

The rationale behind the Drama curriculum at St Margaret Ward Catholic Academy is to allow students to gain a detailed knowledge of Drama and Theatre.

It also aims to foster a love of the Arts and uses Drama as a tool to enable students to develop key skills that will prepare them for their future.

As a result that curriculum was designed to cover several key areas:

#### Performance Work

This area of the curriculum allows students to develop performance work, not only as actors by exposing them to a wide variety of performance styles and genres, but an understanding of all areas that contribute to performance. These include: directing, set, costume, lighting and sound. Students will not only gain a knowledge of each area but develop their own practical skills.

#### Theatrical Knowledge

This area focus' upon the academic side of Drama and Theatre. Students gain a theoretical understanding of how Drama and Theatre is constructed, how it's developed and critically analysed. Students focus upon the work of key practitioners and the methodology behind each. Key works are explored requiring students to develop a detailed understanding of each play's social, historical and cultural context.

Finally in this area, students learn how to critically analyse performance work from all aspects of a production (Actor, director, costume etc...).

#### Personal Development

Students are given opportunities to develop key life skills such as confidence, team work, organisation and presenting skills. These are key life skills valued by employers and further/higher educational institutes alike.

Also in this strand are opportunities for students to utilise Drama as a tool to discuss relevant social, historical and cultural issues, which will develop their understanding of the world as a whole. Finally annual trips provide opportunities for students to engage in culturally enriching experiences.

Each key stage covers each area so students are given the opportunity to develop in each area, in every year. Progression from each key stage allows those who continue with the subject to deepen their knowledge, understanding and practice.

Year Group	Topic
<b>7</b>	Pantomime
	Mime and Physical Theatre
	Storytelling/Puppetry
<b>8</b>	Script Acting - Naturalism
	Harry Potter – Backstage Elements
	Shakespeare
<b>9</b>	Noughts and Crosses
	Practitioners
	Analysing Live Theatre
<b>10</b>	Component 1: Understanding Drama – Set Text Noughts and Crosses
<b>11</b>	Component 2: Devising Theatre
	Component 1: Study of Live Theatre
	Component 3: Making Theatre (Scripted work)
	Revision
<b>12</b>	Component 1: Study of Live Theatre
	Component 2: Creating Original Drama (Devising Work)
	Component 1: Understanding Drama – set text: Our Country's Good
<b>13</b>	Component 3: Making Theatre (Scripted work).
	Component 1: Study of Live Theatre
	Component 1: Understanding Drama – set text: Jerusalem
	Revision

