



The Holy Trinity Church of England Secondary School



Drama – Curriculum Guide

WHOLE SCHOOL CURRICULUM INTENT STATEMENT

Curriculum Intent:

- As a Church of England School we are committed to the belief that every child is a child of God – uniquely blessed with individual gifts and talents. The intention of our curriculum is to provide opportunities for all students to flourish, drawing out their individual potential and developing them as fully integrated human beings. Our curriculum reflects our Christian ethos and is designed to be challenging, fulfilling, enjoyable and successful for all, regardless of academic or social barriers.
- The curriculum is designed with the intention of being rich and balanced, giving a breadth of opportunity at Key Stage 3 supporting the development of the skills needed to succeed at Key Stage 4 and Key Stage 5. Key Stage 4 has a core which includes RS GCSE for all, alongside both academic and vocational courses. Key Stage 5 provides appropriate pathways for the majority of students to progress to, and allows students to prepare for further study and the world of work. Alongside this, students are provided with a broad enrichment and work-related offer that stimulates their aspirations as global citizens - resilient in the face of difficulty, skillful when faced with new challenges, confident to step out into the unknown and assured of their individual self-worth and of the unique gifts that they each have to bring to the world.
- Whilst acknowledging the importance of academic success the curriculum will not bow down to the demands of governments for results, nor allow itself to become just an exam factory, rather serving the needs of our students.

We review our curriculum on a yearly basis and consider the following principles. We believe our curriculum should:

- Embody the school vision which is to be a centre of excellence for learning, inspired by Christian values, where every person in our school community fulfils their potential.
- Provide a broad and balanced range of subjects, including those that are creative and practical, at all Key Stages.
- Include opportunities in a range of both academic and vocational courses at Key Stages 4&5.
- Ensure Religious Studies sits alongside Maths, English and Science as a Core subject which every student will take up to GCSE level.
- Ensure that every student has the opportunity to develop their character through a variety of experiences within REACH, PE, and the Creative Arts.
- Be coherent and sequential so that new knowledge and skill builds on what has been taught, both within an individual subject and across the wider curriculum.
- Be informed by educational research e.g. Growth Mindset (Carol Dweck) and Feedback Loop (John Hattie).
- Acknowledge our contextual needs by giving a high priority to increasing students' mastery of functional literacy, vocabulary and numeracy to maximise students' opportunities for future learning and employment.
- Provide opportunities for learning outside of the classroom. At KS3 this is being embedded through the concept of a 'Passport'; a collection of co-curricular experiences that every student will have experienced.
- Make explicit links to future career pathways alongside a programme of advice and guidance based on the Gatsby benchmarks to prepare students for life and work.

Whole School Curriculum Principles:

- Our curriculum is structured in a logical and chronological manner.
- Leaders carefully plan to ensure that appropriate knowledge and skills build upon what has been taught previously and are carefully developed before application into more challenging and complex situations, appropriate to the different curricular end points. These skills are recognised as the 'big ideas' within each subject area.
- Knowledge is considered as a 'big idea' within all subject areas. We are developing our understanding of cognitive psychology to enable students to maximise their learning potential. This is best seen through the regular opportunities provided within subject areas to revisit knowledge acquired to enable improved retention and recall.
- Our curriculum runs within a two-week timetable made up of 50 periods a fortnight, with 5 x 1 hour lessons plus assembly and Tutor time every day.
- Each day begins at 8.45am with registrations, assemblies and a period of reflection and students are dismissed from this regular timetable at 3.10pm.
- There are a range of additional activities such as study studio and numerous co-curricular opportunities which take place after this time on a daily basis.

Whole School Learning Principles:

- Progress at Holy Trinity is informed by ‘Accelerated Learning’ which emphasises efficiency by engaging learners in order to speed up the process of learning. It enables students to commit knowledge to their long-term memory and develop and refine their skills and performance over time.
- This in turn supports the OFSTED definition of learning; “Learning is defined as an alteration in long-term memory. If nothing has altered in long-term memory nothing has been learned”.

Subject Intent Statement:

- What different end points does your curriculum build towards?
- The Drama curriculum throughout the Key Stages encourages student confidence, collaboration and creativity under a wide experience of all areas of the world of Theatre. All students will develop text-based performance, devising process, analysis of theatrical practitioner and evaluation of live performance.
- How do you achieve consensus within your subject team about the knowledge and skills students need to acquire and secure?
- Our carefully selected programme of study at KS3 ensures all students in all classes have a broad knowledge base and experience of Drama and theatre to cover the skills required to further explore Drama at KS4, 5 and beyond.
- How do you communicate what students will know and be able to do at each end point?
- The beginning of each unit outlines the skills and knowledge covered, with a clear pathway to formal assessment of performance, design or direction.
- What curricular design elements have you used to ensure students gain and secure appropriate knowledge and skills?
- All units throughout KS3 and KS4 have TEEP and AFL as underpinning elements to both engage and challenge students and to ensure consistency across all classes. In addition, the rigour of the KS4 curriculum is developed through the tasks set and wide knowledge base at KS3.
- How does your curriculum structure support the sequential development of knowledge and skills, enhancing the ability of students to retain and recall key information?
- The programme of study at Key Stage Three builds the vital skills and knowledge required for GCSE and KS5 Drama and Theatre. In particular the opportunity to devise group work, develop/rehearse text for performance and analyse/evaluate the effectiveness of a performance are practised from the outset of Year 7. These key skills are supported by a wide range of texts, practitioners and stimuli to

ensure students are building key understanding and skills in Drama and Theatre.

