

Albion Academy Drama Curriculum Overview

Intent

The Albion Academy KS3 Drama curriculum aims to develop pupils' social, spiritual, moral and cultural learning through a range of learning scopes and approaches. The curriculum allows to progressively improve pupils' knowledge and skills of both theatre and the world in which we inhabit. The Drama curriculum is thematic and is explored through 5 Key Skills; Vocal skills, Physical Skills, Conventions, Working Positively and Evaluation.

The Key Stage 3 Drama curriculum is designed to provide students with a comprehensive understanding of morality, cultural contexts, historical context, social context, and the broader world. Through engaging in diverse dramatic works and practices, students will explore ethical questions, appreciate cultural diversity, understand historical events, and grasp social dynamics, developing a well-rounded perspective of the world.

The curriculum encourages students to explore and reflect on ethical dilemmas through drama, fostering critical thinking and empathy by examining characters' motives and actions. Students will participate in role-playing scenarios involving moral conflicts, create and perform original scripts addressing contemporary moral issues, and analyse plays that focus on themes of justice, integrity, and ethical decision-making.

A significant focus is placed on cultivating an appreciation for the diversity of cultural expressions in drama, understanding, and respecting different cultural traditions and perspectives. This will be achieved by studying and performing plays from various cultures, participating in workshops led by practitioners from diverse backgrounds, and exploring non-Western theatrical forms and traditions.

Understanding historical periods and their influence on dramatic works is also a key component. Students will gain insight into the role of drama in reflecting and shaping historical events and social changes by reenacting historical events, analysing classic plays, and conducting research projects on the evolution of theatre across different eras.

The curriculum aims to develop awareness of social issues and their representation in drama, promoting social consciousness and activism through theatrical expression. Activities will include creating performances that highlight contemporary social issues such as inequality, discrimination, and human rights, collaborating with local communities to produce socially relevant theatre, and discussing the social impact of significant dramatic works.

Expanding students' global awareness and understanding of international perspectives is another critical goal. Students will engage in cross-cultural exchanges and international theatre projects, study global issues and their representation in world theatre, and perform plays addressing global themes such as environmental sustainability, peace, and cultural heritage.

Teaching methods will be interactive and experiential, including workshops, rehearsals, and performances, with collaborative projects fostering teamwork and communication skills. Reflective discussions and written assignments will deepen understanding. Formative assessments will include performance evaluations, peer feedback, and self-reflection, while summative assessments will consist of written analyses, research projects, and final performances.

By the end of Key Stage 3, students will have developed a nuanced understanding of morality, cultural and historical contexts, and social issues through the lens of drama. They will be equipped with critical thinking skills, cultural sensitivity, and a global perspective, preparing them to be informed and empathetic members of society.

The curriculum introduces students to a range of thematic issues and play texts, whilst continuously developing their drama skills and techniques. The curriculum uses a mastery approach, whereby students will review, revisit and practice content throughout different schemes across different terms so that the knowledge, skills and techniques acquired are secured before progressing and any knowledge gaps are closed.

At KS4, the curriculum continues to develop students' knowledge and skills in the theatre world but with more thorough focus on devising, script work and written elements around production elements and production skills. Mastery is used at KS4 in both practical and theoretical lessons through a range of teaching and learning approaches including recall questioning, quizzing, assessment, practical feedback, warm up activities and practical application of techniques and theories into various contexts.

The Drama curriculum aims to enable all students to experience and develop through its inclusivity where different needs including SEND, EAL and PP are met in different ways through the teaching and learning methods. The drama department also enables all students to experience and develop drama not only within lessons but also outside of the curriculum through a range of co-curricular opportunities. Students can attend KS3 Drama club throughout the year when there is no school production in progress. Students are welcomed to attend and audition the whole school productions whether it be a musical, play or concert. The drama department believes that all students should be given opportunities to see live theatre. Regular rewards and year group trips are organised to enable this to happen. In addition, we have close links with The Lowry Theatre and have been/are a part of their educational projects including Stage Directions and Speak Up. These programmes provide pupils with opportunities to work with professionals, visit theatres and perform in front of wider audiences.

