



Curriculum Intent

Subject Drama



PRIORITIES IN WHOLE SCHOOL CURRICULUM INTENT

- **Love of Learning:** relevance, purpose, interest, study habits
- **Knowledge:** acquisition of knowledge, understanding of key concepts, development of cultural capital
- **Effective communication:** vocabulary, reading, writing, speaking & listening

KEY QUESTIONS TO CONSIDER

- What do you want students to know, understand and be able to do? By the end of each Key Stage? By the end of each year?
- Are all aspects of the National Curriculum studied in sufficient depth?
- Why has content been selected?
- Why has the learning been sequenced in this way?
- How does learning in KS3 build on KS2 and prepare students for KS4?
- How does learning in KS4 prepare students for their next stages in education?
- How do you ensure that students understand the relevance and purpose of your subject?
- How do you plan for progression?
- How do you provide sufficient ambition/challenge for all, including Disadvantaged & SEND?
- How is learning sequenced or spaced to promote long-term memory?
- How are gaps in learning addressed in your subject?
- How does your subject build cultural capital, character and personal skills?

VISION FOR YOUR SUBJECT

Drama in Bedford serves two main purposes. Firstly we want to develop an appreciation and love of theatre (in terms of performance and all the elements that create it) and secondly to encourage the students as individuals by developing skills for the world of work beyond the classroom.

We encourage creativity and confidence with the skill set to evaluate and self reflect.

We explore a range of theatre and performance through both practical and as an audience- the intention is to give the students a wide experience of experiences both within and out of the classroom environment.

We strive to develop empathetic and positive students.

YEAR 7

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 1	Intro to drama Key terms of voice and movement (acting skills) Silent movies and fairytales- Basic performance techniques (freeze frame, mime, spoken thought, improvisation)	Introduce and establish expectation that every student performs. Encouraging “being brave” Main focus on movement skills- reacting is as important as acting, when voice is used that movement is still underpinning all	Spatial awareness(proxemics), audience awareness. Movement skills (facial expression, eye contact, blocking). Introduction to team skills and communication skills in small groups Introduce forum theatre as critique method	Expectation that every student contribute to performance. 1 st term focuses on building confidence and dispersing the anxiety that some students have about performing in front of an audience. Focus is on movement skills and developing responsive acting (to lay the foundation for adding vocals to acting as next step)	Team skills, negotiation
Term 2	Scripted drama (from page to stage)Structure of a script Techniques- direct address to audience (breaking the 4 th wall) Key terms- basic acting skills cont.	Introduce and explore how to interpret both stage direction and dialogue to develop movement in performance Using movement and vocals to explore and develop character	Acting skills (Movement and vocals), expression, timing Using acting skills to differentiate between characters/roles	Focus is on movement as students presented with script tend to focus on vocals and performances become static. Building on movement skills developed in term one the students block movement and add voice	Role of playwright and director Confidence Humour
Term 3	Charlie and Choc Factory- Introduce analysis (impact on the audience) Using a stimulus as a starting point for devising Physical theatre as a style Characterisation	Building on character work and acting skills. Developing performances for an audience (analysis in drama is all about the impact on an audience)	Further development of acting skills and introducing use of pauses and movement to build tension. Team skills/negotiation when developing physical theatre	Developing on from character and focusing on impact on audience (analysis). Creating more mature performances that embrace more stylised techniques	Confidence and resilience Compassion and forgiveness

YEAR 7 How is cultural capital developed?

Theatre visits

Faculty residential

Lunchtime drama club, Lunchtime theatre (KS4 performances)

