



Curriculum Rationale Department of Drama

This document aims to inform parents of the knowledge and skills their children acquire and why they learn what they do over the course of their five years in Salendine Nook High School.

Our Vision/Intent

- **Performing Arts is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As teachers, we encourage active involvement in different forms of amateur drama and music making, both individual and communal, developing a sense of group identity and togetherness through performance, devising and evaluating.**
- **The purpose of the Performing Arts curriculum is to ensure pupils understand/gain a variety of skills and knowledge within cultural art forms enabling students to become effective communicators and develop an appreciation of art forms progressively building upon accessible styles, practitioners, artists and other cultures.**
- **The intention of the department is to allow pupils to experience a range of performance and gain knowledge on genre and style whilst developing skills within creativity, appraising and communication. Subject knowledge is developed through practice and engagement.**
- **By the end of Key Stage 4, we encourage pupils to develop their creativity in a practical and engaging environment whilst developing performance knowledge and skills as well as transferable skills to prepare students to become thoughtful, responsible and resilient.**
- **Subjects matter has been chosen for study, which encourages debate and opinion along with historical, cultural and contemporary context, which is explored through performance and the process of creating.**
- **For disadvantaged pupils the curriculum enriches experiences, which should broaden cultural experience, British values and beliefs. It encourages collaboration with a range of peers, giving young people the chance to explore and learn from each other and learn about themselves.**
- **Subject teachers are practicing artists within their specialism, and passionate about the Arts. We stay up to date with recent developments and although a small department, we have strong community network, via local primary schools, network meetings, drama and music community hubs, such as MUSiKA, and social networking for example Facebook and Twitter and .**

In Drama, pupils are taught to speak confidently and effectively through using Standard English in a range of contexts, giving short speeches expressing their own ideas and participating in debate and discussions, often in role. They improvise, rehearse and perform play scripts in order to generate language and meaning, using role, intonation, tone, volume, silence, mood, stillness and action to add impact.

The foundations laid in KS3 will help pupils to go on to succeed in KS4 and beyond. They will have the knowledge and understanding to enable them to apply their skills and appreciation for performance. This will help them to go on to achieve their potential, not just at A Level and in Higher Education but as creative citizens living in a dynamic and interdependent world.

The Principles, which Underpin our Curriculum

Pupils are taught mainly through practical exploration to develop theoretical knowledge. Through experience and engagement, we believe this improves memory retention and learning. A significant part of the learning is also through creating and evaluation as well as the final performance as this is key to pupil understanding how to refine ideas, implement and use drama knowledge as well as analyse and evaluate for future development. Pupils also learn through quizzes and written assessments, which ask pupils to verbalise their practical experiences, underpinned by theory.

The Drama Curriculum is structured to build upon skills and knowledge gained in each topic taught previously and gradually introduces new skills and knowledge. The revisiting of previous skills is consistent throughout all topics, which allow pupils the opportunity to develop and improve. In year 7, the focus is on the fundamentals of performing and creating character and is layer up so that in year 8, emotion and believability is developed, year 9 historical and research context is added and within the GCSE, these skills are applied and developed to meet the specification and create well-educated dramatists and fantastic performers.

Within all topics throughout the 5 years, pupils understand the importance of SMSC- mutual respect, listening to others' ideas and beliefs. This is often taught through presentation of performance and how to be a respectful audience or ensemble member. Socially, pupils engage every lesson with each other often in groups, understanding the way in which they should work as a team and receive feedback on how they rehearse and create together. Opinion and debate is encouraged within drama, often encouraged through constructive criticism. Culturally, pupils gain experience of art, music and drama along with the experience of theatre and live performance.

We aim to ensure cultural experience is gained for all pupils by bringing theatre to the classroom. Some pupils may not have experienced live performance before and through others performing, videos and modelling this should close the gap to ensure we are bringing this to pupils within the classroom.

Drama focusses on developing pupils' self-awareness as a team worker, communicator and leader and therefore equal focus is put on the rehearsal process, as it is the final presentation of performance. The end goal is for pupils to be able to gain transferable skills suited for later life and be able to 'hold their own' in social situations. Group work is key to this and hugely encouraged within our drama curriculum. Pupils should become culturally aware through the schemes of work offered and the reference made to wider context, as often drama is the medium in which historical and cultural events or styles are explored.

Along with gaining vital transferable skills for any job or career (communication, leadership, teamwork, problem solving, confidence), drama encourages pupils to speak

confidently. This is vital for all careers. Industry work is often discussed within schemes of work, for example within 'Soap Opera', soap actors, scriptwriters and directors, along with theatre makers and performers within 'Pantomime' and 'Sweeney Todd'. There are of course careers directly linked to drama such as acting, TV/Radio presenting, producing, script writing, sound/light technician, choreographer, costume designer, dancer, teacher, stage manager, drama therapist, special effects artist just to name a few. All of these jobs would need an understanding of audience and therefore this is often the focus of schemes of work, discussing what the audience would expect and how to fulfil those expectations through communication and meaning.

Extra Curriculum:

Sally Nook's Got Talent- This talent show relies on the audition process for all years where solo, or groups can audition for the competition. Since 2019, this was be run as a house competition and will gain points for houses. All acts are auditioned and have ranged from magic, rapping, singing, acting and comedy. After auditions, acts are selected and mentored by the performing arts staff. The evening of 'SNGT' is held in November and the audience vote for a Key Stage 3 and Key Stage 4 winner, a panel of judges (including a pupil judge who will have applied for the job) will choose the overall winners and runner ups. There is also an application process for backstage crew and technicians.

Film Club- Film club is held every week at lunchtime and is open to all year groups, run like a small cinema showing. Films are shown, ranging from musicals to recent family friendly films. Pupils can come on a one off basis or every week and bring their packed lunch.

Musical Theatre Club- Musicals club is run throughout the year, aimed at actors, singers and dancers. Back stage crew and prop makers are encouraged to attend and get involved. The club starts as one lunchtime a week and eventually runs to more lunch times and several after school sessions. Material from musicals is rehearsed depending on the theme for the year. This then produces material to be performed in the annual Cabaret or school production.