- How does your curriculum reflect contextual priorities in addressing any typical gaps in student knowledge and skills?
- At the outset of Year 7 we use gained knowledge of students experience base through a subject audit to ensure differentiation supports the wide range of learners and skills. This is then developed through the whole of KS3 and in to KS4.
- How does your curriculum contribute to the wider development of students' cultural capital?
- Drama plays a vital part in our students' cultural capital. We look back to the origins of theatre and its links to the ancient worlds and move forward to current theatre practitioners who use society around them to create theatre. All year groups look at texts which have links to a diverse variety of backgrounds and cultures to allow all students to see themselves in themselves in the content studied. Allowing students, the opportunity to watch live theatre is a vital part of the curriculum which Drama offers to develop students' cultural capital.
- How does your curriculum support the wider school priorities of ensuring students are able to read at an age appropriate level and use mathematics in subject specific contexts?
- Drama uses texts which are age appropriate for each year group and encourage students to read as individuals, in groups and as a whole class. There are opportunities throughout all Key Stages for students to read a wide variety of text types, including newspaper articles, poetry and prose as stimuli for Drama work. Mathematics is used widely when considering the technical elements of Drama and Theatre, including set design, lighting and sound.
- How does your curriculum explicitly support students to be informed about the possible future pathways to further training and employment opportunities?
- Throughout the course of Key Stage 3 and 4 Drama builds opportunities to discuss next steps. In each Year in Key Stage 3 there are units which specifically mirror the GCSE course to give students an experience of the next stage. Then at Key Stage 4 the links to

Performing Arts and the courses offered at Key Stage 5 are directed to students with the pathways beyond explored. Above all at all Key Stages the transferable skills which are honed in the Drama classroom provide students with aids to take in to a multitude of training and employment destinations.

- What deliberate actions does the subject take support the school's ambition for all students to be successful regardless of their start point or socio-economic background?
- Within the Drama curriculum we use a variety of different techniques to support all learners, including careful groupings to allow for the scale of experience and understanding of different students. In addition, data analysis and targeted planning helps Drama staff to best support those from all backgrounds.
- What key next steps will you take to improve curriculum quality and develop curriculum expertise within your subject area?
- Support new staff members with curriculum and develop of subject knowledge and application of skills. Share good practice within department, through informal observation and inter-year performances at end of units. Ensure training in and out of school focuses on staff needs and curriculum development.
- How does your curriculum explicitly support the school's ambition to provide every student with a direct experience of Jesus every day?
- Jesus' teachings of collaboration and unity are at the centre of the Drama curriculum and deeply influence the aims of all units. Without the support and co-operation of their classmates in Drama students would be unable to explore the knowledge and skills necessary to access the subject curriculum, just as Jesus worked with the disciples and supported the faithful.
- 'Two are better than one,
because they have a good return for their labor:
If either of them falls down,
one can help the other up.' Ecclesiastes 4:9-12

Curriculum Aim:

- The Drama curriculum aims, throughout the Key Stages to encourage student confidence, collaboration and creativity under a wide experience of all areas of the world of Theatre.
- Student engagement and enjoyment of the Drama curriculum are paramount to develop independent, collaborative and confident learners.

Curriculum Principles:

- The curriculum is designed to meet the requirements of Drama as part of the English National Curriculum but also to build subject specific elements required at Key Stage 4 and 5 for Drama
- All students will develop text-based performance, devising process, analysis of theatrical practitioner and evaluation of live performance.

Key Stage 3:

- Years 7, 8 & 9 are an opportunity for all pupils to be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.
- Students will be able to adopt, create and sustain a range of roles, responding appropriately to others in role.
- Learners will 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.
- Group work will become the common practice in the Drama classroom to encourage collaboration and co-operation
- The skills and processes of improvising, rehearsing and performing play scripts and poetry in order to generate an intended audience response.

- Using role and physical/vocal performance skills such as; intonation, tone, volume, mood, silence, stillness and action to add impact will be developed as skills across the Years 7 to 9.
- Careful and considered analysis and evaluation of performances in a formal and informal are key skills which must be developed in Key Stage 3 to be taken to Key Stage 4 and 5.
- Theatre texts and practitioners form the backbone of Key Stage Three curriculum to ensure a wide experience of 'Theatre Makers' is embedded in to the curriculum for each year group in Key Stage 3.
- Design and technical elements of the subject are introduced through key units and opportunities to develop expertise in set, costume and mask design. Also, opportunities for experiencing lighting and sound as a key part of the artistic practice of drama and theatre.