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their own local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.

- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.
- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

Here we explore these principles in the context of the Drama curriculum:

- **Entitlement:** The Drama curriculum allows pupils to develop the confidence to excel in a broad range of drama skills, styles, genres and plays. It actively seeks to overcome any barriers to participation which young people may face because of their race, gender identity or any aspect of SEND.
- **Coherence:** The Drama curriculum is sequenced so that skills, techniques and knowledge are mastered and revisited throughout the KS3 and KS4 curriculum. The Drama curriculum makes meaningful connections with other subjects including English, where we study the same text 'An Inspector Calls' at GCSE level. In this area, we make links regarding the teaching of contextual factors of the play and the written exam structures.
- **Mastery:** Through the curriculum pupils become skilled with drama skills and techniques, which are developed on in each scheme and year group. These skills will develop year on year and will transfer into their academic life and endure into adulthood.
- **Adaptability:** The curriculum is distinctive to our school and pupils as schemes have been selected and sequenced to reflect the needs of our students, as well as the social community we are based in.
- **Representation:** The drama curriculum is diverse and caters to all students from different backgrounds due to the wide range of topics, genres and plays we study. Students can feel that they relate to some of these topics as well as learn and develop new skills and qualities about themselves through others. Our curriculum takes pupils beyond their immediate experience through the diverse range of extra opportunities we offer, including our co-curricular clubs, theatre trips and links with professional theatre projects including The Lowry Theatre.
- **Education with character:** The Drama curriculum seeks to develop all aspects of character and develop well rounded individuals who are prepared for any job as we build their life skills including teamwork, leadership, resilience, creativity, problem solving and organisation. This is achieved through both our KS3 and KS4 taught curriculum where students work in groups, lead each other, voice their thoughts and opinions and collate creative ideas towards their work each lesson. It is also achieved through the range of co-curricular opportunities we provide where students meet others, build confidence and challenge themselves.

