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Abstract

Students are carefully provided with feedback on their learning to enable them to improve.   
They gain the knowledge leading onto the skills that are necessary to enable them to become successful lifelong learners.

Curriculum – Drama

Intent, Curriculum Map and Curriculum Planning



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# Whole School INTENT

**Southchurch students embrace learning opportunities.**

# INTENT, IMPLEMENTATION & IMPACT

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| INTENT:   * At the heart of our Drama curriculum is the belief that creativity, expression, and collaboration are essential to a well-rounded education. Our intent is to inspire, challenge, and empower students through a rich and inclusive programme that nurtures talent, builds confidence, and develops a lifelong appreciation for the arts. |
| **IMPLEMENTATION:**   * Sequencing of the curriculum * Adaptive teaching (to take into account of what the learners know and don’t know). * Extending opportunities for extracurricular |
| **IMPACT:**   * All students will achieve their potential with altered trajectories. |

# KS2 Links

[Key Stage 1 & 2 - National Curriculum - English](https://assets.publishing.service.gov.uk/media/5a81a9abe5274a2e8ab55319/PRIMARY_national_curriculum.pdf) *-* Drama does not exist as a National Curriculum Subject, but there are Drama expectations in the English curriculum.

# CURRICULUM MAP

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|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Yr7** | **Introduction to Dramatic Techniques**  Exploration of basic performance skills and techniques.  *End of unit assessment: Performance Skills* | **Fairytales & Pantomime Conventions**  Introduction to the style and genre of Pantomime.  *End of unit assessment: Performance Skills* | **Introduction to**  **Shakespeare**  Exploration of Shakespearean language, key themes and Elizabethan Theatre.  *End of unit assessment: Performance Skills* | **Roald Dahl &**  **Children's Theatre**  Exploration of over-exaggeration and performing characters.  *End of unit assessment: Performance Skills* | **Page to stage: The Lion The Witch and The Wardrobe**  Page-to-stage – exploring script work and staging.  *End of unit assessment: Performance Skills* | **Introduction to Devising: Anti-bullying**  Introduction to devising from a stimulus.  *- End of unit assessment: Performance & Devising Skills* |
| **Yr8** | **Exploration of**  **Physical Theatre**  Introduction to the style and genre of Physical theatre and Frantic Assembly.  *End of unit assessment: Performance Skills* | **Page to stage:**  **Refugee Boy**  Page-to-stage – exploring script work and staging and status.  *End of unit assessment: Performance Skills* | **Exploring Shakespeare: Macbeth**  Exploration of Macbeth; key themes and Elizabethan Theatre  *End of unit assessment: Performance Skills* | **Scripted Performance: Duologues**  Performance skills development and exploration of stage space.  *of unit assessment: Performance Skills* | **Page to stage:**  **Treasure Island**  Page-to-stage – exploring script work and staging  *End of unit assessment: Performance Skills* | **Devising from a stimulus: Gang Crime**  Development of devising from a stimulus.  *End of unit assessment: Performance & Devising Skills* |
| **Yr9** | **Page to stage: Noughts and Crosses**  Page-to-stage – exploring script work  *End of unit assessment: Performance Skills* | **Devising from a stimulus:**  **War**  Development of devising from a stimulus.  *End of unit assessment: Performance Skills* | **Exploring Shakespeare: Romeo & Juliet**  Exploration of key themes and stage combat  *End of unit assessment: Performance Skills* | **Page to stage:**  **The Long Road**  Page-to-stage – exploring script work and staging  *End of unit assessment: Performance Skills* | **Devising Theatre:**  **Social Media**  Development of devising from a stimulus.  *End of unit assessment: Performance Skills* | **Page to stage: Blood Brothers**  Page-to-stage – exploring script work *End of unit assessment: Performance & Devising Skills* |
| **Yr10** | **Page to Stage: Introduction to Component 1: Exploring the Performing Arts**  Students will practically explore the professional work Blood Brothers. Students will examine the key themes of the play and the intentions of the playwright, taking these into consideration when bring the role-play to life.  Assessment: **LOA** Investigate how professional performance or production work is created **(15%)**  **AP** | Component 1: **Exploring the performing Arts**  Refinement and completion of both learning outcomes;  **LOA** Investigate how professional performance or production work is created  **LOB** Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work.  **Assessment: LOB** Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work. (15%)  Non-Exam Assessment – Window 1 (30%) – December Deadline | **Performance Skills Development**    Students will have the opportunity to learn and refine their techniques and skills in performing to an audience.  Students will form theatre companies and collaborate in rehearsing and refining a performance of a professional repertoire.  Feed Forward Assessment: Performance of professional Repertoire | **Component 2: Developing Performing Arts Skills**  **Task 1:** Learners will participate in rehearsal or production/design practices, continuing the development of skills and techniques with reference to existing performance types, styles and repertoire.  **Assessment: LOA** A Use rehearsal or production/design processes (15%) | **Component 2: Developing Performing Arts Skills**  **Task 2:** Learners will apply interpretative skills and techniques appropriate to the selected discipline in a performance or design realisation.  **LOB:** Apply skills and techniques in performance or realisation  **Task 3:** Learners must track their progress during this component, reflecting on their development of skills and working practices in workshops, through to rehearsals and performances.  **LOC:** Review own development and application of performance or design skills. (15%)  Non-Exam Assessment – Window 1 (30%) – May Deadline | **Acting & Theatre Workshops**  Students will develop their knowledge and understanding of various genres, styles and practitioners.  **Assessment:** Mock devising performance, application of theatre genres, styles practitioners and techniques in creativity and performance. |
| **Yr11** | **Devising and Practitioner Workshops**  Students will develop their knowledge and understanding of various devising and practitioner techniques.  **Assessment:** Mock devising performance, application of theatre genres, styles practitioners and techniques in creativity and performance | **Responding to a Stimulus Workshops**  Students will engage with a variety of stimuli, exploring their creative responses and dramatic ideas in response. Students create various mini-scenes to develop creative and dramatic techniques.  **Assessment: Mock Component 3 performance (20%)**  **Re-sit Window: Opportunity for students to review and improve attainment and outcomes of Component 1 and 2.**  Non-Exam Assessment – Window 1 (30%) – December Deadline | **Component 3: Responding to a Brief**  Learners will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or a designer in response to a brief and stimulus.  **AO1** Understand how to respond to a brief.  **AO2** Select and develop skills and techniques in response to a brief  **AO3** Apply skills and techniques in a workshop performance in response to a brief  **AO4** Evaluate the development process and outcome in response to a brief | **Component 3: Devising from a Stimulus**  Learners will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or a designer in response to a brief and stimulus.  **AO1** Understand how to respond to a brief.  **AO2** Select and develop skills and techniques in response to a brief  **AO3** Apply skills and techniques in a workshop performance in response to a brief  **AO4** Evaluate the development process and outcome in response to a brief | **Component 3: Evaluate and Analise Performance Techniques**  Refinement and completion of all assessment objectives;  **AO1** Understand how to respond to a brief.  **AO2** Select and develop skills and techniques in response to a brief  **AO3** Apply skills and techniques in a workshop performance in response to a brief  **AO4** Evaluate the development process and outcome in response to a brief  Final Assessment Window: 40% |  |