<b>Year 13</b>	
<b>Autumn Term 1a</b>	<b>Term 1b</b>
<p style="text-align: center;"><b>Study of a set play – Jerusalem</b> (3 lessons – component 1A)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1B (Our Country's Good) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Jerusalem is incredibly contemporary and allows students to explore the difference in its historical context as Our Country's Good is set during the Georgian era. The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Understanding a plays themes</li> <li>• Understanding the historical/social and cultural context of the play</li> <li>• Developing a clear interpretation</li> <li>• Applying appropriate performance and design skills</li> <li>• Performance analysis:</li> <li>• What</li> <li>• How</li> <li>• Why</li> <li>• Justify</li> <li>• Independent learning and critical thinking</li> <li>• Team work and leadership (directing others)</li> </ul> <p style="text-align: center;"><b>Making Theatre</b> <b>Extract 1&amp;2</b> (2 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined. The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort. The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>• Understating the themes/narrative and context of 3 contrasting performances</li> <li>• Developing interpretation skills</li> <li>• Developing performance skills</li> <li>• Developing critical analysis with via the accompanying coursework</li> <li>• Understanding and utilising the working methodology of a range of key practitioners</li> </ul>	<p style="text-align: center;"><b>Study of a set play - Jerusalem</b> (3 lessons – component 1A)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1B (Our Country's Good) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Jerusalem is incredibly contemporary and allows students to explore the difference in its historical context as Our Country's Good is set during the Georgian era. The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Understanding a plays themes</li> <li>• Understanding the historical/social and cultural context of the play</li> <li>• Developing a clear interpretation</li> <li>• Applying appropriate performance and design skills</li> <li>• Performance analysis:</li> <li>• What</li> <li>• How</li> <li>• Why</li> <li>• Justify</li> <li>• Independent learning and critical thinking</li> <li>• Team work and leadership (directing others)</li> </ul> <p style="text-align: center;"><b>Making Theatre</b> <b>Extract 3</b> (2 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined. The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort. 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	<ul style="list-style-type: none"> <li>Understanding and utilising the working methodology of a range of key practitioners</li> </ul>
Spring Term 2a	Term 2b
<p style="text-align: center;"><b>Making Theatre Extract 3</b></p> <p style="text-align: center;">(5 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>Understating the themes/narrative and context of 3 contrasting performances</li> <li>Developing interpretation skills</li> <li>Developing performance skills</li> <li>Developing critical analysis with via the accompanying coursework</li> <li>Understanding and utilising the working methodology of a range of key practitioners</li> </ul>	<p style="text-align: center;"><b>Moderation of Extract 3 and reflective Report.</b></p> <p style="text-align: center;">(5 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>Understating the themes/narrative and context of 3 contrasting performances</li> <li>Developing interpretation skills</li> <li>Developing performance skills</li> <li>Developing critical analysis with via the accompanying coursework</li> <li>Understanding and utilising the working methodology of a range of key practitioners</li> </ul>
Summer Term 3a	Term 3b
<p style="text-align: center;"><b>Drama and Theatre Component one Revision</b></p>	<p style="text-align: center;"><b>1:1 Revision</b></p>
<b>Year 12</b>	
Autumn Term 1a	Term 1b
<p style="text-align: center;"><b>Style Workshops</b></p> <p style="text-align: center;">(3 lessons – component 2)</p> <p>This unit requires students to devise their own performance using the methodology of one key practitioner. However to provide our students with a rich learning experience, the first half term sees students participating in weekly workshops that look at a different practitioner each week. This allows students to develop an understanding of a range of practitioners, allows them to develop skills using a variety of methods and allows the class teacher to observe students strengths and guide them upon their selection.</p>	<p style="text-align: center;"><b>Creating Original Drama</b></p> <p style="text-align: center;">(3 lessons – component 2)</p> <p>Devising techniques, style and practitioners.</p> <p>During this half term students develop the structure of their performances, continue to research their chosen topic and practitioner in order to develop a clear aim and intention for their audience.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>Continued development of their practitioner.</li> </ul>