Whole school production X2, talent show

YEAR 8

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 1	<p>Genres-Context of British theatre, style and stock characters</p> <p>Introduce key practitioners (understand key components of theories and how they shaped theatre)</p>	<p>Introduce relevant drama genres- a taste of one per lesson with opportunity to select one favourite for further exploration</p> <p>Explore how practitioners have influenced and shaped some of the key theatrical genres and now they are relevant in theatre currently</p>	<p>Acting skills</p> <p>Styles of acting and the techniques used within different genres</p> <p>Interpretation skills</p>	<p>Widen experience of theatrical genres</p> <p>Explore the links between genres and practitioners and understand the historical context of theatre and how it has evolved over the centuries (that it is not a “modern” concept and that many techniques and styles have developed based on historical theatre)</p>	<p>Jobs in theatre historically</p>
Term 2	<p>Greek theatre</p> <p>Drama conventions/techniques used. Elements still used in modern theatre.</p> <p>Comedy V Tragedy- key differences</p>	<p>Understand in more depth the birth of theatre and performance and how many so called modern ideas are actually based on practices from over 2,000 years ago</p> <p>How did it all begin? Greek Theatre – To explore the beginnings of theatre, including the amphitheatres, Greek mythology and features of Greek performance</p>	<p>Ensemble acting</p> <p>Develop choral vocal skills</p> <p>Movement skills- developing ensemble movement in terms of details and timing</p>	<p>Looking at the first genre in a greater depth by exploring (practically) Greek play stories.</p> <p>To demonstrate that although a story is over 2,000 years old it is still engaging for an audience, explore how an ancient story can also be modernised (National theatre Greek theatre productions)</p>	<p>Working as a team (choral unison)</p> <p>Roles in theatre (movement director for example)</p>
Term 3	<p>Abstract- Narration, cross cutting, flashback and tableaux. Definition of what abstract performance looks like and involves</p> <p>Curious Incident- Using physical theatre in scripted performance. Style and characters within play. Understand key elements of Frantic Assemblies approach to developing a performance</p>	<p>How can we use symbolism & metaphors in performance?</p> <p>Developing ensemble skills to create abstract drama, using ensemble skills developed in Greek theatre and apply in a more contemporary context</p> <p>Developing ensemble skills to a recognised practitioners (Frantic assembly) approach to developing physical performance skills. Bringing together the two previous genres- ensemble and abstract</p>	<p>Ensemble acting</p> <p>Develop choral vocal skills</p> <p>Movement skills- developing ensemble movement in terms of details and timing</p> <p>Voice and movement (acting) skills- use of building blocks to develop performance.</p> <p>Developing character through voice and movement for an audience</p>	<p>Developing ensemble skills from previous term to approach theatre in contemporary style- using symbolism as a contrast to naturalism</p> <p>Linking previous styles to explore a contemporary play script that uses all the skills and style developed in previous 2 schemes</p>	<p>Understanding and empathy for autism</p>

YEAR 8 How is cultural capital developed?

YEAR 8 ENRICHED LEARNING EXPERIENCES

Theatre visits Faculty residential

Lunchtime drama club, Lunchtime theatre (KS4 performances)

Whole school production X2, talent show

YEAR 9

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 1	Physical theatre- practical exploration of physical theatre companies and styles (frantic, DV8) Pantomime- Stock characters, key ingredients of genre in terms of style	Explore Frantic in further depth (following on from Curious Incident), compare with other contemporary theatre companies Explore and appreciate British tradition of Pantomime, relate to own experiences of theatre if relevant	Movement skills- communicating for an audience. Developing vocal skills in conjunction with movement (vocals in support) Using acting skills to aid characterisation physical comedy skills	Developing prior knowledge and skills from yr8 to develop own performance in style of physical theatre, links to dance Explore the most popular form of British theatre that is part of cultural history of theatre	Elements of dance as alternative intro (how closely linked physical theatre and dance are) Trust, confidence and self control British cultural history
Term 2	Fame and celeb- performance techniques and style (cross cutting, flash back, hot seating) Theatre design- understand the processes in staging a theatre production, roles and responsibilities within a modern theatre company	Using a theme that engages and interests learners on a personal level to explore and develop performance techniques and rehearsal techniques Design and create for a real life production, consider and research all the elements that a designer does in the theatre today. Understand and explore roles beyond that of the actor	Team and communication skills, acting skills (movement and voice) Research and design skills. Presentations based on hand drawn/created concepts or created electronically	Developing performance techniques previously explored and new to explore theme of celebrity- using drama to explore a moral modern day issue Understand and explore roles beyond that of the actor. Appeal to majority who would not choose to be a professional actor	Celebrity and mortality- are fame and notoriety the same? Are either acceptable? Job Roles in theatre
Term 3	Team challenge- basic advertising strategies and marketing methods	Focusing on team and communication skills, class divides into teams in the style of the apprentice and completes a series of challenges. They cover a variety of approaches that allow for performers to contribute and designers to work "behind the scenes"	Communication skills and team skills. Presentation skills and negotiation	To continue to engage the students who are not picking drama as a GCSE option- this scheme enables them to work in a team and create a marketing approach to a project. The focus is on the team and communication skills (social skills) rather than the performance skills	Careers in marketing and advertising. Employability skills (replicating a "work" environment)

YEAR 9 How is cultural capital developed?