# KS5 Links

[A Level Drama & Theatre Studies](https://assets.publishing.service.gov.uk/media/5a7f27b8ed915d74e33f4aca/Drama_and_theatre_GCE_revised2017_FORMATTED__004_.pdf)

[BTEC Nationals - Level 3 - Performing Arts](https://qualifications.pearson.com/content/dam/pdf/BTEC-Nationals/Performing-Arts/2016/specification-and-sample-assessments/60329932-extended-certificate-performance-purpose-v1.pdf)

**KS4 END OF COURSE EXPECTATIONS**

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| **BTEC Tech Award Performing Arts** | |
| **Aims and learning outcomes** | **Component 1: Learning outcomes**  A) Investigate how professional performance or production work is created  B) Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work.  **Component 2: Learning Outcomes**  A) Use rehearsal or production/design processes  B) Apply skills and techniques in performance or realisation  C) Review own development and application of performance or design skills.  **Component 3: Learning Outcomes**   * **AO1:** Understand how to respond to a brief * **AO2:** Select and develop skills and techniques in response to a brief * **AO3:** Apply skills and techniques in a workshop performance in response to a brief * **AO4:** Evaluate the development process and outcome in response to a brief |
| **Assessment objectives** | The components focus on:   * the development of core knowledge and understanding of a range of performance/production styles, and the key features that contribute to these such as practitioners’ roles, responsibilities, skills and techniques * the development and application of skills such as practical and interpretative, rehearsal and performance/production in acting, dance, musical theatre and/or production through workshops and classes * reflective practice through the development of skills and techniques that allow learners to respond to feedback and identify areas for improvement using relevant presentation techniques, for example a logbook. |

# NATIONAL CURRICULUM LINKS

[National Curriculum - Key Stage 3 English](https://assets.publishing.service.gov.uk/media/5da7291840f0b6598f806433/Secondary_national_curriculum_corrected_PDF.pdf)

There is no formal national curriculum for Drama across EYFS – KS3. However, Drama does exist within English in the national curriculum.