<ul style="list-style-type: none"> <li>• Practitioners covered:</li> <li>• Stanislavski</li> <li>• Artaud</li> <li>• Brecht</li> <li>• Kneehigh</li> <li>• Frantic assembly</li> <li>• Stephen Berkoff</li> </ul> <p>These practitioners have been selected due to their varying styles: Naturalism, Theatre of Cruelty, Epic Theatre, Storytelling, and Physical Theatre. Katie Mitchell, Max Stafford Clark, DV8 may also be explored.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Knowing a wide range of Theatrical Practitioners (Their influences, working methodology, style, key features, past works and who they influenced).</li> <li>• Developing skills in the working style of each practitioner.</li> <li>• How to respond to a stimulus (visual/audio etc...)</li> <li>• Developing a range of Devising strategies.</li> <li>• Exploring a range of contemporary issues.</li> <li>• Team work – suggesting and developing ideas</li> </ul> <p>Component 2 is spilt into 4 distinct units to allow students to explore their chosen topic and practitioner in great depth, while allowing time for devising and developing skills:</p> <p>Initial exploration of practitioners/devising strategies.</p> <p>Development of work with application of practitioner’s methodology and practice.</p> <p>Development of performance skills.</p> <p>“Staging” the performance, with all production elements and exam.</p> <p style="text-align: center;"><b>Live Theatre</b> (2 lessons – Component 1C)</p> <p>This half term focuses upon students de-constructing what they saw. Requiring students to critically analyse and evaluate:</p> <ul style="list-style-type: none"> <li>• Acting</li> <li>• Set</li> <li>• Costume</li> <li>• Lighting</li> <li>• Mood</li> <li>• Atmosphere</li> <li>• Style and Genre</li> </ul>	<ul style="list-style-type: none"> <li>• Developing performance skills in line with practitioner’s style.</li> <li>• How to structure a performance.</li> <li>• Devising to meet an aim and intention.</li> <li>• Development of Practitioner understanding.</li> <li>• Appropriate application of Practitioner Strategies in relation to achieving aim and intention.</li> <li>• Developing research techniques.</li> <li>• Character and narrative development.</li> </ul> <p style="text-align: center;"><b>Live Theatre</b> (2 lessons – Component 1C)</p> <p>Students will visit the New Vic Theatre, as each Christmas production provides our students with opportunities to not only analyse acting, but also set/costume/props/lighting.</p> <p><b>The rationale of splitting this component up over the term means that students spend this half term exploring the play, it’s background and characters before they watch the production in order to develop their own ideas about how the play could be staged.</b></p> <p>Students have to critically evaluate and analyse how it (successfully or unsuccessfully) contributed to the production.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>• Exploration of Play (themes/narratives/aim/intention/characterisation)</li> <li>• Understanding of Production roles, how to describe them and understand their function within a given performance.</li> </ul>
<p>Spring Term 2a</p>	<p>Term 2b</p>
<p style="text-align: center;"><b>Creating Original Drama</b> (5 lessons – component 2)</p> <p>This term focuses upon students revising their performance in relation to feedback regarding their aim and intention. While students have also been developing their application of their chosen practitioner’s style, this half term focuses upon improving performance skills using that style.</p>	<p style="text-align: center;"><b>Moderation of Devised Performance and working notebook</b> (5 lessons – Component 2)</p> <p>Staging the production. Final exam.</p> <p>Working notebook - Developing analysis and evaluative skills reflecting upon:</p> <ul style="list-style-type: none"> <li>• Topic</li> <li>• Aim and intention</li> <li>• Application of Practitioners style</li> <li>• Development of skills</li> <li>• Refinement of performance</li> </ul>

Summer Term 3a	Term 3b
<p style="text-align: center;"><b>Study of a set play (Yerma)</b></p> <p style="text-align: center;">(5 lessons – Component 1B)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1A (Jerusalem) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Yerma explores rural Spain in the 1930's and it's convention surrounding the expectation of women at this time. It allows students to explore the difference in its historical context as Jerusalem is very contemporary.</p> <p>The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Understanding a plays themes</li> <li>• Understanding the historical/social and cultural context of the play</li> <li>• Developing a clear interpretation</li> <li>• Applying appropriate performance and design skills</li> <li>• Performance analysis:</li> <li>• What</li> <li>• How</li> <li>• Why</li> <li>• Justify</li> <li>• Independent learning and critical thinking</li> <li>• Team work and leadership (directing others)</li> </ul>	<p style="text-align: center;"><b>Study of a set play (Yerma)</b></p> <p style="text-align: center;">(5 lessons – Component 1B)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1A (Jerusalem) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Yerma explores rural Spain in the 1930's and it's convention surrounding the expectation of women at this time. It allows students to explore the difference in its historical context as Jerusalem is very contemporary.</p> <p>The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Understanding a plays themes</li> <li>• Understanding the historical/social and cultural context of the play</li> <li>• Developing a clear interpretation</li> <li>• Applying appropriate performance and design skills</li> <li>• Performance analysis:</li> <li>• What</li> <li>• How</li> <li>• Why</li> <li>• Justify</li> <li>• Independent learning and critical thinking</li> <li>• Team work and leadership (directing others)</li> </ul>

<b>Year 11</b>	
<b>Due to the COVID 19 Pandemic, Year 11 will complete Component 2 this term and will start Texts in practice a few weeks later than planned.</b>	
Autumn Term 1a	Term 1b
<p style="text-align: center;"><b>Texts in Practice</b></p> <p style="text-align: center;">(4 lessons – Component 3)</p> <p>This externally examined unit challenges students as they must develop their ability to:</p> <ul style="list-style-type: none"> <li>• interpret texts</li> <li>• create and communicate meaning</li> <li>• realise artistic intention in text-based drama.</li> </ul> <p>Students must perform 2 extracts from one play they must study as a whole and have a detailed understanding of how the plays context effects their role.</p> <p>This will be the most challenging performance students have faced with a scripted performance as they are required to show a development of characterisation from extract 1 to 2, meaning that students must know understand the play as a whole and how the narrative effects their character, even if not performed as one of the extracts.</p>	