Cabaret/ school show- Pupils are invited or become part of the show through the musicals club. Pupils work as a small theatre company and experience an ensemble performance. For the Cabaret scenes, instrumentalist and singers perform for an audience. This is run on alternative years, with the whole school production. The department run an audition based process for a role in the school show. Musicians, dancers, technicians, back stage managers and designers are also roles applied for and the show is student focussed and directed by the department as well as experienced Y11 pupils. The show is a huge production and has been successful in the past with over 150 pupils applying and over 100 participants. Disney Junior's Beauty and the Beast is our upcoming production, which will run over two nights.

Performing Arts London Trip- This trip is offered to year 10 and offers 50 places, who study arts/drama/music. Names are pulled from a hat if oversubscribed. The trip consists of a visit to an art gallery, a musical show, a play and a back stage tour of the National Theatre, which shows the one site prop and set manufacturing site. Pupils also see

theatre makers working on plays and set during the tour. There is also opportunity to watch street theatre, and shop in Covent Garden.

Choir- Choir is held on Tuesday Lunchtime and mixes as part of the production rehearsals. The aim is to give the students the opportunity to perform and sing at a number of events throughout the year. It is open to every year group and is a great opportunity for students to build friendships and support each other outside of the classroom.

Ukulele Club- Aimed at any level, from newcomer to experts. This club runs every Friday lunch time and allows students to play guitar ukulele and bass guitar. They work on material for graded exams, personal [performances and GCSE coursework.

School Band- A club aimed at instrumentalists within the school the band rehearse every Monday lunch time, primarily in preparation for Christmas concerts. The band encourages teamwork, independence, responsibility and friendship as well as challenging students to better their ability through challenging pieces.

Choir Tour- The tour runs every academic year in the 1st week of the summer holidays.

The trip is aimed at all students in the choir. It is hugely popular with around about 50 students attending in the past and the focus is to give the students experience of performing professionally and to large crowds. They build friendships, learn about travel, tourism, responsibility and is a great way for students to gain cultural experience.

Seasonal/Carol Concert- (35 in choir and 62 in chamber choir currently) These two events are held yearly to celebrate Christmas.

Dance Club- runs after school weekly, exploring choreography and routines. Some of the work leads into the school production and other is to improve fitness, dance skill and offer wider opportunity to the performing arts department.

The Research behind our Rationale

In order to create an effective curriculum and sequence of teaching for our students, the following research has been consulted for both KS3 and KS4:

General Curriculum research:

- **What makes good teaching-** Coe et al.
- **Cognitive load theory: Research that teachers really need to understand-** Centre for Education Statistics and Evaluation
- **Strengthening the Student Toolbox: Strategies to Boost Learning-** John Dunlosky
- **Effective Teaching-** Review by James Ko et al.
- **Principles of Instruction: Research-based strategies that all teachers should know-** Barak Rosenshine
- **What makes great pedagogy? Nine claims from research-** Chris Husbands and Jo Pearce:
- **Addressing achievement gaps with psychological interventions-** David Yeager et al.

We believe feedback is vital in order to allow pupils to progress. In all lessons, time for rehearsal and performance is followed by verbal/written feedback, which focuses on the specific goal set for pupils' that lesson. The feedback process follows the model Coe et al share in 'What makes great teaching':

1. the focus is kept clearly on improving student outcomes;
2. feedback is related to clear, specific and challenging goals for the recipient;

3. attention is on the learning rather than to the person or to comparisons with others;
4. teachers encourage continual independent learners;
5. feedback is mediated by a mentor in an environment of trust and support.

Coe et al. also state Rosenshine's 'Principles of Instruction' which is a model we use to plan the structure of lessons by:

1. Begin a lesson with a short review of previous learning
2. Present new material in small steps, with student practice after each step
3. Ask a large number of questions and check the responses of all students
4. Provide models for problem solving and worked examples
5. Guide student practice
6. Check for student understanding
7. Obtain a high success rate
8. Provide scaffolds for difficult tasks
9. Require and monitor independent practice
10. Engage students in weekly and monthly review

In all lessons, learning intentions and success criteria are shared, modelling takes place and understanding is checked. This follows the 'Cognitive load theory: Research that teachers really need to understand' model:

- The teacher decides the learning intentions and success criteria, makes them transparent to the students, demonstrated them by modelling, evaluates if they understand what they have been told by checking for understanding, and retelling them what they have been told by tying it all together with closure. (Visible Learning by J Hattie 2009)

We follow the Centre for Education Statistics and Evaluation's 'modality effect' model in most lessons 'using more than one mode of communication- both visual and auditory' when teaching through the delivery of the task verbally and example videos or modelling. 'Presenting information both auditory and visual working memory can increase working memory capacity... and facilitates more effective learning.'

All units of work re-visit several skills and areas of knowledge as well as adding chunks of new learning as encouraged in 'Effective Teaching' a review by James Ko et al:

- Plan lessons and units of work to ensure continuity in learning and steady progress for pupils in the required knowledge, skills and understanding by building new work onto what has gone before and balancing new material or ideas with reinforcement.
- Where feasible, look for opportunities for pupils to undertake investigations, solve problems or analyse and evaluate ideas... Encourage pupils to be exploratory and critical, rather than passive recipients of information.
- Give pupils sufficient time for reflection.
- Recognise 'practical' work as integral to learning for pupils of all abilities, but ensure that it is linked to analysis and evaluation.
- Mark and assess pupil's work as helpfully as is practicable, offering informative feedback... Use criteria, marks or grades that are understood by pupils... Provide a clear indication of what has been done well and where improvement is needed.
- Promote class interaction and help students to construct knowledge.