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| **Purpose of study:**  GCSE specifications in drama must offer a broad, coherent and rigorous course of study. They should inspire creativity in students. They should provide opportunities for students to make and understand drama, recognising it as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention. They should prepare students to make informed decisions about further learning and progression opportunities. |
| **Aims:**  The key stage 4 curriculum for drama aims to ensure that all pupils:   * apply knowledge and understanding when making, performing and responding to drama * explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created * develop a range of theatrical skills and apply them to create performances * work collaboratively to generate, develop and communicate ideas * develop as creative, effective, independent and reflective students able to make informed choices in process and performance * contribute as an individual to a theatrical performance * reflect on and evaluate their own work and that of others * develop an awareness and understanding of the roles and processes * undertaken in contemporary professional theatre practice adopt safe working practices |
| **Skills:**  Pupils should be taught to develop and apply skills in:   * creating and communicating meaning and realising artistic intention, in a live theatre context for an audience, through: * research * developing ideas * interpreting texts * devising * rehearsing * refining and amending work in progress * their contribution to the final performance * analysing and evaluating their own process of creating live theatre * analysis and evaluation of live theatre work by others |

# PERSONAL DEVELOPMENT CURRICULUM

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| The Drama curriculum is designed to support and promote the vision of Southchurch High School, “A community of Opportunity, Learning and Aspiration”. The curriculum recognises not only the importance of allowing students to flourish academically but also our wider role in preparing our students for their adult life beyond school. Our Personal Development programme is underpinned by five core pillars;   * **Equality and Diversity** * **Cultural Capital** * **Community and Wellbeing** * **Careers and Employability** * **Character Development.** |
| **Character Development:** All members of the school community (regardless of background or ability) understand, develop and demonstrate the values that underpin our student mission of a Community of Opportunity, Learning and Aspiration.   * **Community of Opportunity** – All students are supported and encouraged to perform in front of their peers and watch with mutual respect. Students are provided with various, collaborative group tasks each lesson in which all learners are supported o engage equally and freely share their ideas and opinions. * **Learning** – All students have equal opportunity to access the curriculum. Students are taught and placed into mixed ability classes, ensuring all students are supported with adapted practice, where necessary, to ensure curriculum access. All students are invited to an array of enrichment opportunities including; clubs, school musical performances, trips and visits and workshops. * **Aspiration** – Students are encouraged to see numerous examples of live theatre and are invited on a plethora of trips and visits. Students also explore different careers within the arts such as theatre makers, performers and designers. |
| **Equality & Diversity:** The Drama curriculum aims to be a beacon of excellence, in showing how people of different faiths, convictions, ability, gender, heritage and ethnicity can form a successful, cohesive and happy community that draws from the best in each of us.   * **Year 7:** * **Fairytales and Pantomimes**: Exploration of the pantomime dame played by male actors and the protagonist played by female actors. Discussion around gender equality and the history of women in theatre. * **Introduction to Shakespeare:** Students explore A Midsummer Night’s Dream and discuss the expectation of women to marry according to their parents’ wishes. Students compare the different societal norms of the Jacobean era and modern day. * **Introduction to Devising (Anti-**Bullying): Students discuss how differences such as; disability, gender, ethnicity and sexuality often lead to students becoming targeted for bullying. Students share their thoughts and ideas on why this isn’t acceptable and use this as a stimulus to create an anti-bullying play. * **Year 8:** * **Exploring Shakespeare (Macbeth):** Students explore the contrast between Macbeth and Lady Macbeth’ character. Students explore the use of language within the play and how differently Macbeth and Lady Macbeth are perceived as a result of their gender, despite both being main characters. * **Page to Stage (Refugee Boy):** Students explore the theme of refugees. Students discuss how refugees are perceived and treated and explore related topics such as bullying, racism and prejudice. Students share their ideas on why this is wrong and stage scenes from the play that show the different status of characters due to their different race and heritage. * **Year 9:** * **Exploring Equality, Diversity & Community:** Students explore how differently groups of people are treated within society. Students delve into the negative experiences of the LGBTQ+ community, the racial prejudice and police brutality experienced by Black people and the gender inequality that is inherent with the media and marketing.Students use these topics as stimuli to create their own original pieces of theatre, using this as an opportunity to challenge inequality and champion equality. * **Blood Brothers:** Students explore the topics and themes of the play, looking closely at the inequality of the class system within the UK. Students compare and contrast the different ways in which the working class and middle class might be perceived and explore how this might impact the fate of the characters. Students use their voice and physicality to explore how this might be performed. * **Devising from a stimulus (social media):** Students explore social media as a stimulus for devising original theatre. Students discuss how the rise of social media may create inequality within society and provides a platform that can and has been used to target different groups within society. The students explore how this might have a negative impact on the mental wellbeing of those who become victims of cyber bullying and targeting. |
| **Wellbeing & Community** – The Drama curriculum recognises the importance of our students knowing how to care for themselves both mentally and physically, whilst they also develop personal traits and virtues that will motivate and guide students with confidence and resilience. |
| **Cultural Capital** – The drama curriculum supports the school’s vision in ensuring that all students gain the knowledge and cultural capital they need to succeed in life through a wealth of experiences both in and outside the taught curriculum.   * **Trips & Visits:** All students are provided the opportunity to attend a theatre and see live performance within KS3 and this is compulsory at KS4. KS3 students are invited to see * **Extra-Curricular:** A wide extra-curricular offering including; Drama Club, Musical Theatre Club, STAGE School production Rehearsals, External Clubs and Workshops led by local theatre schools and companies and the introduction of the Jack Petchey Glee Club. * **British Values:** * **Individual Liberty**: In Drama, students express ourselves through the roles they play and the performances they create. They develop drama in their own style and are encouraged to use their own creativity. Students are assessed on their individual creative approach to work. * **Mutual Respect**: In Drama, students respect the opinions of their classmates. Student’s respect and celebrate the creativity and talents of their peers and value the respect they are shown in return. * **The Rule of Law:** The classroom rules enable all students to develop their skills in an environment where equipment and each other’s feelings are respected. * The classroom rules ensure students are all responsible for the learning environment. * **Tolerance:** Students are tolerant of the opinions and creative ideas of each other. Students value the wide variety of cultures that we explore from all over the world and are tolerant of different faiths and beliefs in the styles we study. * **Democracy:** In Drama, students are all part of the learning experience and are listened to. Students assess each other’s work and celebrate each other’s successes. All students are granted autonomy and have the opportunity to make choices on how to develop their our own creativity. |
| **Careers & Employability –** The drama curriculum is designed to ensure students have a breadth of opportunities and experiences that our pupils can start to build their own future pathways on. Through the drama curriculum, our students are supported to develop the following skills;   * Communication * Confidence * Teamwork and Leadership * Listening and Responding * Creativity * Critical thinking and problem solving * Time management * Research |