The Albion Academy KS3 Drama Curriculum

Year 7 Drama Overview – Fundamental Skills and Techniques in Drama

HT 1 Urban Legends	HT 2 Pantomime	HT3 Wacky Soap	HT4 Terrible Fate	Ht5 Next Stop High School	HT6 Our Day Out
Throughout this SOW, we'll dive into the world of urban legends and explore their origins, themes, and impact on popular culture. Students will have the opportunity to develop their storytelling skills by creating their own urban legends and bringing them to life through dramatic performances. We'll also focus on character development, improvisation, and vocal techniques to enhance the suspense and intrigue of these captivating stories. - Physical skills - Vocal skills - Conventions; still images, choral speaking, physical theatre, narration, flash back and flash forward. - Script Writing Assessment – When it comes to assessing the students at the end of the scheme of work	Throughout this SOW, we'll dive into the world of urban legends and explore their origins, themes, and impact on popular culture. Students will have the opportunity to develop their storytelling skills by creating their own urban legends and bringing them to life through dramatic performances. We'll also focus on character development, improvisation, and vocal techniques to enhance the suspense and intrigue of these captivating stories. - Physical skills - Vocal skills - Conventions; still images, choral speaking, physical theatre, narration, flash back and flash forward. - Script Writing Assessment – When it comes to assessing the students at the end of the scheme of work on urban legends, we can use a	This work approaches the difficult subject of substance abuse in an oblique way, thereby removing the controversy associated with it. Students will explore the issues raised and how these might apply to our own world. Are there similar situations we face in the modern world? Is Wacky Soap mirrored by anything real? - Physical skills - Vocal skills - Conventions; narration, tableaux vivants, still images. The dramatic - Group work, improvisation and script writing. Assessment – We will assess their understanding of the theme, skills and techniques through both performance and class discussion.	This unit uses the familiar nursery rhyme of Humpty Dumpty to explore the idea of tragedy and consequence in a playful but thought provoking way. Students consider what might have led to Humpty's fall, the impact on those around him, and how the story might be retold through different perspectives. Through this, they begin to recognise how stories carry moral and social messages that can be interpreted in new ways. They will develop their use of physical and vocal skills to create character and mood, experiment with conventions such as still image, narration and thought tracking, and work collaboratively in groups to devise short performances. Alongside improvisation and script work, students will explore how comedy and tragedy can sit side by side in performance, and how an audience can be made to think as well as laugh. Assessment will focus on their ability to use drama skills with control, to work effectively as part of a group, and to present ideas that show both creativity and awareness of the themes within the story.	In this scheme of work, we'll dive into the excitement, nerves, and challenges that come with the first day at secondary school. We'll start by discussing students' own experiences and feelings, creating a safe and supportive environment for everyone to share. Then, we can explore different scenarios and characters that represent the diverse range of people they may encounter on their first day. Through improvisation, role-play, and scripted scenes, students will develop their acting skills while exploring themes of friendship, peer pressure, and self-identity. They'll have the opportunity to express their own thoughts and emotions, building confidence and empathy along the way. - Vocal skills - Physical skills - Freeze Frames - Narration - Thought Tracking - Choral Speaking - Exaggeration - Choral Movement Assessment – When it comes to assessing the students' performances in the scheme of work based on the first day at secondary school, there are a few assessment methods you can consider. One approach is to have students participate in group performances or individual monologues where they showcase their understanding of the characters and themes. You can assess their ability to effectively portray emotions, use physicality and vocal skills, and engage the audience. Additionally, you can have students reflect on their own performances and provide self-assessments, allowing them to identify areas of strength and areas for improvement.	This scheme of work introduces students to Willy Russell's <i>Our Day Out</i>, a play that blends comedy with social commentary. Students will explore the lives of the schoolchildren in the play and the contrasts between opportunity, class and authority. The unit allows them to think about how theatre can reflect real social issues while still being entertaining, and to consider how audiences respond to themes that are both humorous and serious. Through practical work, they will develop physical and vocal skills to bring characters to life, experiment with conventions such as role on the wall, hot seating and thought tracking, and work in groups to rehearse and perform key extracts. Improvisation activities and short devising tasks will support their understanding of character relationships and the social context of the play. Assessment will focus on their ability to use performance skills effectively, their creativity in exploring the themes, and their contribution to group work and discussion, with opportunities for peer and self evaluation built into the process.

on urban legends, we can use a variety of methods to evaluate their understanding and performance. One approach is to have students create and perform their own urban legend stories, where we can assess their storytelling skills, creativity, and ability to engage the audience. We can also assess their understanding of the themes and elements of urban legends through written reflections or group discussions. An introduction to pantomime, the conventions, stock characters and script work. • Physical Skills • Vocal Skills • Freeze Frames • Stock Characters • Exaggeration Assessment – Students are assessed on their skills and techniques into a pantomime script which follows the conventions of pantomime.	variety of methods to evaluate their understanding and performance. One approach is to have students create and perform their own urban legend stories, where we can assess their storytelling skills, creativity, and ability to engage the audience. We can also assess their understanding of the themes and elements of urban legends through written reflections or group discussions. An introduction to pantomime, the conventions, stock characters and script work. • Physical Skills • Vocal Skills • Freeze Frames • Stock Characters • Exaggeration Assessment – Students are assessed on their skills and techniques into a pantomime script which follows the conventions of pantomime.	Additionally, we have peer feedback sessions where students can provide constructive feedback to their classmates. It's all about evaluating their acting skills, creativity, and their ability to bring the thematic issues presented to life, to challenge an audience.			
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Year 8 Drama Overview – Exploration of style and genre in Drama.