Curriculum Rationale

- Stimulate thinking, develop students' potential and foster their learning ability. Appropriate attitudes and values are also fostered in the process.
- Cater for the needs of different learners, offer suitable feedback, and at the same time, enhance their confidence and interest in learning.
- Teachers should extend student learning through providing life-wide learning opportunities.
- Engage in sharing, collaboration and exploration, thus enabling them to enjoy learning, enhance their effectiveness in communication and develop their creativity and sense of commitment.
- Organising students as a whole class (in group work and paired work) for a significant proportion of a lesson helps to maximize their contact with the teacher so every student benefits from teaching and interaction for sustained periods of time.

Practical lessons are usually structured in the same way, that they re-cap previous work, introduce new material, show examples/model, allow practical exploration in rehearsal, performance and evaluation. 'Principles of Instruction: Research-based strategies that all teachers should know'- Barak Rosenshine:

- Students efficiently acquired, rehearsed, and connected knowledge. Many went onto hands- on activities, but always *after*, note before, the basic material was learned.
- Many of the skills taught in classrooms can be conveyed by providing prompts, modelling use of prompt, and then guiding students as they develop independence.

All Pupils are expected to take part and be part of the lesson and we encourage a 'team' feeling to the class or group, following 'What makes great pedagogy'- Chris Husbands and Jo Pearce:

- Choosing to plan opportunities for learning that will be part of a shared experience establishes an understanding of achievement through participation in a community, and equity is demonstrated through unity.'

As Feedback is so common in lessons, from both the teacher and peers, particularly through a verbal approach, praise is used to congratulate high quality performance/work/skill, or to acknowledge success/improvement. Often constructive criticism is given which we believe is vital to pupil's progress and should not be taken personally. This is addressed in 'Addressing achievement gaps with psychological interventions'- David Yeager et al:

- They may wonder if critical feedback is a genuine attempt to help them or reflects bias against their group- something understandable...Students were encouraged to see critical feedback as a sign of their teacher's high standards and his/her belief in their potential to reach those standards, they no longer perceived bias.'

Drama specific research:

- **A Beginners Guide to Mantle of the Expert: A Transformative Approach to Education** by Tim Taylor
- **Uncharted Territories** by Debra Kidd and Hywell Roberts
- **The Curriculum Gallimaufry to Coherence** by Mary Myatt

For subject specific research, the favoured approach used to underpin the structure and content of our drama curriculum choices comes mainly from 'The Curriculum Gallimaufry to Coherence' due to its link to the English curriculum, which is where our schemes of work derive from. This model is favoured due to the link to offering a variety of contexts

and characters, which we think is vital to the drama curriculum, therefore we offer a broad and varied range of topics. We believe this model will benefit our student profile as pupils come with a varied experience of drama from primary school as well as a broad cultural experiences. Often pupils are more suited to one type of character, style and genre, as their ability suits it, however we aim to broaden these skills and knowledge. This is then beneficial in GCSE as pupils have experienced a range of drama so they use their knowledge of their strengths to excel at choosing GCSE characters, styles and contexts as the course allows pupils the flexibility to choose a lot of their assessment, particularly practical choices.

- Amongst other things, drama supports the development of speaking and listening. Drama is part of the English curriculum; all pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama; pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role; they should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.
- Role-play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to. (dramaresources.com/drama-resources)
- Drama and role-play can contribute to the quality of pupils' writing by providing opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings.
- Reading, re-reading and rehearsing poems and plays for presentation and performance gives pupils opportunities to discuss language, including vocabulary; extending their interest in the meaning and origin of words.
- Pupils should be encouraged to use drama approaches to understand how to perform play and poems to support their understanding of the meaning.
- If we are to take reading seriously, we need to expose pupils to texts which make them think, which develop their language and their ideas. They need to be exposed to a wide repertoire of both literature and subject specific material

Key Stage Three

- The KS3 curriculum allows pupils to access a range of texts, stimuli, styles and genres in Drama. It is based on the English National Curriculum for 'Spoken English'. Our Curriculum is designed to follow the aim for pupils to speak confidently, giving short speeches- expressing views and ideas, participating in debate and improvising, rehearsing and performing play scripts.
- In Key Stage 2 the curriculum states: 'All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.' We have based the initial schemes of work based on revisiting these skills such as: Drama skills and knowledge, creating and sustaining a role, responding to others in role, rapport with others, speaking confidently and fluently,

improvisation, role-play, devising, imagination, exploring ideas, rehearsing, performing to an audience, sharing opinion and evaluating drama. This helps to bridge the gap from KS2 so there is an effective transition and build on them appropriately.

- Every scheme of work in Key Stage Three asks student to create scripts, devise drama, work as an ensemble, perform and evaluate drama. Therefore the following skills are developed in all schemes (where these skills are focussed on more within schemes of work they are listed within the topic description), which go beyond the National Curriculum:
- Leadership, communication, team work, listening skills, confidence, critical awareness of an audience, verbal and written evaluation, praise and constructive criticism, creativity, concentration, responsibility, imagination, flexibility, maturity, self-control, and compromise.
- Year 7- Schemes of work are chosen as they build skills and knowledge from initial schemes of work, the focus is on character creation and basic drama skills.
- Year 8- skills are built on through emotional experience and maturity from year 7 and throughout year 8. The emotional and empathetic skills are built upon as maturity develops towards the end of year 8. Context is a new aspects pupils use within year 8 in comparison to year 7. Pupils now need to understand how research is used to create scenes and drama- a skill used within the devising unit in the GCSE.
- Year 9- In year 9, the final year of Key Stage 3, we offer an academic course, which uses many skills in the GCSE written exam encouraged in English such as justify, research, explain and evaluate. There is also practical units and coursework style tasks, which offer pupils the experience of drama as a process and performing from both a script and devising- both elements experienced within year 7 and 8. In year 9, pupils have more freedom to choose suited characters and demonstrate performance choices. It also evaluates live performance so students get opportunity to experience and watch examples of live theatre, offering cultural experience. Within the specification role of theatre makers are explored and study of careers in the arts. This year is essential to pupils as they find their strengths through a variety of schemes, which advises their final pieces and allows them time to gain skills and knowledge as their final performance exams start as early as the end of year 10, should they choose Drama as an option in year 9.
- We also offer an alternative Performing Arts course for pupils who lack confidence in performing to focus on their spoken language skills and develop confidence. There is a focus on appreciation of music and drama and this is run throughout Year 9. Skills developed are similar to those in the topics below and the work produced builds on creating blogs and podcasts to share opinion, debate and creative interests.