Key Stage 4:

- GCSE Drama requires students to become 'theatre-makers' in their own right.
- They will apply knowledge and understanding when making, performing and responding to drama.
- Students will explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- Drama at GCSE level develops a range of theatrical skills and requires students to apply them to create performances and work collaboratively to generate, develop and communicate ideas
- Students will develop as creative, effective, independent and reflective learners, able to make informed choices in process and performance and contribute as an individual to a theatrical performance
- They will reflect on and evaluate their own work and that of others and develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice.

Key Stage 5:

- At Key Stage Five there are multiple opportunities for students to continue their study of Drama under the HTSPAA Performing Arts courses
- As actors focusing on either the Extended Certificate or Foundation Diploma students will cover the CORE units alongside the other Pathways
- In addition, all actors, on the Foundation Diploma course, will also study Acting Technique and Classical Theatre Performance units which broaden

their understanding of the development of Acting throughout theatrical history

- This allows students to become reflective practitioners of their own performance skills whilst exploring a wide range of texts and genres within the theatrical tradition.
- Under the Performing Arts qualification of Extended Diploma, Musical Theatre students study Acting technique alongside their work in Singing and Dance.
- The Musical Theatre ‘triple’ qualification (Extended Diploma) covers the CORE units for all students and then provides additional units in Acting, Singing and Dance.
- For all three qualifications the focus on the student’s independent approach to their own practice is central to their learning. Students are responsible for developing their own performances, researching practitioners and evaluating their own work to set new targets for development/improvement.

Curriculum Overview for Year 7:

| Year 7 - Drama | | |
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| Key topics | | Assessment |
| Autumn 1: <u>Intro to Drama and Slapstick Comedy</u> Students explore theatrical tradition of ‘Slapstick Comedy’ to allow experimentation with physical performance skills and collaboration/co-operation in group work. | Students will learn: <ul style="list-style-type: none"> • General introduction to Drama at HTS, expectations and processes • Understanding of Slapstick comedy and context with wider theatre and film interpretations • Relevant Subject Terminology <ul style="list-style-type: none"> • Collaborative skills • Audience Awareness • Characterisation • Physical performance • Body language • Facial Expressions | Assessment P1 (Process) Stay focused during the tasks set. Work productively with your group. Offer some imaginative ideas. Show understanding of dramatic conventions of ‘slapstick comedy’ Assessment P2 (Performance) Communicate a character with confidence to the audience. Begin to use body and mime to show meaning. Hold focus throughout the performance. Consider your placement on stage. |

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| <p>Autumn 2: <u>Pantomime</u></p> <p>Students will create a pantomime feeding on from skills developed in Slapstick Comedy.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Stock Characters • Slapstick Comedy • Costume • Staging | <p>Assessment: (Process & Performance)</p> <p>Writing, learning and performing a pantomime script, showcasing key elements of pantomime.</p> |
| <p>Spring 1: <u>Greek Theatre</u></p> <p>Students will study Greek Myths through practical exploration.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Greek tragedy / Myths • Mask • Chorus Work • Structure of plays | <p>Assessment: (Process & Performance)</p> <p>Students will be assessed on their creativity in developing a Greek Myth script into a performance.</p> |
| <p>Spring 2: <u>Practitioner with a text; Boal and 'Anansi'</u></p> <p>Students will be introduced to theatre practitioner and respond to/interpret text for performance</p> <p>Link to C2 at GCSE</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Theatre makers in practice • How to respond to a text and prepare for performance • Applying practitioner theory to their performance text | <p>Assessment: (Process and Performance)</p> <p>Students will rehearse a piece of theatre from a text, using the theories and practice of August Boal</p> |
| <p>Summer 1: <u>The Lion King</u></p> <p>Students will study characterisation through movement, mask and costume.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • MASKS • Chorus work • Animalistic Performance • Physicality • Stock Characters | <p>Assessment: (Process)</p> <p>Students will be assessed during every lesson - reviewing and peer assessing each other's work following the devising process.</p> |

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| <p>Summer 2: <u>The Lion King</u></p> <p>Students will study characterisation through movement, mask and costume.</p> <p>Link to C1 at GCSE</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • MASKS • Chorus work • Animalistic Performance • Costume • Whole class collaboration | <p>Assessment: (Performance)</p> <p>Whole class performance - individual performances assessed alongside students newly developed skills of working collaboratively in a large group.</p> |
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Suggestions for independent study and home support:

Each unit will have a linked homework research project.
In addition to this 'rehearsals' will also be treated as homework.