HT 1 Lizzie Borden	HT2 White Rose	Term 2 Blood Brothers (comedy and tragedy)	Term 3 Theatre Through the Ages
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In this scheme, students will dive into the historical context and the events surrounding the infamous Lizzie Borden trial. They will also develop their morality through the understanding of witches in the 1600's. This scheme focuses on the theme of accusation and the meaning to prejudge someone. Through research, improvisation, and script work, they'll have the opportunity to delve into the complex characters and themes of justice, family dynamics, and societal expectations. They can explore different perspectives, create their own scenes, and even reenact key moments from the trial. It's going to be an exciting and thought-provoking journey into the past. • Stock characters • Cliff hangers • Hooks • Physical Skills • Vocal Skills • Freeze Frames Assessment – students perform a final showcase where they demonstrate their understanding of the characters, themes, and dramatic techniques explored throughout the SOW. They can present scenes, monologues, or even devised performances that showcase their creativity and acting skills. Assessments can focus on their ability to effectively portray emotions, use Brechtian techniques, engage	This unit introduces students to <i>The White Rose</i>. Students will explore themes of courage, morality and resistance, considering how theatre can bring historical events to life and why these stories remain relevant today. They will use physical and vocal skills to create tension and atmosphere, and will experiment with conventions such as still image, narration and cross-cutting to explore contrasting perspectives. Group work will encourage them to devise and rehearse scenes that capture both the humanity and the danger faced by the White Rose movement. Through improvisation and script work, students will develop an understanding of how theatre can challenge audiences to reflect on ethical choices and social responsibility. Assessment will focus on their ability to apply drama skills with control, to engage with the historical and thematic material, and to present performances that communicate meaning with clarity and conviction.	Exploring key moments and themes from the play using performance skills and script work. • Themes and Messages • Performance Skills • Design skills • Audience Interpretation Assessment – Students will choose one extract from the term to further develop and perform. End of Topic Performance Students will work in small groups in response to a stimulus from Blood Brothers to create an original piece of naturalistic theatre, using the characteristics of: - Magic If - Imagination - Given Circumstances - Truth	For a Year 8 drama scheme of work based on theatre through the ages, we can take an exciting journey through time and explore the evolution of theatre. In this scheme, students will have the opportunity to delve into different periods of theatre, from ancient Greek and Roman theatre to the Renaissance, Elizabethan theatre, and beyond. • Greek Theatre • Medieval Theatre • Commedia Dell'arte Assessment – students participate in a final performance where they showcase their understanding of the different theatrical periods. They can create scenes, monologues, or even short plays that reflect the styles and techniques of each era. Students will learn about the key characteristics, styles, and techniques of each era and how they influenced the development of theatre. Through practical activities, improvisation, and script work, students can bring these historical periods to life and gain a deeper appreciation for the rich history of theatre. It's going to be an incredible exploration of the art form! • Victoria Theatre • Practitioners Assessment – Assessments can focus on their ability to accurately portray the characteristics of the different periods, use appropriate physicality and vocal skills, and demonstrate their understanding of the historical context. It's all about bringing history to life on stage!
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the audience, and demonstrate their understanding of the historical context. End of topic performance Students will work in small groups in response to a stimulus from Lizzie Borden and witches to create an original TIE piece using the characteristics of: - Educational Aim - Minimal props and costume - Direct Address and Narration - Small naturalistic scenes			
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Year 9 Drama Overview – Exploration of script work, practitioner style and writing in Drama

