:

- **Social skills** are developed through **organised** and **professional rehearsal processes** in which students work together to create ideas in a **democratic process**.
- Pupils will be exposed to **leadership** opportunities with each rehearsal process with titles given depending on **gifts and passions** of each member of the group. Examples of these roles include **director, choreographer and researcher**.
- **Collaboration** is central to all topics within each scheme of work. Examples of the fundamental approaches to ensure **outstanding outcomes** in group work include **positive mental attitude, constructive feedback, leadership, determination, confident projection and effective communication**.

CULTURAL DEVELOPMENT:

- A multitude of topics explored through **analysis** and **performance** of text. A fascination in learning about the world around them is developed by exploring a variety of **published texts** from playwrights from **diverse cultures**.
- Students study the changes within society and how theatre has historically depicted these changes.
- **Culture capital** opportunities are embedded in the Drama & Performance calendar using the relationships St. George's has with **local organisations**. Students benefit from visits to **live theatre productions**, theatrical programmes of study and performance venues, to inspire further knowledge and skills.
- Christian and British Values (in addition to the references above):
 - Democracy: embedded in the **culture and high expectations** of all rehearsal processes.
 - Rule of law: modelled effectively by the teachers through the **high expectations** in the school.
 - Individual liberty: opportunities for **collaborative exploration** of topics within effective group work where all pupils are allowed a 'voice'. This is demonstrated clearly by the pupils' diverse **interpretations** of **plot, characters and themes**.
 - Mutual respect: embed in the culture and **high expectations** of the role of an **audience** member. Opportunities to express **mutual respect** are guided by the teacher during **democratic rehearsal** and **constructive peer feedback**.

Curriculum Sequencing

All children are entitled to a curriculum and to the powerful knowledge that will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this particular subject, at each key stage from Year 10 through to Year 11, in order to equip pupils with the cultural capital they need to succeed in life. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

| | | | Sequencing |
|---------|-----------------|---|--|
| Year 7 | Progress Period | 6 weeks | An Actor's Workshop Vocal and movement skills (level 1). Scripts: The plays of Roald Dahl |
| | | 6 weeks | Devised Theatre Stimulus exploration & Improvisation techniques – Script: Darkwood Manor |
| | | 6 weeks | Scripted Theatre Published text exploration. Scripts: The Crucible, The Last Witch, Hansel and Gretel, Jekyll and Hyde, Beauty and the Beast and Wendy & Peter Pan. |
| Year 8 | Progress Period | 6 weeks | An Actor's Workshop Vocal and movement skills (level 2). Scripts: The plays of Michael Morpurgo (War plays) |
| | | 6 weeks | Styles of Theatre Greek theatre conventions & Choral techniques. Script: Antigone |
| | | 6 weeks | Styles of Theatre Shakespearean theatre conventions & Practical language techniques. Script: Macbeth |
| Year 9 | Progress Period | 6 weeks | An Actor's Workshop Vocal and movement skills (level 3). Scripts: The plays of Mark Wheeler (Theatre-in-Education) |
| | | 6 weeks | An Actor Prepares Constantin Stanislavski's method & techniques. Scripts: Hamlet, A Doll's House, Blood Brothers & An Inspector Calls |
| | | 6 weeks | Epic Theatre Bertolt Brecht's method & techniques. Scripts: Hamlet, Devised Theatre, FACE, Two |
| Year 10 | Term Period 1 | 6 weeks | Component 3: Interpreting Theatre Practical exploration of set text. Script: I Love You Mum – I Promise I Won't Die |
| | | 6 weeks | Component 2: Performance of a Text Katie Mitchell's method & techniques. Script: Beauty & The Beast |
| | Term Period 2 | 6 weeks | Component 2: Performance of a Text Frantic Assembly's method & techniques. Scripts: Thing I Know To Be True, The Unreturned, The Curious Incident of the Dog in the Nighttime |
| | | 6 weeks | Component 1: Devising Theatre Set stimulus exploration & Portfolio of Evidence part 1 |
| | Term Period 3 | 6 weeks | Component 1: Devising Theatre Practitioner exploration & Portfolio of Evidence part 2 |
| 6 weeks | | Component 1: Devising Theatre Devised performance & Portfolio of Evidence part 3 | |
| Year 11 | Term Period 1 | 6 weeks | Component 1: Devising Theatre Internal summative assessment of Performance, Portfolio & Evaluation |
| | | 6 weeks | Component 3: Interpreting Theatre Section A exam practice & Section B live theatre analysis |
| | Term Period 2 | 6 weeks | Component 2: Performance of a Text External assessment in February – March (TBC) |
| | | 6 weeks | Component 3: Interpreting Theatre Section A exam practice & Section B live theatre analysis |
| | Term Period 3 | 6 weeks | Component 3: Interpreting Theatre external assessment in May (TBC) |
| | | 6 weeks | Course complete |