KEY SKILLS

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| <p>Literacy:</p> <p>Improvisation and storytelling develop students' understanding of narrative structure with a consequent impact on speaking and writing skills. Extended vocabulary and realistic dialogue.</p> | <p>Numeracy:</p> <p>During Drama/Physical Theatre the students are encouraged to identify and use varied timing of a beat. This will be from music or a metronome, or simply counted.</p> <p>There are many opportunities to discuss the symmetry of the set as well as creating symbolic symmetry when creating the shape of the action occurring on the stage.</p> | <p>Other:</p> <p>AO1: DEVISING: Create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: PERFORMANCE: Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: EVALUATION: Analyse and evaluate their own work and that of others using appropriate terminology.</p> |
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Curriculum Overview for Year 8:

| Year 8 - Drama | | |
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| Key topics | | Assessment |
| <p>Autumn 1: <u>Melodrama</u> Students will identify key characterisation skills in working with scripts.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Stereotype roles • Script work • Exaggerated characteristics | <p>Assessment: Assessment: (Process & Performance) Writing, learning and performing a melodrama script, showcasing key elements of the form.</p> |
| <p>Autumn 2: <u>Stanislavski & a performance text 'Home'</u> Students will explore the practitioner and his theories - applying to performance from selected text @home' by Nadia Fall</p> <p>Link to C2 at GCSE</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Naturalism • Monologues & Duologues • Character development through Stanislavski's methodologies. | <p>Assessment: (Process & Performance) Students will rehearse a piece from a performance text, using the theories and practices of Stanislavski.</p> |
| <p>Spring 1: <u>Physical Theatre</u> Students will be introduced to physical theatre practitioners 'Frantic Assembly' through workshops.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Movement & physical control • Ensemble skills • Theory to practice | <p>Assessment: (Process) Students will be assessed during every lesson - reviewing and peer assessing each other's work, applying the skills from the workshops.</p> |

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| <p>Spring 2: <u>Thematic</u></p> <p>Students will devise using the theme 'Boundaries' - incorporating a variety of skills and techniques through workshops.</p> <p>Link to C1 at GCSE</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Devising using stimulus. • Audience Impact • Performance Space | <p>Assessment: (Process and Performance)</p> <p>Students will devise a piece of theatre from a stimulus, focused around a central theme.</p> |
| <p>Summer 1: <u>Elizabethan Theatre:</u> <u>Shakespeare</u></p> <p>Students explore theatrical tradition through a range of Shakespeare's plays.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • How to explore texts. • The use of language in Shakespearean Plays • Performing an extract. | <p>Assessment:</p> <p>Performance of a key extract from one of the plays studied during the term.</p> <ul style="list-style-type: none"> -A Midsummer Night's Dream -Hamlet -Romeo & Juliet |
| <p>Summer 2:</p> <p><u>Elizabethan Theatre:</u> <u>Shakespeare</u></p> <p>Students explore theatrical tradition through a range of Shakespeare's plays.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • How to explore texts. • The use of language in Shakespearean Plays • Performing an extract. • Working in site specific theatre | <p>Assessment:</p> <p>Performance of a key extract from one of the plays studied during the term.</p> <ul style="list-style-type: none"> -A Midsummer Night's Dream -Hamlet -Romeo & Juliet |
| <p>Suggestions for independent study and home support:</p> <p>Each unit will have a linked homework research project.</p> <p>In addition to this 'rehearsals' will also be treated as homework.</p> | | |
| KEY SKILLS | | |
| <p>Literacy:</p> <p>Improvisation and storytelling develop students' understanding of narrative structure with a consequent impact on speaking and writing skills. Extended vocabulary and realistic dialogue.</p> | <p>Numeracy:</p> <p>During Drama/Physical Theatre the students are encouraged to identify and use varied timing of a beat. This will be from music or a</p> | <p>Other:</p> <p>AO1: DEVISING: Create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: PERFORMANCE: Apply theatrical skills to realise artistic intentions in live performance.</p> |

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| Direct links to English KS3 and KS4. | metronome, or simply counted. There are many opportunities to discuss the symmetry of the set as well as creating symbolic symmetry when creating the shape of the action occurring on the stage. | AO4: EVALUATION: Analyse and evaluate their own work and that of others using appropriate terminology. |
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Curriculum Overview for Year 9:

| Year 9 - Drama | | |
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| Key topics | | Assessment |
| <p>Autumn 1: <u>Brecht</u> Students explore the theories and practices of the practitioner focusing on storytelling and exploration of political theatre.</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Cross-cutting • Marking the Moment • V Effect • Effect on the audience | <p>Assessment: (Process) Students will be assessed during every lesson - reviewing and peer assessing each other's work, applying the skills from the workshops</p> |
| <p>Autumn 2: <u>Performance text using Brecht</u> Students will explore the practitioner and his theories - applying to performance from selected text 'Noughts and Crosses' adapted by Dominic Cooke</p> <p>Link to C2 at GCSE</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Marking the Moment • Character motivation • Own Exploration of Performance text | <p>Assessment: (Process & Performance) Students will rehearse a piece from a performance text, using the theories and practices of Brecht.</p> |
| <p>Spring 1: <u>Mock GCSE Devised Performance</u> Students will devise a piece of theatre - using one of the 'forms' taught in the last two years.</p> <p>Use of stimulus based on practitioner chosen.</p> <p>Students will develop characterisation and include costume as part of their rehearsal process</p> | <p>Students will learn:</p> <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Response to a stimulus • Structuring a play • Script writing • Creating character <p>(Stanislavski, Frantic Assembly, Brecht, Boal)</p> | <p>Assessment: (Process & Performance) Students will be assessed during every lesson - reviewing and peer assessing each other's work, applying the skills from the workshops.</p> <p>Students will create and perform in groups.</p> |