HT1 DNA	HT2 Let Him Av It	HT3 Moral Dilemmas	HT4 Too Much Punch for Judy	HT 5 Child Migration	HT 6 Brecht vs Stan
This unit introduces students to Dennis Kelly's <i>DNA</i>, a contemporary play that raises questions about morality, peer pressure and responsibility. Students will explore how a group of teenagers react when a prank spirals out of control, considering how the play reflects the pressures young people face and the consequences of group dynamics. They will develop physical and vocal skills to convey character, tension and atmosphere, and will experiment with conventions such as direct address, proxemics and still image to highlight key moments. Working in groups, students will rehearse and perform extracts from the play, as well as devise short scenes inspired by its themes. Alongside practical work, they will discuss the social and ethical issues	To become aware of the Let Him Av' It trail. To use facts and information to create a news report scene. To identify key moments from the trail and create still images to show them. To apply thought tracking to your performance To use effective physical and vocal skills to create a clear character. To devise a piece of documentary theatre performance based on the historical events of case. Apply conventions to a performance to develop theatrical understanding Develop understanding of morality and judgment through debates and practical exploration. • Freeze frames • Split staging • Thought Tracking • Hot seating • Devising	We'll dive into the details of the case, examining the characters involved, the events leading up to the incident, and the aftermath. Through improvisation, script work, and investigative exercises, students will have the opportunity to analyse the motives, emotions, and conflicts of the characters, as well as explore the ethical dilemmas surrounding the	We'll dive into the details of the case, examining the characters involved, the events leading up to the incident, and the aftermath. Through improvisation, script work, and investigative exercises, students will have the opportunity to analyse the motives, emotions, and conflicts of the characters, as well as explore the ethical dilemmas surrounding the	This scheme of work explores the historical experiences of child migration, focusing on the stories of children who were sent overseas from Britain during the twentieth century. Students will investigate the emotional impact of separation, loss and identity, while also considering how these experiences connect to broader themes of belonging, home and displacement. They will use physical and vocal skills to create	Throughout this SOW, we'll dive into the concept of metamorphosis, where students will have the opportunity to explore the physicality and expressive potential of their bodies. We'll focus on techniques such as mime, gesture, and movement to portray the process of metamorphosis and the emotions associated with it. Students will also have the chance to experiment with different forms of physical theatre, such as mask work and ensemble

raised, reflecting on how theatre can hold up a mirror to contemporary society. Assessment will focus on their ability to interpret character and text, to use drama techniques creatively and with precision, and to present performances that challenge and engage an audience.	Assessment – Students will re-create and perform a timeline performance of the Hillsborough Disaster through the style of documentary drama.	case. We'll focus on developing strong characterization , effective storytelling, and engaging performances that bring this gripping story to life on stage. It's going to be a dramatic journey into the world of mystery and suspense! • Body as prop • Chair duets • Ensemble Movement • Proxemics Assessment – students participate in a final performance where they can showcase their ability to portray the characters, convey emotions, and effectively tell the story. We can also assess their understanding of the case and its ethical implications through written reflections or analytical essays. Additionally, we can have group discussions or debates where students can demonstrate their knowledge of the characters, events, and their own interpretations of the case. It's all about evaluating their engagement, creativity, and critical thinking skills!	case. We'll focus on developing strong characterization , effective storytelling, and engaging performances that bring this gripping story to life on stage. It's going to be a dramatic journey into the world of mystery and suspense! • Body as prop • Chair duets • Ensemble Movement • Proxemics Assessment – students participate in a final performance where they can showcase their ability to portray the characters, convey emotions, and effectively tell the story. We can also assess their understanding of the case and its ethical implications through written reflections or analytical essays. Additionally, we can have group discussions or debates where students can demonstrate their knowledge of the characters, events, and their own interpretations of the case. It's all about evaluating their engagement, creativity, and critical thinking skills!	character and atmosphere, and will experiment with conventions such as monologue, split scene, narration and ensemble work to explore different perspectives. Group devising tasks will allow them to dramatise both real accounts and imagined responses, while script work will help them to shape material with clarity and emotional depth. Through discussion and practical exploration, students will reflect on the ethical questions raised and how theatre can give voice to hidden histories. Assessment will focus on their ability to communicate complex themes through performance, their creativity in using dramatic techniques, and their engagement with the social and historical issues at the heart of the scheme.	movement, to create visually stunning performances. It's going to be a transformative journey into the world of physical theatre! • Physical Theatre • Play Text • Improvisation • Round by Through • Chair Duet Assessment – students participate in a final showcase where they can demonstrate their ability to use physicality and movement to portray the process of metamorphosis. We can also assess their understanding of the concepts and techniques through written reflections or self-evaluations. Additionally, we can have group discussions or peer feedback sessions where students can provide constructive feedback to their classmates. It's all about evaluating their creativity, physical expression, and ability to effectively communicate through physical theatre.
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Extra-Curricular

Performing Arts Club - The Musical Theatre Performing Arts Club is a vibrant co-curricular program dedicated to the creation and performance of musical theatre productions. Open to students with a passion for singing, dancing, and acting, the club provides a dynamic platform for members to develop their talents and collaborate on spectacular shows. Under the guidance of experienced instructors, participants will engage in a variety of activities including vocal training, choreography, acting workshops, and stagecraft. The club aims to produce high-quality musical performances, allowing students to showcase their skills in front of an audience. By participating in all aspects of production, from rehearsals to the final performance, members gain valuable experience in teamwork, discipline, and artistic expression. The Musical Theatre Performing Arts Club not only enhances students' performance abilities but also fosters a love for the arts and a strong sense of community.