YEAR 8 ENRICHED LEARNING EXPERIENCES

Theatre visits Faculty residential

Lunchtime drama club, Lunchtime theatre (KS4 performances)

Whole school production X2, talent show

YEAR 10

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 1	Acting styles and genres Knowledge of different playwrights- explore and understand multirole playing Practitioners- compare and contrast Stan V Brecht	Overview and expectations or course requirements. Widen knowledge of playwrights Understand key elements from both practitioners. Explore practices in a practical way	Developing non naturalistic performance style and skills Performing for live audience Using naturalistic and non naturalistic acting styles (movement and vocal skills)	Understanding of course requirements and experience of acting for purpose (public audience) to develop and refine acting skills Explore and analyse key elements of two contrasting practitioners with a view to using their techniques in comp 2 devised work	
Term 1	Monologues & Duologues- identify key elements of both styles of performance Understanding Drama comp 1 Theatre review- understand assessment criteria (understand what terms of evaluation and analysis mean in a review, understand what knowledge and understand are in a review)	Mono- how to approach the challenge of movement in a solo performance and explore dynamics in a duologue Learn formula for theatre review- evaluation is opinion, analysis is impact on audience. Knowledge and understanding is of the text and the acting skills	Subtle movement skills, eye contact and gesture, exploring “stationary” or limited movement. Timing of movement and dialogue in duologue Structure essay style response to live performance. Be able to analyse impact of acting on audience	Opportunity for solo performances to offer challenge to students and showcase individual skills. Explore character dynamics and interaction in duologue. Theatre review is worth 16% of final grade (comp 1 written exam). By following a formula to respond students can cover the mark scheme in full Review prep takes place after every live theatre opportunity	
Term 2	Devising Drama comp 2 intro- how to use a stimulus to develop a performance. Understand the concept of what “Inventive” drama looks like (according to the mark scheme comp 2)	Develop a group performance from scratch using a stimulus in the time frame given by the exam board	Negotiation skills, creative response skills, acting skills	Introduce method and skills required for comp 2 assessed performance. Identify challenges and work as a team in a “mock” environment	

YEAR 10

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 2	Set text Comp 1- Understand plot of the play, grasp the context of the play. Identify both technical design elements in the play and the acting skills needed by each actor as the play progresses	Understand the play as a whole from the point of view of the director and the actor, Understand the creative process that a play goes through from page to stage	Explore acting skills and design skills needed to stage the play	Comp 1 written exam section B is set text. Questions require students to understand the context of the play in terms of design elements and how to stage the play in terms of performing it (as a director would direct an actor)	Roles in theatre Social history of Britain in 70's & 80's (Thatcherism)
Term 3	Devising drama- comp 2 completion and coursework- develop an original performance using effective drama techniques and engaging character and plot	Devise an original performance (as a group) using a stimulus. Work should be inventive and show a high level and wide range of acting skills	Acting skills (voice and movement) to engage an audience	Comp 2 performance 10% of final assessment. Teacher assessed and moderated by exam board. Performance to take place and be recorded prior to half term so portfolio can follow in term 3 part 2	
Term 3	Coursework portfolio- demonstrate knowledge of how devised performance was planned, developed and rehearsed. Also evaluate success of final performance	Written portfolio in 3 parts exploring the journey creating an original performance. From initial planning to development of the piece and the individual performance to evaluating the final performance.	Written understanding and explanation of skills used throughout the portfolio	Portfolio is worth 30% (10% per section) and an course requirement. Completion by end of summer term to reduce workload in yr11 (40% completed and marked by end of year 10 so other components can be focused upon)	

YEAR 10 How is cultural capital developed?