# SMSC CURRICULUM LINKS

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| **Social:** Students are encouraged to develop empathy through themed collaborative work which requires them to look at a variety of different lifestyles and circumstances from a range of viewpoints. There is a strong mutual respect between students across the department based on a shared desire for success within drama and beyond. Student groups are alternated regularly to ensure all students work with all other students within the classes, regardless of race, religion, background, gender or sexuality. Students will learn how to be respectful of the opinions of others,’ in addition to learning the skills required to successfully lead a group in a supportive and sensitive manner. Problem-solving is a huge element of Drama and students will be encouraged to communicate and cooperate effectively, to ensure progress is made each lesson. |
| **Moral:** As part of the curriculum students at both key stages are regularly given the opportunity and the motivation to investigate and offer reasons about moral and ethical issues. At Key Stage 3 students study Gang Crime, for which they will research local statistics, which they will then develop into devised Theatre in Education performances. These performances are aimed at educating a younger audience on the dangers involved with knife crime and how they can be avoided. Students also undergo extensive character development throughout all units of work e.g., Physical Theatre and Pantomime. They will explore character motivations, uncovering reasoning for certain behaviors and characteristics. This is further developed at Key Stage 4 where students’ individual investigative study of characters from given circumstances and scripts, requires them to extend their understanding of the circumstances, rights and choices of others. Throughout both key stages students will further be encouraged to take responsibility for their own actions, by learning what is right and wrong through effective communication, cooperation and sensitivity. |
| **Spiritual:** Students are encouraged to explore their own feelings, beliefs and ideas to find meaning and develop Drama work based on a wide variety of subject matters and stimuli. At Key Stage 3 students cover a variety of topics, one of which is Refugees. During the course of this unit students are encouraged to explore a range of perspectives to develop their compassion and empathy for others. At Key Stage 4 students interrogate and create Drama work based on a variety of stimuli of their choosing. Students regularly reflect on their work in progress, which demonstrates their willingness to improve and progress. Student feedback and lesson observations have proved students’ enjoyment of the use of imagination and creativity in their learning. |
| **Cultural:** Across both key stages’ students interact with a number of poetic and artistic texts to act as stimuli for their work, Blood Brothers being one of the most popular. Literary heritage is shared through the study of Shakespeare at Key Stage 3 and key stage 4, if students desire to do so. Artistic heritage is shared through numerous theatre trips offered across the year. Students pursuing Drama at Key Stage 4 are expected to contribute to the annual whole-school productions, with this being an option at Key Stage 3. Students are expected to show commitment to in- class and whole-school productions, by attending all rehearsals with energy and enthusiasm. |

# Equality, Diversity and Inclusivity Links

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| **Aims**  Within the different projects we look to ensure that there is a broad range emphasising equality, diversity and inclusivity. We ensure that all students work together within pairs, groups and teams to strengthen professional relationships within the classroom and promote an acceptance for all students and the wider world around them. |