Shakespeare Schools Festival - The Shakespeare Schools Festival curriculum pathway is an exciting and enriching opportunity for students to explore classical theatre through performance. Designed for those with an interest in acting, directing, and stagecraft, this programme immerses students in the world of Shakespeare, offering a chance to rehearse and perform an abridged version of one of his plays on a professional stage. Guided by experienced drama practitioners, students will take part in acting workshops, ensemble work, script analysis, and character development. They will also engage with the technical aspects of theatre, including lighting, sound, and staging. This experience builds confidence, creativity, and collaboration, while deepening students' understanding of Shakespearean language and themes. The Shakespeare Schools Festival not only celebrates student talent but also nurtures a lifelong appreciation for theatre and literature.

2 Year Plan for GCSE Drama - Edexcel

<u>HT1 YEAR 1</u>	<u>HT2 YEAR 1</u>	<u>HT3 YEAR 1</u>	<u>HT4 YEAR 1</u>	<u>HT5 YEAR 1</u>	<u>HT6 YEAR 1</u>
Introduction to GCSE Drama and practitioner workshops	Practitioner workshops Exploring a stimulus Portfolio logs	Component 1 performance	Component 1 Portfolio	Component 3 – Exploration of An Inspector Calls and Section A Component 3 – Live Theatre <u>Section B</u>	Component 3 – Development of writing technique and exam style questions
<u>HT1 YEAR 2</u>	<u>HT2 YEAR 2</u>	<u>HT3 YEAR 2</u>	<u>HT4 YEAR 2</u>	<u>HT5 YEAR 2</u>	
Component 2 – Exploration of scripts and playwrights	Component 2 – Texts in practice – development of performance	Component 2 Texts in Practise – Performance of <u>realised</u> script	Component 3 – Recap AIC Live Theatre Review	Component 3 Revision	

KS3 Progression Model

Component	Year 7	Year 8	Year 9
Performance Skills	Vocal skills including: Tone Pitch Projection Pace Clarity Emphasis Vocal Skills for characterisation, emotions, conflicts and storytelling.	Vocal skills including: Tone Pitch Projection Pace Clarity Emphasis Accent Vocal skills for characterisation, emotions, conflict, storytelling as well as atmosphere (tension) and status.	Vocal skills including: Tone Pitch Projection Pace Accent Clarity Emphasis Vocal Pause Vocal skills for characterisation, emotions, conflict, situations, atmosphere (tension), status as well as symbolisations (semiotics).
	Physical Skills including: Body language Facial expression Gestures	Physical Skills including: Body language Facial expression Gestures	Physical Skills including: Body language Facial expression Gestures

	Posture Movement Levels Gait Physical skills for characterisation, emotions, conflict and storylines.	Posture Movement Levels Gait Proxemics Physical skills for characterisation, emotions, conflict and storylines. as well as atmosphere (tension), physical theatre and status.	Posture Movement Levels Gait Proxemics Ensemble Movement Physical skills for characterisation, emotions, conflict and storylines. as well as symbolisations (semiotics and Frantic Assembly).
Performance Techniques	Freeze Frames Narration Thought Tracks Flashbacks Hot Seating Script writing Combat Exaggeration Choral Speaking Choral Movement Movement Conscience Alley Sound Effects	Freeze Frames Narration Thought Tracks Flashbacks Hot Seating Script writing Combat Exaggeration Choral Speaking Choral Movement Movement Sound Effects Cliff Hangers Mime Body As Prop Direct Address Tension Building Transitions	Freeze Frames Narration Thought Tracks Flashbacks Hot Seating Script writing Combat Exaggeration Choral Speaking Choral Movement Movement Sound Effects Cliff Hangers Mime Body As Prop Direct Address Tension building Transitions Split Staging Chair Duets Production Design Writing techniques Multi role Placards
Genres	Comedy – Pantomime	Comedy – Blood Brothers extracts. Horror/Thriller – The Woman in Black Soap Opera (social issues)	Comedy - Teechers Horror/Thriller – Semiotics (twisted fairytales) Documentary Drama (social issues)