Due to differing class sizes and gender make up the plays are chosen bespoke for each cohort. For this unit this students (may but) are not required to use the workings of a practitioner in order to realise their 2 extracts for performance, however as a department we pick the relevant practitioner for the chosen texts and deliver an extensive series of workshops up until Christmas alongside “blocking” of the text

### Study of a live Theatre Production seen

(1 lesson – Component 1C)

As progress from Year 9 when the critical analysis of Live Theatre was last studied, students during Year 11 now focus on more than one extract to analyse and are required to cover all production areas in more detail. Students will visit the New Vic Theatre, as each Christmas production provides our students with opportunities to not only analyse acting, but also set/costume/props/lighting.

This unit builds on prior learning at KS3 where students learn more detail about each production area, but more importantly have to critically evaluate and analyse how it (successfully or unsuccessfully) contributed to a the production.

Key Learning concepts:

- Exploration of Play (themes/narratives/aim/intention/characterisation)
- Understanding of Production roles, how to describe them and understand their function within a given performance.
- Critical analysis and evaluation of a live production.

Spring Term 2a

Term 2b

### Texts in Practice Rehearsals & External Examination

(5 lessons – Component 3)

In the final build up to their practical examination, students develop performance skills and critically analyse the development of their character and if they are achieving a clear interpretation for an audience. During this time students also gain the full theatrical experience of using the studio with full:

Lights  
Set  
Costume  
Make up

Summer Term 3a

Term 3b

### Revision

(5 lesson – Component 1)

Students revisit Noughts and Crosses and the analysis of the Live Theatre seen paper in preparation for the written exam.

### Study Leave

<b>Year 10</b>	
Autumn Term 1a	Term 1b
<p><b>B – Understanding Drama</b>  <b>Set text practical exploration</b>            (5 lessons – Component 1B)            Cultural Context, Interpretation, performance skills, Design.</p> <p>In their written exam students have to answer a range of questions based upon a set text.            As a department we have chosen Noughts and Crosses, which deals with the themes of Racism, Decimation, Segregation and Privilege. I felt that from the list available this was the most culturally enriching play and would provide students with a forum to discuss relevant issue as well as to learn about the Black rights movement, Martin Luther King and the murder of Stephen Lawrence.</p> <p>Each lesson this term is focussed upon students working practically through each section of the text to stage it, from this students then record their direction in their scripts. This acts as an excellent revision tool as it inform students how the directorial decisions they have made, how they made them (detailed performance descriptions) and why (analysis of effects created for audience) all of which must be contextually suitable in terms of their understanding of the play and its context.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Directorial interpretation of performance/set/costume/lighting.</li> <li>• Development of own practical work during workshops.</li> <li>• Independent learning completing section.</li> <li>• Exam written practice.</li> <li>• Development of descriptive writing.</li> <li>• Development of critical analysis.</li> <li>• Development of justification.</li> </ul>	
Spring Term 2a	Term 2b
<p>Students must complete a devised performance (internally marked and externally moderated)            This is worth 40% of the overall GCSE therefore is given a considerable amount of time.            Students complete a practical assessment and then 3 essays each relating to a different part of the devising process.</p>	
<p><b>Devising Workshops</b>  <b>Introducing Stimuli</b>            &amp;  <b>Devising Log section 1</b>            (5 lessons – Component 2)</p> <p>During this term students are provided with a range of stimuli and spend the initial few weeks responding to various contemporary issues. Student's pick the stimulus they will devise from as they need to be independent and take ownership of their work. They are then lead through a range of workshop that equip them with a vast amount of devising strategies, which progress from those previously learned at KS3. Students also have workshops guiding them through the practices of the practitioner Bertolt Brecht (Epic Theatre).            Alongside this, student's complete section 1 of their devising log with requires students to talk about their initial response to a stimulus.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• How to respond to a stimulus (visual/audio etc...)</li> <li>• Developing a range of Devising strategies.</li> </ul>	<p><b>Devising &amp; Development</b>            &amp;  <b>Devising Log section 2</b>            (5 lessons – Component 2)</p> <p>During this half term students develop the structure of their performances, continue to research their chosen topic and practitioner in order to develop a clear aim and intention for their audience.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>• How to structure a performance.</li> <li>• Devising to meet an aim and intention.</li> <li>• Development of Practitioner understanding.</li> <li>• Appropriate application of Practitioner Strategies in relation to achieving aim and intention.</li> <li>• Developing research techniques.</li> <li>• Character and narrative development.</li> <li>• Understanding of Devising Log section 2.</li> </ul>