- Most topics in Key Stage 3 (other than soap opera and Macbeth) are studied for a half term to offer a range of styles and genres for pupils to experience. Each lesson within the topic focuses on a convention, aspect of the genre/style or section of script, and result in a final performance including all skills and knowledge studied.

Year 7

The order of the drama ks3 is sequenced in a way to build on skills and knowledge. Within year 7, it is essential that basic stage awareness is introduced as well as pupils previous skills assessed from KS2 so we are aware of their prior learning. This is done through 'Baseline.' Character development is then the focus within 'Padstow' so pupils understand what an audience expects and quality of performance. Vocal and physical skills of performing in role are developed which are continued to be revisited throughout each topic in KS3. Some basic drama conventions are also introduced such as still image, teacher in role and thought-track. After this 'Pantomime' is taught as pupils are aware of stereotypes used in drama, which is built on through the use of stock characters in a Pantomime. More conventions are introduced such as slapstick comedy and audience participation, which are specific to the style and genre. This develop understanding of conventions used in specific types of theatre. Pupils are challenged to perform their own version of a pantomime by the end of the topic, which should include each of the conventions they have been introduced to in each of the previous lessons. The genre is comedy and pupils are encouraged to play melodramatic entertaining characters. Horror is taught after this unit to contrast and allow pupils to develop new skills in order to build a different type of mood and atmosphere. This is vital for pupils to understand how to build on emotion through performance to create tension. Both vocal and physical skills are built on to suit the horror genre. Pupils in previous topics have devised their own script and characters, so within the next topic 'Macbeth' pupils can apply their knowledge and skills previously developed to characters and script that already exist. They experience line learning and can develop their own artistic intention to Shakespeare's play. A term is spent on this topic due to the length of the play and to ensure there is more time to spend on performing play scripts to generate discussion of language use and meaning to add impact (as stated in the English- Spoken Language- National Curriculum). By the end of year 7 pupils should be able to improvise, rehearse and perform, speaking confidently in a variety of styles and genres to an audience using basic performance skills to show character successfully.

Autumn Term 1

Topic: Baseline- Mime. This forms a basis for staff to baseline pupils and pupils explore tasks individually, in pairs and groups. Pupils are taught this as an introduction to drama so they can simply focus on physical skills and understand movement and gesture as a starting point and building on skills visited in Key Stage 2. Voice is introduced later in the scheme but as speaking in role rather than the use of voice as physical skills are the

focus. This also allow pupils to experience creating a sequence of drama, with less focus on character.

Knowledge: what is mime as an art form, historical context, thought tracking, awareness of audience, others opinions, what acting is, quality of performance, physical communication.

Skills: basic mime skills, use of body language and gesture, use of voice- projection and speaking in role, facial expression, use of space, devising, rapport on stage, evaluation, self-assessment, writing in role, imagination. Focus, creative performing and evaluating.

Autumn Term 2

Topic: Intro to Drama- The Village of Padstow. This topic develops physical skills but focuses more on character. Pupils experience a range of characters, based on stereotypes and understand how an audience expect certain acting from certain characters. Use of dialogue is also explored and debate is generated. The scheme is based on a small fishing town in Cornwall and tries to encourage pupils to create recognisable characters. It is announced in a whole class scene that a theme park is to be built in the centre of the village and causes uproar, which extends the debate and characterisation. The final assessment is a news report where pupils share their characters view.

Knowledge: stereotypes, culture of seaside village, comedy as a genre, teacher in role, the use of reportage, open and closed questioning, profit, environment issues, still image, levels, use of props, transitions, multi-rolling, improvisation, environmental issues, use of props, British values.

Skills: to play different character in order to discover what kind of person they want to be, debate, use of voice and body, building confidence, staying in role, improvisation, still image, accent, use of levels, gesture, transitions, thought tracks,

Spring Term 1

Topic: Pantomime and Fairy-tale- this topic builds on the knowledge of stereotypes and encourages pupils to develop stock characters seen in the theatre genre, pantomime. Pupils explore the conventions of pantomime such as slapstick comedy, narration, audience participation and pantomime dames and principle boys. This scheme is worked on over the Christmas period so pupils are encouraged to visit the theatre and see the festive performance.

Knowledge: Pantomime as a genre of theatre, conventions of the style, use of narration, still image, stock characters, stereotypes, slapstick comedy, use of costume/props how to encourage an audience to respond positively, the role of the director, use of dames and principle boys, fairy tales used as script, thought tracking, performing a play, end on staging.

Skills: comic timing, staying in role, line learning, organisation, projection, eye contact, transitions, exaggeration, audience participation, performing as a character, change of voice/body, levels, still image, narration, multi-rolling, facing the audience, facial expression, humour, gesture.

Spring Term 2

Topic: Horror-Darkwood Manor- after topics focussing on comedy, tension and atmosphere are worked on which encourage pupils to develop a more serious role, now that pupils understand the basics of character creation and audience expectations. Their task is to create scenes and tell stories to scare an audience and to play characters who are scared. Character is also developed as the same character is used for a series of lessons rather than the previous lessons where new characters are used most lessons.

Knowledge: use of tension/atmosphere, structure of ghost stories, storytelling, physical theatre, horror genre, hot seating, characterisation, rumours, cross cutting, action narration, teacher in role, role on the wall, evaluation, emotion of character, relationships, proxemics.

Skills: delivery of ghost stories, voice, creating tension, dynamics, pace, pitch, narration, accuracy, control, stillness, mime, dance, sustaining a role, creative writing, questioning, exaggeration, quick thinking, transitions, thought tracking, creating a character, creative writing, imagination, question and response, characterisation, mime, thought track and transition.