Styles	Non-Naturalism (Pantomime, Greek theatre, devising)	Non-Naturalism (Status, Physical Theatre, Horror, TIE)	Non-Naturalism (Physical theatre, semiotics, Brecht)
	Naturalism (Bullying, Stage conflict)	Naturalism (Status, Soap Opera, Blood Brothers, TIE)	Naturalism (Page to Stage, Documentary drama, Devising)
Practitioners	Brecht (Pantomime – Breaking the fourth wall)	Brecht (TIE – breaking the fourth wall)	Brecht (Non naturalistic devised drama)
			Frantic Assembly (Physical Theatre)

Teaching Drama/ Implementation

Daily review	Each lesson at KS3 and KS4 begins with a 'Do Now' question that recalls learning from previous lessons. Do Now tasks include the following: - Recalling information and knowledge - Forming definitions - Exam style quizzes. Do Now tasks can challenge student's ability to recall and practice their knowledge. Teachers regularly use cold call techniques to challenge students on previous knowledge from past lessons. The Do Now tasks demonstrate students' skill of mastery and enable the teacher to identify gaps in knowledge or mastery.
Questioning	Teachers use a variety of techniques when questioning students within Drama. Teachers will plan sequences of questions and stretch it questions to gauge the level of understanding, and to also extend students' knowledge and ability to recall. Teachers will often cold call students to maintain engagement within the lesson. The use of 'no opt out' ensures that students continue to learn through questioning. Students can expect to be asked again if unsure of a question, or bounced back to, to repeat the correct answer. Questions advance throughout the lesson and to meet the current needs and levels of students for example "can you state..." "can you explain" "can you compare".

Guided student practice	Students are given opportunities to practise skills and techniques in group work and independent work to secure knowledge and application within practical lessons. Students review learning and knowledge acquired frequently through the use of whole class feedback each lesson.
Group work	Each lesson, students are given a wide range of opportunities to work as part of a group. Groups are usually pre-selected by the teacher prior to the lesson. Groups are based on the teacher's understanding of different levels and abilities within drama, in addition to behaviour patterns. This system helps to enable scaffolded tasks for particular groups based on their level of knowledge and skill. Purposeful circulation is conducted to ensure that each group received support from the teacher during apply tasks.
Independent practice	Students within practical lessons, have opportunity to practice skills through games, activities and performances in order for them to develop and be ready for an assessment point. Sufficient time is allocated to do this in the "you do" part of the "I do/we do/you do".
Provide models	Within practical lessons, teachers provide models of skills and techniques through the use of live demonstrations and visual aid. Students can also be expected to demonstrate skills and techniques as perfect models to showcase to the other students. Within theory lessons, teachers provide model answers and display to student's ways to secure marks in examination questions within model responses. Within longer questions, teachers will provide sentence starters and higher-level phases in order to ensure students can access top marks from the beginning. Success criteria and past paper marks schemes are continually shared with students to tell students what to include to gain higher marks.
Check student understanding	Teachers plan sequences of questionings and stretch it questions to gauge the level of understanding and to enable students to recall prior knowledge. The questioning is cold called, and the teacher will return to a student that gives an incorrect response so learning is still taking place. Teachers will plan low stakes quizzing and key questioning as simple ways to check for understanding and gauging common misconceptions. In practical and theory lessons, teachers continually circulate the room, tracking and recorded responses to gauge common errors, and will revisit these areas to ensure knowledge gaps are closed. Teachers regularly mark theory book and online coursework, giving students feedback to respond to.
Scaffolding	Teachers break down skills and techniques into small chunks and use models to aid understanding. The skills and techniques are gradually applied in variety of contexts; differentiated to meet the needs of the students. Additional steps to learning, and support can help students not mastering the skills or knowledge. This might include adapting the equipment, providing examples, providing choices e.g. scripts or contexts for a performance, or within the context of theory lesson, using sentence starters or key words to help students grasp the lesson content.