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| Link to C1 at GCSE | | Theatrical choices made should reflect their chosen practitioner/s. |
| Spring 2: <u>Verbatim Theatre</u> Students will be introduced to the theatrical form through workshops. | Students will learn: <ul style="list-style-type: none"> • Understanding of Historical and cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Cross-cutting • Chorus Speech • Devising • Community theatre • Script writing | Assessment: (Process) Students will be assessed during every lesson - reviewing and peer assessing each other's work, applying the skills from the workshops. |
| Summer 1: <u>Verbatim Theatre</u> Students will create a piece of Verbatim Theatre or perform from established Verbatim piece applying all key elements of the form. Link to C1 & C2 at GCSE | Students will learn: <ul style="list-style-type: none"> • Understanding of Historical and Cultural Context • Relevant Subject Terminology <ul style="list-style-type: none"> • Cross-cutting • Chorus Speech • Devising • Community theatre • Script writing | Assessment: (Performance) Students will devise a piece of Verbatim Theatre or perform from established Verbatim piece |
| Summer 2: Students begin GCSE Courses | | |

Suggestions for independent study and home support:

Each unit will have a linked homework research project.
 In addition to this 'rehearsals' will also be treated as homework.

KEY SKILLS

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| Literacy: Improvisation and storytelling develop students' understanding of narrative structure with a consequent impact on speaking and writing skills. Extended vocabulary and realistic dialogue. | Numeracy: During Drama/Physical Theatre the students are encouraged to identify and use varied timing of a beat. This will be from music or a | Other: AO1: DEVISING: Create and develop ideas to communicate meaning for theatrical performance. AO2: PERFORMANCE: Apply theatrical skills to realise artistic intentions in live performance. |
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| <p>Developing evaluative skills for GCSE Drama written exam.</p> | <p>metronome, or simply counted. There are many opportunities to discuss the symmetry of the set as well as creating symbolic symmetry when creating the shape of the action occurring on the stage.</p> | <p>AO4: EVALUATION: Analyse and evaluate their own work and that of others using appropriate terminology.</p> |
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Curriculum Overview for Year 10:

| Year 10 - Drama GCSE | | | |
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| Exam Board & course title/code | Component | Date of Exam | % of Total Exam |
| Edexcel 1DR0 | Component 1: Written/Practical 1DR0/01 | Autumn - Year 11 | 40% |
| | Component 2: Practical 1DR0/02 | Spring - Year 11 | 20% |
| | Component 3: Practical 1DR0/03 | Summer - Year 11 | 40% |
| Key topics | Course content | | Assessment |
| Autumn 1: Component 1 - Introduction to Drama at KS4 through theatre styles workshops Component 2 - Acting technique development through Set Text Component 3 - Set text exploration and acting | Students will learn: <ul style="list-style-type: none"> Group dynamic building Understanding of Historical and Cultural context for theatre styles and Set Text Consider character, form and structure in Set Text Develop performance skills through Set Text practical exploration Writing for Component 3 Set Text as actor and associated technical language TECHNICAL LANGUAGE | | C1 - short devised group performance C2 - Individual acting skills C3 - Written response to 4 and 6 marker as actor |
| Autumn 2: Component 1 - Devising project using one stimulus Component 2 - Acting technique development through Set Text Component 3 - Set text exploration and direction/Live | <ul style="list-style-type: none"> Group dynamic building continues Understanding of Historical and Cultural context for theatre styles and Set Text as part of 9 marker Consider context and writer's intention in Set Text Develop performance skills through Set Text practical exploration Start understanding of role of director and technical language associated with role Writing for Component 3 Set Text as director | | C1 - devised group performance C2 - Individual acting skills C3 - Written response to 9 and 12 marker as director on set text |

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| Theatre Evaluation | <ul style="list-style-type: none"> Prepare to watch first Live Theatre performance and evaluation of all aspects of production | |
| | TECHNICAL LANGUAGE | |
| Spring 1: Component 1- Devising project using new practitioner, Artaud and intro to written element (Portfolio) Component 2- Acting technique development through first monologue task Component 3 - Set text exploration and design/Live Theatre Evaluation | <ul style="list-style-type: none"> Consider how practitioner can be used to interpret text and inspire devised practical work Introduce written portfolio for Component 1 Develop acting skills through first monologue selection, rehearsal and performance Start understanding of role of designer and technical language associated with role Writing for Component 3 Set Text as designer Watch first Live Theatre performance and develop skills of evaluation of all aspects of production | C1 -devised group performance, using practitioner with mini portfolio task C2 - Monologue performance with statement of intention C3 - Written response to 14 marker as designer. 6 and 9 marker on Live Theatre. |
| | TECHNICAL LANGUAGE | |
| Spring 2: Component 1- Devising project using new practitioner, Artaud and intro to written element (Portfolio) Component 2- Acting technique development through first monologue task Component 3 - Set text exploration and design/Live Theatre Evaluation | <ul style="list-style-type: none"> Consider how practitioner can be used to interpret text and inspire devised practical work Introduce written portfolio for Component 1 Develop acting skills through first monologue selection, rehearsal and performance Start understanding of role of designer and technical language associated with role Writing for Component 3 Set Text as designer Watch first Live Theatre performance and develop skills of evaluation of all aspects of production | C1 -devised group performance, using practitioner with mini portfolio task C2 - Monologue performance with statement of intention C3 - Written response to 14 marker as designer. 6 and 9 marker on Live Theatre. |
| | TECHNICAL LANGUAGE | |
| Summer 1: Component 1 - | <ul style="list-style-type: none"> Mini Portfolio for Component 1 to develop writing skills and expectations of exam board for Component 1 in Year 11 | C1 - Mini Portfolio |