<ul style="list-style-type: none"> <li>• Exploring a range of contemporary issues.</li> <li>• Team work – suggesting and developing ideas</li> <li>• Understanding of Bertolt Brecht – key methodology and practice.</li> <li>• Understanding of Devising Log section 1.</li> </ul>	
<p>Summer Term 3a</p>	<p>Term 3b</p>
<p style="text-align: center;"><b>Devising &amp; Rehearsal</b> (5 lessons – Component 2)</p> <p>At this point students should now have completed their performance in term of content. This half term focuses around the development of their performance skills and “tweaking” of their performance in order to illicit a clear response from the audience.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Development of performance skills.</li> </ul>	<p style="text-align: center;"><b>Devising Assessment</b> (5 lessons – Component 2) <b>Devising Log section 3</b></p> <p>Students are externally assessed during this period.</p>

<b>Year 9</b>	
<b>The rationale behind the Year 9 Curriculum is to further develop students' skills, while also offering students a flavour of what GCSE Drama entails.</b>	
Autumn Term 1a	Term 1b
<p><b>Noughts and Crosses (Prejudice and Privilege)</b></p> <p>Using Noughts and Crosses (GCSE set text) as a stimulus, students will explore the ideas behind prejudice and privilege.</p> <p>They will gain a very brief understanding of Noughts and Crosses, then explore its themes – developing both Drama techniques and a moral understanding of these issues. Students will finally devise their own short performance on the theme of Prejudice and Privilege.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Social, cultural and historical context of the play.</li> <li>• An initial understanding of:</li> <li>• The plays Narrative/themes/locations/characters</li> <li>• Drama techniques</li> <li>• Devising Strategies</li> <li>• Social and cultural development</li> </ul>	
Spring Term 2a	Term 2b
<p><b>Practitioners</b></p> <p>In these lessons' students will explore a range of Theatrical styles and the practitioners behind them.</p> <p>These include:</p> <ul style="list-style-type: none"> <li>• Stanislavski</li> <li>• Bertolt Brecht</li> <li>• Frantic Assembly</li> </ul> <p>Students will learn about the practitioner's theatrical aims and their working methods in order to create their style of theatre. They will also develop their own performance skills in light of the chosen style the practitioner has developed.</p>	
Summer Term 3a	Term 3b
<p><b>Analysing Live Theatre</b></p> <p>During these few lessons students will be able to watch a pre-filmed piece of live theatre, they will study a short extract of one scene and learn how to critically analyse live theatre in verbal and written form.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>• Exploration of Play (themes/narratives/aim/intention/characterisation)</li> <li>• Understanding of Production roles, how to describe them and understand their function within a given performance.</li> <li>• Critical analysis and evaluation of a live production.</li> </ul>	