Summer Term 1 and 2

Topic: Macbeth- This topic explore the popular Shakespeare play, pupils also study Macbeth plays in English during this point in the year. This is their first experience of script and use of Shakespearian language. They are challenged to perform as characters as the playwright intended. They also are asked to perform 'in the round' which is a new staging term. This is taught over a longer period of time as the narrative is quite complicated and Shakespeare is an icon within the theatre world. It allows pupils to understand the story and recreate parts of it accurately and explore several characters who feature within the play. It is taught after improvisation schemes so pupils understand and are used to improvising if a script goes wrong or lines are forgotten.

Knowledge: The story of Macbeth, physical theatre, the blasted heath, rehearsal technique, role of the director, use of Shakespearian language, performing in the round, stage directions, persuasive performance, use of angel and devil technique, silent films, character development, genre and style of performance.

Skills: improvisation, entrance and exits, accuracy and control, use of space, use of script, audience awareness, audience involvement, vocal techniques, characterisation, opposing views, debate, mime, tension, timing, reacting, storytelling, staying in role, use of voice, use of movement, body language, rhythm and rhyme.

Year 8

Within year 8 topics have been chosen to allow pupils to build on the fundamentals of performance taught in year 7, and perform using emotion and include social, historical and cultural context. To begin year 8 the 'Titanic' scheme of work. This is challenging as the end goal is for pupils to produce a solo performance, focusing on delivering emotion and gaining an emotional response from an audience. This is suited to year 8 as maturity

is essential and a sympathetic approach. Pupils will rely on independent research to ensure accuracy of performance. This is further pursued in the study of 'A Christmas Carol' as the sensitive content and historical context is essential to keep in line with Dickens' intentions. Student then work on the 'Soap Opera' unit to develop a character over time, creating a suitable character in the first lesson and continuing to develop storyline and narrative over several weeks. This is more challenging and similar to the devising unit at GCSE. Scenes are filmed every lesson and pupils develop skills suited for acting for screen rather than stage. A full term is spent on this topic to focus on character development and deepening character, their emotions and multiple storylines. It also takes longer as each scene is edited and forms an hour-long episode of a soap, which is watched, back at the end of the topic and self and peer assessment can take place, a skill needed for the GCSE course. Careers are discussed in detail linked to professional soap actors, writers and directors. In the final term of year 8 'Sweeney Todd' is explored, revising pupils line learning as scripted tasks as well as improvisation are developed. The horror musical genre is a new style introduced to pupils, re-capping on tension and use of emotion from previous topics, but also introducing pupils to acting within musical theatre. Finally, the 'Hillsborough Disaster' is introduced as a stimulus where pupils have to recreate scenes based on the historic event. Maturity is key and therefore effective at the end of the year and also hooks pupils who may have started to consider options, and may decide not to study drama further as GCSE. Wider context of disaster is discussed and linked to the British justice system and fundamental British values. It ends with a solo monologue, much like the year started to show clear progression from the beginning to the end of the year.

Autumn Term 1-

Topic- The sinking of the Titanic- this topic develops historical and social context within performance and explores characters suitable to the time period. The communication of emotion is the main skill developed, which is suited as pupils are now in year 8 and the topics within year 8 drama focus on real life and believability.

Knowledge: historical and social context, poor and rich divide, research of the tragedy, empathy, monologue, cross cutting, sound scaping, dramatic irony, real life events, coping with grief, research of the Titanic, monologue, naturalism, status, idiot boards,

Skills: conveying emotion in performance, showing contrast, improvisation, use of voice, thought track, still-image, mime, characterisation, role-play narration, thought-tracking, dialogue, using scripts, cross-cutting, status, tension, mood, reportage, soundscape, empathy, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, role play, portraying emotion.

Autumn Term 2-

Topic- a Christmas Carol- taught in the build up to Christmas, as it is a festively relevant topic. Pupils also study in English for GCSE. This continues from the work done in Titanic to show how historical and social context is relevant within narrative and performance. Emotion is also continues within this topic focussing on empathy.

Knowledge: Dickens upbringing and career, DELTA (depth, expression, levels and tension), conscience alley, contrast, atmosphere, flashback, marking the moment, Victoria era
Skills: empathy, thought tracking, still image, transitions, cross cutting, use of pause, emotion within voice, characterisation, transition in time, exaggeration, flashback/flash forward, body language, gesture, levels,

Spring Term 1 and 2

Topic- Soap Opera- this stretches over a longer period of time as pupils are challenged to develop a character who, as in a soap, is shown over time and the storyline they are involved in links with real life issues so it allow pupils to consider how people cope with this within a similar community to that they may live in. This suits students' knowledge in drama as they have focussed on how the story of A Christmas Carol builds to create empathy and comes to a climax, as well as emotion and naturalism in 'The Titanic' scheme.

Knowledge: conventions of soap opera, historical context, storylines, cliff-hanger, suitable existing soap characters, stereotypes, relationships, acting for camera, creating a role on the wall, areas of the stage, forum theatre, melodrama, naturalism, sequencing, real life issues, unison, cannon, stage fighting, climax, multi strand narrative,

Skills: thought track, direct address, breaking the forth wall, creating characters, staying in role, projection, change of voice, body language, suitable reactions, awareness of the camera, suggestions to improve drama, exaggeration, spotlighting, mime, slow motion, facial expression, choral speech, rhythm, pace, tempo, dance, choreography, cross cutting, stunts, synchronisation, ensemble performance.

Summer Term 1

Topic- Sweeney Todd- after a melodramatic scheme previously, this links well into the musical style, but with horror being the genre, it brings another challenge of a different atmosphere. This topic is also suitable as it can often interest more boys as well as girls who enjoy the musical aspect. Script is present within this topic, which offers a different aspect to soap opera. Emotion is key which is built on within all of the previous schemes.