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| Developing writing skills for Portfolio Component 2 - reflection on Monologue Component 3 - Revision | <ul style="list-style-type: none"> Peer and self-assessment of Monologue performance. Set targets for Year 11 and own Component 2 performance Revision of Set Text for Component 3, looking at text from Actor's, Director's and Designer's perspective. Full guidance regarding each question and expectations/focus Revision of Live Theatre and expectations for Section B of Written Exam. <p>TECHNICAL LANGUAGE</p> | <p>C2 - Self and Peer Evaluations leading to target setting</p> <p>C3 - Reflection on own responses over Year 10 to all exam questions</p> |
| Summer 2: Component 1 - final exam started Component 3 - Full mock during PPEs | <ul style="list-style-type: none"> Component 1 final examination started with groups allocated and stimulus agreed All groups to undertake research and agree Aims and Objectives to lead devising process over summer and at start of Year 11 Portfolio log book started and updated after every session and rehearsal Portfolio questions clear and present from start of process Full and complete Component 3 mock paper as part of PPEs Results used to guide revision and tasks for Year 11 <p>TECHNICAL LANGUAGE</p> | <p>C1 - Final exam started. Teacher assessment throughout process</p> <p>C3 - Full and complete Component 3 mock paper as part of PPEs</p> |
| Suggestions for independent study and home support: GCSE Bitesize, National Theatre Archive, RSC etc | | |
| KEY SKILLS | | |
| Literacy: Technical terminology associated with all aspects of Drama and Theatre, including performance, set/costume design, sound and lighting | Numeracy: During Drama/Physical Theatre the students are encouraged to identify and use varied timing of a beat. This will be from music or a metronome, or simply counted. There are many opportunities to discuss the symmetry of the set as well as | Other: Creativity Communication Presentation Team work Independent skills Research development Time management |

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| Evaluative and reflective writing as part of Component 3 | creating symbolic symmetry when creating the shape of the action occurring on the stage. | |
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Curriculum Overview for Year 11:

| Year 11 - Drama GCSE | | | |
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| Exam Board & course title/code | Component | Date of Exam | % of Total Exam |
| Edexcel 1DR0 | Component 1: Written/Practical 1DR0/01 | Autumn - Year 11 | 40% |
| | Component 2: Practical 1DR0/02 | Spring - Year 11 | 20% |
| | Component 3: Practical 1DR0/03 | Summer - Year 11 | 40% |
| Key topics | Course content | Assessment | |
| Autumn 1: Component 1 rehearsal and development | <ul style="list-style-type: none"> Component 1 final examination continued with groups allocated and stimulus agreed before summer All groups to devise piece in group based on exam board parameters Rehearsals to take place in lessons and after school Portfolio log book to be used every lesson/rehearsal <p>TECHNICAL LANGUAGE</p> | C1 - Final exam started. Teacher assessment/support throughout process C1 - Portfolio drafting throughout devising process | |
| Autumn 2: Component 1 final performance | <ul style="list-style-type: none"> Component 1 final examination continued with groups allocated and | C1 - Final exam performance, recorded and centre assessed/moderated | |

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| <p>/ portfolio initial submission and Component 3 Revision</p> | <p>stimulus agreed before summer</p> <ul style="list-style-type: none"> • All groups to finalise piece in group based on exam board parameters • Rehearsals to take place in lessons and after school • Exam performance in front of teacher examiners and invited audience • First and final drafts of Portfolio completed in lesson time • Revision of Set Text for Component 3, looking at text from Actor's, Director's and Designer's perspective. Full guidance regarding each question and expectations/focus • Revision of Live Theatre and expectations for Section B of Written Exam. <p>TECHNICAL LANGUAGE</p> | <p>C1 - Portfolio first/final drafts submitted</p> |
| <p>Spring 1: Component 2 rehearsal Component 3 - Full mock during PPEs</p> | <ul style="list-style-type: none"> • Allocation of parts/groups and rehearsal of Component 2 performance to external examiner • Full and complete Component 3 mock paper as part of PPEs • Results used to guide revision and tasks for final Year 11 summer exams <p>TECHNICAL LANGUAGE</p> | <p>C2 - Final exam started. Teacher assessment/guidance throughout process</p> <p>C3 - Full and complete Component 3 mock paper as part of PPEs</p> |
| <p>Spring 2: Component 2 rehearsal and final examination Component 3 revision and examination preparation</p> | <ul style="list-style-type: none"> • Rehearsal of Component 2 piece and final performance to external examiner and invited audience • Revision of Set Text for Component 3, looking at text from Actor's, Director's and Designer's perspective. Full guidance regarding each question and expectations/focus • Revision of Live Theatre and expectations for Section B of Written Exam. <p>TECHNICAL LANGUAGE</p> | <p>C2 - Final exam. Teacher assessment/guidance throughout process</p> <p>C3 - Reflection on own responses over Year 11 to all exam questions</p> |