Live theatre visit/ Visiting theatre company (min 2 X per academic year National theatre tours to Lowry and Exchange theatre.

Splendid theatre company in school

Performance for a live theatre audience (lunchtime theatre). Participation in whole school productions (2 times per year).

Exp Arts residential (Paris 2019/London 2020). National theatre and Exchange Theatre workshops

Drama Club (young company), Drama Ambassadors (mentoring younger students for performance).

YEAR 11

	KNOWLEDGE	CONCEPTS	SKILLS	RATIONALE Why has this learning been selected? Why has it been sequenced in this way?	PERSONAL DEVELOPMENT SMCMP, PSHE, Careers
Term 1	<p>Texts in practice comp 3 (2 lessons per week as practical session)- developing a text for performance- how to block and develop a scripted performance for an audience</p>	<p>Practical exploration of plays that will be considered for comp 3. Develop a scripted performance for an audience</p>	<p>Acting skills (voice and movement). Interpreting a text for performance (developing from page to stage)</p>	<p>Introduce suggested plays that can be considered for comp 3 external performance. Explore different combinations of groups/pairs to explore possible combinations for actual exam based on group dynamics. Identify students suited to working together and identify styles of plays that suit the skill set of the students, allow them to try out plays before committing in term 2</p>	
Term 1	<p>Set text comp 1 (1 lesson per week). Revisit key element of set text with exam question practice. Identify both technical design elements in the play and the acting skills needed by each actor as the play progresses</p> <p>Understanding drama comp 1 Theatre review/set text- review and revise sessions. understand assessment criteria (understand what terms of evaluation and analysis mean in a review, understand what knowledge and understand are in a review)</p>	<p>Comp 1 sections B and C exam Q practice, review and revise previous learning. Section A is theatre knowledge and this will be learnt as homework tasks (2% value in overall grade) Use of timed responses to support exam technique</p>	<p>Acting skills and design skills for staging play (theory of) Analysis and evaluation of live performance, identify acting skills used and their impact (in theory style) Working at speed (timed responses) to train students to work efficiently</p>	<p>Revisit and revise previous learning and show knowledge and understanding of exam requirements by answering real exam questions. Wagoll to be used and teacher marking to show precisely where marks are awarded. Timed responses to also be practiced as exam technique is as important as content in written responses</p>	<ul style="list-style-type: none"> Social history of Britain in 70's & 80's (Thatcherism)
Term 2	<p>Text in practice comp 3- perform 2 extracts from 1 play for visiting examiner, can be monologue or group performance (or combination of both). Demonstrate artistic intention in two short written statements of dramatic intent for the examiner.</p>	<p>10% value of final grade per performance for a visiting examiner. Students are marked on their level and range of acting skill and the extent and accuracy of their artistic intention (interpretation of text is appropriate) Term one is spent selecting, preparing and rehearsing performance</p>	<p>Acting skills (movement and voice), level (quality) of skill and range (variety) of skill assessed</p>	<p>Comp 1 external examination worth 20% of final grade Exam takes place before half term to allow time in final term to focus on final written exam (comp 1)</p>	

YEAR 11

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Term 3	<p>Understanding drama comp 1-set text</p> <p>Theatre review/set text.</p> <p>Knowledge of set text in terms of context and acting/technical skills required to stage production</p> <p>Knowledge of how to review a live production (Knowledge of acting skills and impact on audience/analysis)</p>	<p>Final push before written exam.</p> <p>Whole half term is used to revise and review prior learning of set text and live theatre review</p>	<p>Acting skills and design skills for staging play (theory of)</p> <p>Analysis and evaluation of live performance, identify acting skills used and their impact (in theory style)</p> <p>Working at speed (timed responses) to train students to work efficiently</p>	<p>Whole half term to focus on content of written exam (review and revise prior learning) and develop exam technique (writing for purpose in timed conditions)</p>	
Period 6	<p>P6 is used to support learning throughout yr. 11 relating to the work that term.</p>	<p>Time allocated to rehearsing practical, writing coursework and exam revision</p>		<p>The P6 is offered for all students. Some sessions will be for whole class (exam revision for example) other sessions will be for individuals and groups (rehearsals for example).</p>	

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