Knowledge: the story of Sweeney Todd, characters within the play, subtext and subplot, use of stages, use of script, Victorian language, dramatic irony, reportage, use of appropriate comedy, interviewing, non-naturalism,

Skills: still image, delta, thought track, tableau vivant, hot seating, narration, role play, devising, learning lines, stage directions, flashback, tension, body language, use of voice, empathy, interview techniques, role play, marking the moment, slow motion, use of a script.

Summer Term 2

Topic- The Hillsborough Disaster- this is the final topic of year 8, and continues to use real life events to develop empathy skills. The link to football also hooks pupils in where they may not have considered not choosing drama as an option, as it engages football fans, however also focussed on the story of family, which will help some pupils to relate. The

topic consolidates that research is essential within performance as it is based on a true event, yet also links to empathy, climax, narrative and context, which have all been taught within previous schemes within the year.

Knowledge: understanding different viewpoints, cultural diversity, promote British values, justice system, development of mood, the history of the Hillsborough Disaster.

Skills: develop empathy, devising and script skills for GCSE, narration, facial expression, thought tracking, gesture, role play, physical theatre, monologue, using testimony.

Year 9

Within year 9 there are opportunities for pupils to gain experience of performance through visits to theatres, experience of workshops, and showcases. In the past these have taken place in Huddersfield Library, Huddersfield New College and the Laurence Batley Theatre. Often these are not directly linked to the GCSE specification but allow pupils to enrich their experience and develop an awareness of performance and creative jobs within the industry. This allows pupils to see artists working within their field and informs them on careers. The performance they experience varies but is often relevant to a modern audience and comments on the world we live in. Pupils are encouraged throughout year 9 to create performance like this that will affect the audience and have an intention, which could encourage change. This is often linked to raising awareness of a theme they feel is currently topical, political or that their audience should comment on. As they have established skills in Year 7 and 8 on character, emotion and believability, purpose and style of performance are focussed on in Year 9. The tasks given in year 8 are brought together in one bigger task within year 9 schemes of work.

We also offer an alternative Performing Arts course for pupils who lack confidence in performing to focus on their spoken language skills and develop confidence. There is a focus on appreciation of music and drama and this is run throughout Year 9. Skills developed are similar to those in the topics below and the work produced builds on creating blogs and podcasts to share opinion, debate and creative interests.

The cross curricular links with English also develop pupils knowledge of themes and learning opportunities are gained through study of play script and writing skills.

Autumn Term 1

Topic- Devising from a Stimulus- This topic aims to bond the class, as pupils are no longer taught in their form groups. They have the chance to work with different people on different stimulus. The aim is to engage students to be able to think about creating relevant ideas and is less restrictive so develops imagination and devising. This is taught at the beginning of year 9 so pupils have freedom of expressing themselves and experience creative freedom rather than working from a text. It encourages pupils to have their own ideas on what to create a performance about, and how to perform using deeper meaning.

Knowledge: interpretation of stimulus, how to devise, original drama, current issues, intention of drama, devising techniques and conventions, staging types. Research of stimulus.

Skills: devising from a stimulus, tableau, thought track, cross cutting, improvisation, dialogue, flashback/forward, narration, role-play, hot seating, choral speech, physical theatre, slow motion, writing in role, evaluation of drama, mime, melodrama, cross cutting, melodrama, vocal emotion, physical theatre, monologue, duologue, tableau vivant, marking the moment.

Autumn Term 2

Topic- Greek Theatre- Pupils are introduced to a historical style of theatre, which does not hugely rely on emotion or maturity; therefore, it is taught at the beginning of year 9. It is vital pupils experience line learning and understand their role within an ensemble for GCSE. This topic focussed on the reliance of the group of actors as well as tests direction when using a script, which is an element of the GCSE.

Knowledge: historical context, style of theatre, communication to an audience, chorus, comedy and tragedy, use of a chorus, use of an amphitheatre, use of mask, roles of theatre makers, genre, myths, how to structure essay style paragraphs.

Skills: working as a chorus, line learning, choral speech, exaggeration, gesture, unison, canon, ensemble work, script work, and mask work.

Spring Term 1

Topic- World War One- After as heavily physical topic, this topic relies on voice and delivery. The lack of emotion needed in Greek theatre is contrasted with this unit to look at subtly rather than melodrama. It is taught in the spring term and pupils should now have built up their confidence with the class as the final assessment results in a solo performance.

Knowledge: historical event, how to write a monologue, Dulce et Decorum, stimulus testimony, verbatim theatre, dramatic irony.

Skills: Monologue, emotion, empathy, physical theatre, still image, tableau vivant, narration, cross cutting, speaking conventions.

Spring Term 2 and Summer Term 1

Topic- Blood Brothers Practical- This topic is taught here as the play is the text used for the first half of the written exam in year 11, so they must remember the work done, however this can then be revisited within year 11. The GCSE specification states pupils must explore the play practically as well as through theory.

Knowledge: social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers,

acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.

Skills: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.

Summer Term 2

Topic- Physical Theatre- This topic is taught later in the year as some pupils will not be comfortable with heavily movement based pieces, as not all will have dance experience, so confidence within the class is key. This is also taught after a heavily voice focussed topic. It is also a style used heavily in GCSE devised work.

Knowledge: Theatre companies, DV8, Frantic Assembly, Push Theatre, devising techniques, body as a prop, use of movement and dance to tell a story, motifs, Chair duets, formation.

Skills: physical theatre, accuracy, control, balance, lifts, contacts, duets, dynamics, direction, expression, gesture, movement, body language, sequencing, dance, motifs, formation.

Key Stage Four

Key Stage 4 Drama Option follows the OCR Drama GCSE course. It has been chosen as it allows pupils to study drama practically and theoretically. It has modules that include performance, coursework and exam to suit all learners. The text OCR encourage have cross-curricular links with English (Blood Brothers) which enables pupils to understand and experience the play in further depth. The final exam demands pupils to answer some shorter/middle range exam questions and an essay style question. The teacher is also able to select performances and scripts to suit the class, which benefits the cohort. Many of these texts are both set in the North of English, which is relatable for the majority of our student profiles.