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| Summer 1: Component 3 revision and examination preparation | <ul style="list-style-type: none"> Revision of Set Text for Component 3, looking at text from Actor's, Director's and Designer's perspective. Full guidance regarding each question and expectations/focus Revision of Live Theatre and expectations for Section B of Written Exam. <p>TECHNICAL LANGUAGE</p> | C3 - Practice questions on both sections of the written exam |
| Summer 2: Component 3 revision and final examination | <ul style="list-style-type: none"> Revision of Set Text for Component 3, looking at text from Actor's, Director's and Designer's perspective. Full guidance regarding each question and expectations/focus <p>Revision of Live Theatre and expectations for Section B of Written Exam.</p> <p>TECHNICAL LANGUAGE</p> | C3 - Practice questions on both sections of the written exam |
| Suggestions for independent study and home support: GCSE Bitesize, National Theatre Archive & RSC | | |
| KEY SKILLS | | |
| Literacy: Technical terminology associated with all aspects of Drama and Theatre, including performance, set/costume design, sound and lighting Evaluative and reflective writing as part of Component 3 | Numeracy: During Drama the students are encouraged to identify and use varied timing of a beat. This will be from music or a metronome, or simply counted. There are many opportunities to discuss the symmetry of the set as well as creating symbolic symmetry when creating the shape of the action occurring on the stage. | Other: Creativity Communication Presentation Team work Independent skills Research development Time management |

Curriculum Overview for Year 12:

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| 12 | <p>Term 1:</p> <ul style="list-style-type: none"> • Introduction to the course and shared expectations/bridging work • Ext Cert, Foundation & Ext Dip - Unit 3 – Influential Performance Practice • Ext Dip – Pathway units • Foundation – Pathway units • Prep of Show Pony • Cabaret Evening <p>Term 2:</p> <ul style="list-style-type: none"> • Unit 3 assessment • Ext Dip – Pathway units • Foundation – Pathway units • Ext Cert, Foundation & Ext Dip - Unit 2 – Proposal for a Commissioning Brief • Ext Dip – Unit 32 – Arts Administration <p>Term 3:</p> <ul style="list-style-type: none"> • Unit 2 & Unit 32 assessment • Ext Dip – Pathway units • Foundation – Pathway units | <p>Students start with an intro to the course in all core lessons where the expectations are shared/agreed and all students share their Bridging work. The Bridging work is purposefully similar to the first Unit for assessment in January of Year 12 – Unit 3, Influential Performance Practice. Students are guided to research two key practitioners and then select one once the pre-release material is available 8 weeks prior to the exam window.</p> <p>Students taking Foundation and Extended Diploma also start their Pathway Units e.g. Unit 9, Acting Technique and Unit 10 Classical Theatre Performance for all MT and Acting students.</p> <p>Two Live Performance Evenings take place – Show Pony at Sixth Form Open Evening and Cabaret Evening. These events give all students the experience of performance as early as possible to engage both the content of the course and the expectations of ‘professionalism’ in all aspects of students conduct, work and attitude.</p> <p>Students start with the assessment of Unit 3 in the allocated exam window. Students taking Foundation and Extended Diploma also continue their Pathway Units e.g. Unit 9, Acting Technique and Unit 10 Classical Theatre Performance for all MT and Acting students. All students then start work on the next external assessment – Unit 2, Proposal for a Commissioning Brief, at the same time all triple students begin preparation of Arts Administration, Unit 32. These units share many similarities so for the triple students it gives them the chance to use their developing skills across both units in preparation for the external assessment windows in the summer.</p> <p>Finally in term 3 the assessment for both Unit 2 and Unit 32 takes place. In addition, there may be the moderation of some completed Pathway Units.</p> <p>Unit 4 – Combined Arts is introduced for all students and stimulus provided. This then allows students to start the devising process with research, over the summer</p> |
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| | <ul style="list-style-type: none"> Unit 4 – Combined Arts | |
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Curriculum Overview for Year 13:

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| 13 | <p>Term 1:</p> <ul style="list-style-type: none"> Unit 4 – Combined Arts Ext Dip – Pathway units Foundation – Pathway units Cabaret Evening <p>Term 2:</p> <ul style="list-style-type: none"> Unit 1 – Prepare to Work in the Performing Arts Sector Unit 8 – Performing Repertoire Ext Dip – Unit 33 – Original Performance <p>Term 3:</p> <ul style="list-style-type: none"> Unit 1 – Prepare to Work in the Performing Arts Sector Unit 8 – Performing Repertoire Ext Dip – Unit 33 – Original Performance | <p>Students start with devising and rehearsal of Unit 4, Combined Arts as a group. This is assessed in late October.</p> <p>Focus on Pathway units to create Cabaret performance in late November and to finalise evidence for moderation in early Term 2.</p> <p>First moderation visit of Pathway Units. Evidence to be finalised and submitted.</p> <p>All students choose focus for Unit 8, Performing Repertoire and develop knowledge of body of work of selected Pathway practitioner. To be assessed in final moderation visit of year in Summer.</p> <p>All students introduction to Unit 1, prior to pre-release material for May assessment window.</p> <p>For Ext Diploma students Unit 33, Original Performance introduced, although pre-release available 8 weeks before assessment window in May</p> <p>Final preparation and external assessment of Units 1 and 33. External moderation of Unit 8 and any remaining Pathway units. Unit 1 and Unit 8 is for all students, regardless of qualification, and Unit 33 is for all Extended Diploma Students.</p> |
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Subject Assessment Reporting and Recording:

At Key Stage Three Drama Ethos Grades are the values and personal qualities that we hope to see young people develop as they take part in both lessons and extra-curricular activities. In the Drama section of the reports for Years 7, 8 and 9, students will be given a series of statements, from the grid below, which will build up a picture of how they are working in Drama lessons. These reports do not reflect the dramatic ability of the student, but instead focus on how the student is meeting the underpinning ethos of Holy Trinity, tied to the headings; Dignity, Community, Wisdom and Hope.

The drama specific feedback is given in class, in the form of verbal feedback in lessons and PIA assessments of practical tasks. This does not appear on the report, as this is an evolving skill development that is not possible to fit into a standardised format. Students who are meeting the expectations for the ethos headings will be doing everything they can to develop their Dramatic skill as much as they are able. The Drama Department apply the school ethos headings as follows: - Dignity - being ready to learn, prepared for the lesson and respectful to others. Community - being able to work as part of a team. Wisdom - the ability to work independently and efficiently. Hope - to have high, but realistic, aspirations in each lesson and in each extended project.

Students will be given a full copy of their report in lessons, to keep track of how they are doing and will also use this information to set themselves targets to work towards - to help them improve in both their Dramatic ability and in their ability to become a model student.

GCSE DRAMA:

At Key Stage Four we utilize the Edexcel Exam Specification to guide our marking of students Practical and Written Work. Each of the three Components has differing elements of either written, practical or a combination of both in the tasks set, which can then be compared to the Exam Board's expectations to help guide students to achieve their best.

Each half term students will complete one form of task, either practical or written, for each of the three Components. This task's grade will be reported to students and recorded in their student tracker to ensure students understand how they are progressing and which area of their work need support or guidance. In addition to these formally assessed tasks all students will receive regular informal, verbal feedback to help guide their progress and development in all areas. In Drama it is also essential that all students regularly use peer and self-evaluation/assessment to develop both their performance skills and their evaluative skills.

CAMBRIDGE TECHNICALS IN PERFORMING ARTS

At Key Stage Five we follow the guidance of OCR and their expectations for the Extended Certificate, Foundation Diploma and Extended Diploma across all Pathways for both moderated and examined units.

Three Year Data Overview:

Breakdown of subject cohort

| Year group | Total students | % of PP students | % of SEND students | % of male students | % of female students | % of HA students |
|------------------------------|----------------|------------------|--------------------|--------------------|----------------------|------------------|
| 7 | 210 | 27% | 19% | 52% | 48% | 25% |
| 8 | 210 | 29% | 21% | 52% | 48% | 27% |
| 9 | 208 | 28% | 25% | 47% | 53% | 28% |
| 10 | 21 | 14% | 19% | 24% | 76% | 38% |
| 11 | 14 | 36% | 21% | 36% | 64% | 43% |
| 12 | | | | | | |
| Performing Arts Ext.Dip. | 3 | 33% | 0% | 33% | 66% | 0% |
| Performing Arts Ext.Cert. | 3 | 0% | 0% | 66% | 33% | 33% |
| 13 | | | | | | |
| Performing Arts Ext.Cert. | 2 | 0% | 0% | 50% | 50% | 50% |
| Performing Arts Ext.Dip. | 3 | 0% | 33% | 100% | 0% | 0% |
| Performing Arts Ext. Fd. Dip | 1 | 0% | 0% | 0% | 100% | 100% |

Past 4 years results Year 11

| | 2018 | 2019 | 2020 | 2021 |
|----------------|-------|-------|-------|-------|
| Cohort number | 14 | 17 | 17 | 19 |
| % above target | 7.1% | 35.3% | 41.2% | 36.8% |
| % on target | 0% | 17.6% | 23.5% | 15.8% |
| % below target | 92.9% | 47.1% | 35.3% | 47.4% |

Year 13

| | 2018 (Theatre Studies) | 2019 (Theatre Studies) | 2020 | 2021 Performing Arts (Ext.Dip) Performing Arts (Ext Cert/Found.Dip) |
|----------------|---------------------------|---------------------------|------|--|
| Cohort number | 10 | 4 | 0 | 5 1 |
| % above target | 10% | 50% | - | 20% 100% |
| % on target | 30% | 25% | - | 0% 0% |
| % below target | 60% | 25% | - | 80% 0% |