<b>Year 8</b>	
Autumn Term 1a	Term 1b
<p><b>Script Acting (Naturalism and Stanislavski)</b></p> <p>The Year 7 Curriculum focused upon introducing students to key Drama concepts, particularly Performance skills and that Drama consists of Different styles and Genres, as well as building confidence to perform in this area. In Year 8 Students are developed as Artists, be that performers, Directors or designers therefore preparing students with the knowledge needed for GCSE and Beyond.</p> <p>The rationale for teaching script acting is that students focus the teaching of a key theatrical practitioner in order to develop their acting skills in a more natural and believable way than previously explored. Students watch a performance and must analyse exactly what performance skills were used, then recreate them in their own performance. As the Term progresses students learn more about Stanislavski's techniques and apply them to a script. Not only are students assessed on how well they use their performance skills during the performance, but they must meet a clear aim and intention that they have decided upon based upon their interpretation of the script. Students then evaluate their performance by identifying and describing their strengths and weaknesses, but also analyse the effects that this created for their audience, and ultimately if their aim and intention was met.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Analysing a performance seen.</li> <li>• Developing control over performance skills to recreate performance.</li> <li>• Understanding what Naturalism is.</li> <li>• Understanding who Stanislavski was.</li> <li>• From Stanislavski's method: Given Circumstance, context, subtext.</li> <li>• Interpreting a text.</li> <li>• Understanding what aim and intention is, deciding upon one and then analysing how to perform in order to achieve it.</li> <li>• Naturalistic Performance skills.</li> <li>• Mood/effect for audience.</li> <li>• Evaluation: Identifying, describing and analysing effect.</li> </ul>	
Spring Term 2a	Term 2b
<p><b>Harry Potter Directing</b></p> <p>The Drama department is committed to helping Students Foster a love of literature, therefore Harry Potter was selected to help students learn about directing. As both the GCSE and A Level courses allow students to not only develop their skills as actors, but students can opt for a wide range of other production roles, this term is dedicated to students learning and developing their expertise in these areas.</p> <p>In this unit students learn what it is to direct to achieve a clear aim and intention in more detail than the Script Unit (which mainly focused upon their acting). Students also learn the valuable skill of how to annotate a text with performance suggestions, which is something needed for both GCSE and A Level.</p> <p>Key learning Concepts:</p>	<p><b>Harry Potter Setting the Scene – Costume – Set Props</b></p> <p>The Drama department is committed to helping Students Foster a love of literature, therefore Harry Potter was selected to help students learn about Set/Prop making/costume design.. As both the GCSE and A Level courses allow students to not only develop their skills as actors, but students can opt for a wide range of other production roles, this term is dedicated to students learning and developing their expertise in these areas.</p> <p>As well as being hopefully being an awe inspiring and culturally enriching trip for our students, the this unit and the trip to the Warner Brother Studios' also aims</p>

<ul style="list-style-type: none"> <li>• Role of Direct.</li> <li>• Interpretation.</li> <li>• Aim and intention.</li> <li>• Understanding narrative.</li> <li>• Discussing plays and conveying meaning.</li> <li>• Knowing the themes of Harry Potter.</li> <li>• Understanding how themes are explored in performance.</li> <li>• Leadership skills (directing other students).</li> <li>• Working with a variety of extracts to achieve a precise aim.</li> <li>• To know a range of directorial strategies.</li> <li>• How to annotate a text.</li> </ul>	<p>to show students what career opportunities are available in the arts.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> <li>• Students understand role of Set/costume/prop and lighting designer.</li> <li>• Students learn a range of subject specific vocabulary in order to describe set/costume/props and lighting equipment and design features.</li> <li>• Students will design to a brief (ensuring their design is suitable within the context of the character or scene it is for).</li> <li>• Key practical skills in order to make the design.</li> <li>• How to describe and evaluate design work.</li> </ul>
Summer Term 3a	Term 3b
<h2>Shakespeare</h2> <p>History of Theatre, Shakespearean Plays, Iambic pentameter</p> <p>Throughout the curriculum so far students have studied very contemporary plays, practitioners and practices. In the final term of Year 8 students study a selection of Shakespearean plays and how to perform using iambic pentameter. The rationale for the placement of this unit here, is that students have studied some Shakespeare in English and will continue to do so far their GCSE's, by Drama approaching texts from a different perspective it should give students a familiarity with Shakespeare that helps build their confidence and deepen their existing knowledge and build a basis for further knowledge to come. It also allows students to put into perspective a timeline of everything they have studied at KS3, and quite simply it would be wrong to teach a Drama curriculum that was completely devoid of Shakespeare.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> <li>• An understanding of Elizabethan England.</li> <li>• To know who Shakespeare was.</li> <li>• To know and understand the narrative and themes of a range of Shakespeare plays.</li> <li>• To perform using Shakespearean conventions.</li> <li>• To learn about the following: Iambic Pentameter, Prose and Verse.</li> <li>• To understand how to build an atmosphere in performance (Macbeth).</li> </ul>	