Key Stage 4 Order and Priority rationale:

At GCSE, pupils are taken through a mixture of genres and styles. KS3 has provided the foundation for success at it has allowed pupils to complete devising units, scripted units and study of a play text, which is what the OCR GCSE course asks pupils to complete. In KS3, pupils have explored a range of styles, genres and texts/stimuli, as it is essential for them to experience different characters and types of performance to see which suit their

skill set, so they can make informed decisions for their final GCSE assessments. In year 9 the exam text has also already been explored as well as portfolio type written work, which will successfully prepare pupils for the more heavily written course at GCSE.

In KS4, pupils are expected to be able to produce whole pieces of drama and narrative rather than just a scene or section like in KS3, and to be able to write about artistic meaning or choices in essay style format. They should develop core knowledge such as:

- A01 Create and develop ideas to communicate meaning for theatrical performance.
- A02 Apply theatrical skills to realise artistic intentions in live performance.
- A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- A04 Analyse and evaluate their own work and the work of others.

The KS4 curriculum offers more than meeting the specification. Practitioners are not stated in GCSE specifications for drama however, these are introduced to prepare them for further study, as needed at A Level, but also to develop further sophistication in their performance and written work. Play scripts are also chosen to benefit the pupil and develop knowledge and skill beyond drama education. Both *Blood Brothers* and *'Two'* were written whilst Margaret Thatcher was in power, both commenting on power, status and struggles working class people had, as well as effects on people in the north. Money and relationships are also a focus, and through debate, and communication we discuss these themes, which benefit the individual and the student. Through the devising unit, the exam board usually picks stimuli with strong themes and through research and creation of students own work they often choose a storyline which is important to them or a passion they feel is worth raising awareness of, for example in the past we have had pieces based on race, mental health, relationships and religion. Often these can link strongly with history and develop cross-curricular knowledge. Transferable skills are also developed which encourage pupils to become better communicators, leaders, team workers and ultimately more confident, skills vital to all citizens.

Year 10

The play script *'Two'* by Jim Cartwright is the first unit for year 10 as this is used later in year 11 for scripted performance. The exam board states pupils must have explored the whole text before their scripted work in Year 11, so this is the ideal opportunity to do so. It will also encourage pupils to form a bond with class members, as they will be working with them for the next two years. *Blood Brothers* is then re-visited in year 10 as it looks at all aspects of theatre makers and allows pupils to understand challenges and the theoretical context behind a performance, focussing on the theory work having explored it practically in year 9. Practitioners are then explored in *'Theatre of Cruelty'* in preparation for the written exam so that they can be referenced when studying the live theatre performance *'Metamorphosis.'* Finally, in year 10 pupils move onto devising their own performances, in which they will have to make their own pieces based on stimulus released from the exam board. A mock is taught before the final performance exam. They

should be well prepared for this as they have experienced devising throughout year 7 and 8 and more independently in year 9.

Autumn Term 1:

Topic- 'Two' by Jim Cartwright- This play is a play often used for the year 11 exam so is important for pupils to know thoroughly through the course. It also allows them to experience all characters so teacher and pupil can choose who they should play for their final exam. The exam board states they should know the whole text. There are some mature language and themes so this is taught at the beginning of year 10 rather than in KS3. It is taught at the start of the course as it allows skills to be taught on acting and performance without pupils having to create a script from scratch, allowing them to learn from successful playwrights.

Knowledge: working class division, cultural and historical context, biography of playwright, script terms, monologue, duologue, set use, artistic intention, and how to fill in the exam concept proforma. Learners should know and understand: why the extract is significant in the context of the whole text, the structure of the whole text and the extracts' place within it, social, cultural or historical context of the text, the features of the text, how to communicate effectively using semiotics and acting skills, how performance texts can be presented to an audience, the intention if the playwright, theatrical conventions, how to interpret character through voice, movement and language, the use of performance space, the semiotics of theatre as exemplified by the text, the relationship between performer and audience, how the different aspects of design impacts on the whole creative experience for both performer and audience, the importance of rehearsal including time management and preparation.

Skills: multi rolling, facial expression, movement, audience awareness, accent, voice, rapport, communication with the audience, direct address, eye contact, sustaining a role, emotion. Learners should be able to : interoperate the texts so that the playwright's intention can be communicated, demonstrate the principles that will underpin their response to the key extracts through performance or design, apply their knowledge of genre, style and theatrical conventions to the way they will perform, use performance space effectively, develop character and demonstrate the way it interacts with other characters, present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged. Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.

Autumn Term 2

Topic- Blood Brothers Theory- This topic is taught relatively close to the practical exploration in Year 9 so the practical experience is linked to the theory of the written exam. Blood Brothers study is extended, as the text is the chosen exam text and therefore is vital for success in the written exam. Pupils need to understand the play inside out and how to answer questions in the exam, which forms 25% of their final grade, which is why

we choose to revisit it for study in year 9, 10 and 11. Skills from the previous topic can be applied, as it is also an exploration of a play script, set in a very similar time period.

Knowledge: how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.

Skills: evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.

Spring Term 1

Topic- Theatre of Cruelty- This topic introduces pupils to Artaud's Theatre of Cruelty where pupils explore the style to create a horror performance with the aim for the audience to become better people and release bad feeling. This is taught in year 9, as emotional maturity is key. It also introduced work from other contrasting practitioners and therefore is taught in the middle of year 10 so theory can be discussed from texts studied which are vital to the GCSE and in preparation for the next topic of live theatre study, which can develop knowledge used here.

Knowledge: symbolism used in theatre, purpose of costume, Artaud's Theatre of Cruelty, lighting and sound within a performance. Technical aspects of theatre, theatre makers and careers within theatre.

Skills: tension, atmosphere development, physical extremes, universal language, audience participation, structuring performance, facial expression, gesture, body language, staying in role, use of voice to scare.