Year 7	
Autumn Term 1a	Term 1b
<h2>Pantomime</h2> <p>Students are taught Pantomime as it is a very accessible form of theatre and most students will have entered Year 7 with little or no previous experience of Drama. As a British Theatrical tradition it also provides a great platform for students understanding of how Theatre has developed over time and that there are many different types and styles of Theatre. Pantomime is incredibly over exaggerated and works well to allow students to develop initial confidence within the subject. Students will learn what a style is and understand the key features of Pantomime, given that this style of Theatre have very easily identifiable features. They will also be introduced to basic performance skills, which given the style makes it easy for students to demonstrate these. Students begin to critically analyse by analysing whether they are stronger at vocal or physical skills.</p> <p>Well suited to this term given the fun introductory nature of Pantomime and the time of year is most adept.</p> <p>Key Learning Concepts:</p> <ul style="list-style-type: none"> <li>• What are Performance skills? The difference between:</li> <li>• Vocal Skills &amp; Physical Skills</li> <li>• What is a style</li> <li>• Key features of a style</li> <li>• Using Theatrical conventions in a performance</li> <li>• Learning lines</li> <li>• Evaluating - Identify which set of skills they do best</li> <li>• Confidence development (Over exaggeration of style)</li> </ul>	
Spring Term 2a	Term 2b
<h2>Mime and Physical Theatre</h2> <p>Moving on from Pantomime with Mime and Physical Theatre, allows students to now explore Physical skills in more detail and depth, refining their performance skills in this area. Students now progress from understanding what a style is (pantomime to mime and Physical Theatre) to now exploring a new concept – A Theatrical Practitioner. Here students Study Frantic Assembly, who's Artistic Director Scott Graham worked in conjunction with the National Theatre to choreograph the Critically acclaimed curious incident of the Dog in the Night time. Throughout this term, students will understand what mime and physical Theatre is, it's key concepts and the working of a key Theatrical company.</p> <p>They will in turn apply what they learn through the Frantic Assembly workshops, to a more complex script (The curious incident) and perform it. After which students will Evaluate their performance by identifying THEN describing their strengths and weaknesses in relation to their Physical skills.</p> <p>Key Learning Concepts:</p> <ul style="list-style-type: none"> <li>• What is Mime</li> <li>• What is Physical Theatre</li> <li>• Key features of Mime and Physical Theatre</li> <li>• What/who are Frantic Assembly, their aims/intentions/working method and productions?</li> <li>• Study of Curious Incident of the Dog in the Night-time.</li> <li>• Ensemble work.</li> <li>• Physical skills – developing accurate Control.</li> <li>• Evaluation and analysis development: Identifying what they did and describing how.</li> <li>• Group Work.</li> </ul> <p>Organisation.</p>	

Summer Term 3a

Term 3b

## Storytelling /Puppetry

Progressing on from Mime and Physical Theatre students now look at Storytelling. This unit requires them to develop devising skills (performances have been script based until now). While previously with Mime and Physical Theatre students have focused upon Physical Skills, here they focus entirely on Vocal skills, developing control over the voice with a more detailed focus. This is done through students using Puppets to perform with, which they study the main varieties of, design and make their own. The written element of this unit stems from students reflecting on their vocal skills when performing, but also requires students to develop analytical skills by not only describing the puppets but evaluating the pro's and con's of performing with each.

Key Learning concepts:

- History of Storytelling (different mediums).
- Devising work.
- Knowledge of Puppets:
  - Finger, Stick, sock/hand, mouth and marionette.
  - Vocal skills – developing accurate Control.
- Evaluation and analysis development: Describing vocal skills, describing puppets and analysing their use in performance.
- Group Work.
- Organisation.