Spring Term 2

Topic: Metamorphosis

An introduction to a live theatre performance- This is taught in the middle of year 10 as the topic is needed to be revisited as it is needed in the y11 exam, therefore early introduction is helpful, however is not ideal for year 9 as pupils need to be able to remember seeing the performance in their final written exam. It links in how actors

communicate so is essential for pupils to have participated in practical work beforehand so their skill can be applied to new knowledge, through this written unit.

Knowledge: live theatre performance, style of Brecht, society's expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used; live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.

Skills: Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.

Summer Term 1

Topic- Devising Mock- The mock is taught before the actual GCSE devising practical exam so pupils' knowledge and skills are revisited, and they can explore the pre-release material (released in September) before their final performance exam. Pupils tend to make errors within devising that limits their skill or teamwork so their errors can be addressed within this scheme before the final devising exam. 'Two' and Blood Brothers is explored practically beforehand as the skills gained through practical exploration will develop skills needed for this acting module and the theoretical side will help to justify decisions ready for the prep done in this topic for their written portfolio.

Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans for the structure/form of an artefact- set, costume, lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.

Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended

impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.

Summer Term 2

Topic- Devising Drama Exam- Pupils start to work on their exam pieces in Year 10 as opposed to Year 11 as they need time to develop storylines and characters and time to rehearse a high-quality piece of drama. They should have gained experience and explore stimulus during their mock and in Year 9 and received feedback on how to create and perform a successful piece of drama. This is begun at the end of year 10 as the previous topics have allowed their skills and knowledge to develop to form marks put towards their final grade and the summer holiday allows students to complete some portfolio work over the summer and consider their ideas/learn lines.

Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans for the structure/form of an artefact- set, costume, lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.

Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.

Year 11

Year 11 mainly revisits work studied in Year 10 to help with memory retention and to revise for the final exams. To begin with the Devising module started in year 10 is completed, performance work and portfolio. This is continued into Year 11 as this is where pupils begin to focus having experienced more final exams, and gain an understanding that this is their final year, which leads to more successful work, than if all completed in year 10. It also has to be completed at the beginning of the year so there is time for revision for their mock exam at Christmas as well as the scripted unit, where the

board specifies it must be completed in the spring term. Throughout year 11 devising, study of the written exam and scripted performance are all taught, which are topics which skills and knowledge have already been taught in previous years, in particular year 10, but also in year 7, 8 and 9.

Autumn Term 1

Topic- Devising Exam and portfolio submission- 30% of the GCSE- Pupils have gained time through summer to develop ideas for their practical work and work on their portfolio. The devising exam is completed here so there is ample time for revision for the written mock and time to work on the scripted exam performance which has to be examined within the window of Feb- June. Pupils often understand the need for complete focus on the performance now in year 11 and from experience have much more maturity and understanding now in their final year of school.

Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans for the structure/form of an artefact- set, costume, lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.

Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.

Autumn Term 2

Topic- Written exam mock prep- In the run up to the year 11 mocks in December, revision takes place on Blood Brothers and Metamorphosis. These texts have already been explored in year 9 and 10, so revision can take place. The new skills gained will be focusing on how to apply their knowledge to exam questions, so the unit focused on use of past exam papers.

Knowledge: Section A: Blood Brothers- how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character,

how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.

Section B- Metamorphosis revision: live theatre performance, style of Brecht, society's expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used, live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.

Skills: Section A- evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.

Sections B- Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.

Spring Term 1

Topic- Presenting and Performing Texts- 30% of GCSE Grade- This is the scripted performance Exam- this unit of the exam includes 2 extracts of performance from a scripts (Two by Jim Cartwright previously studied in year 10). The exam board specifies the visiting examiner should visit between Feb and May- usually at the end of March is ideal to allow time to prepare the work but allows pupils to have adequate time before and after to prepare for the written mock and final exam.

Knowledge: Learners should know and understand: why the extract is significant in the context of the whole text, the structure of the whole text and the extracts' place within it, social, cultural or historical context of the text, the features of the text, how to communicate effectively using semiotics and acting skills, how performance texts can be presented to an audience, the intention if the playwright, theatrical conventions, how to interpret character through voice, movement and language, the use of performance

space, the semiotics of theatre as exemplified by the text, the relationship between performer and audience, how the different aspects of design impacts on the whole creative experience for both performer and audience, the importance of rehearsal including time management and preparation.

Skills: Learners should be able to : interoperate the texts so that the playwright's intention can be communicated, demonstrate the principles that will underpin their response to the key extracts through performance or design, apply their knowledge of genre, style and theatrical conventions to the way they will perform, use performance space effectively, develop character and demonstrate the way it interacts with other characters, present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged. Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.

Spring Term 2 & Summer Term 1

Topic- Written exam prep for the final Performance and response unit- 40% of GCSE

Course-With 60% of the course completed this is the final 40% of assessment, so revision takes place.

Knowledge: Section A: Blood Brothers- how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.

Section B- Metamorphosis revision: live theatre performance, style of Brecht, society's expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used, live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.

Skills: Section A- evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply

knowledge and understanding of the development of drama and performance to the studied text.

Sections B- Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.

Summer Term 2- All aspects of the GCSE are complete.

To prepare Year 11 for further study pupils have experienced study of play scripts, devising and theoretic knowledge in coursework and written exams, which are all included in Performing Arts/Drama/Dance BTEC and A Level courses. Our curriculum includes study of practitioners, which is not stated in the GCSE specification however, based on historical results from the department, allows pupils to gain higher grades due to more sophistication in their written work and prepares them for further study. For pupils who do not do on to study Performing Arts or Drama at higher education they have gained vital transferable skills, such as confidence, communication, teamwork and leadership as well as explored themes and topics which will develop them into responsible and social citizens and an appreciation for culture, and the Arts. It is often opted for by pupils who want a career linked with the arts, but equally those who understand how vital the transferable skills are in everyday life, which can be applied to any career in all aspects of life.