Writing Structures	At GCSE level, students are given clear and consistent writing structures that they must follow to succeed at GCSE Drama exam style questions. Students are explicitly taught these structures, provided models and given endless opportunities to practise and develop the structures themselves. At GCSE level students are taught, WHAT, HOW WHY (additionally LINK for contextual questions). This is similar to the writing structures they use in English, so students have some understanding and knowledge of this structure prior to being taught how to use it in a drama context. All models provided follow the WHAT, HOW WHY structure and are colour coded for students to clearly identify and understand what it looks like in a piece of writing.
Stretch and Challenge	All students are given the opportunity to be stretched and challenged each lesson and HAPS are encouraged and directed to complete stretch and challenge questions or tasks. Stretch and challenge activities in drama can range from higher order thinking questions to applying additional skills or techniques to a performance. In drama we use bloom's taxonomy and we use higher order verbs for HAPS including. For example students may be stretched and challenged to 'compare the difference between vocal and physical skills' or 'Explain the link between physical theatre and symbolism'. In practical tasks, students can be stretched and challenged to a number of things, including, to learn lines by memory, add an addition technique e.g. end with a cliff-hanger, add thought tracking, or to extend their performance with additional dialogue.
Peer and teacher feedback	Feedback is a regular and consistent method used in every lesson. Feedback is given to individuals and groups regarding their class performances. Feedback is provided in two ways, through the teacher themselves and through peers in the class. Feedback follows a particular structure including, one moment of effectiveness and one area to develop further. When conducting peer feedback, we encourage students to use the following phrases "I liked... because/I thought... was effective because..." and "I wonder if..../To develop the piece further, you should....". Peer feedback also helps to check knowledge and understanding of other individuals in the classroom, as students are encouraged to use correct terminology (physical and vocal skills terminology) to explain their thoughts.
Weekly and monthly reviews	Low stakes quizzing and questioning help to formulate reviews within lessons, and the use of cold call and lesson tracking helps to review learning weekly to address misconceptions and also to highlight areas of strength for model responses.

Assessing the Drama Curriculum

KS3 Drama KPI	
Physical Skills (gait, posture, facial expressions, gesture, proxemics)	
1.1 - Use of physical skills to show meaning.	1.2 - Use of physical skills to show character.
Vocal Skills Vocal Skills (pitch, pace, pause, projection, tone, accent)	
2.1 - Use of vocal skills to show meaning.	2.2 - Use of vocal skills to show character.
Conventions	
3.1 - Use of conventions to show meaning.	3.2 - Use of conventions to show meaning.
Working Positively	
4.1 - Focused on rehearsals with group.	4.2 - Focused on rehearsals to reach goal.
Evaluation	
5.1 - Evaluate own performance.	5.2 - Evaluate others performance.

Marking Criteria		
10	5	0
All KPI criteria met.	Some KPI criteria met.	No KPI criteria met.

Markes are based out of 100, each KPI area is worth 10 marks.

As a practical subject, just as teaching and learning take place in the practical domain, so too should assessment. The expectation is that assessment of students' learning and progression within Drama predominantly be undertaken in a practical setting. Teachers will be able to evidence and demonstrate the ongoing progress that a child makes through a range of recordable measures. These might include, for example, recording through use of mobile technology, written reflections, practical performance and teacher observations. The Drama curriculum has a series of KPIs for each year group which support with assessment. Drama departments are encouraged to undertake assessment activities that will include: a) Formative assessment of pupils as an ongoing part of the teaching and learning process, using observation, and questioning to provide regular feedback which enables students to progress. b) Overlaying the KPIs onto their curriculum maps, so that whilst all KPIs are always open for students to be able to get recognition for success, each unit of work will have KPIs which will be a particular focus. c) Share and use the KPIs (or adaptations thereof in

student-friendly language) when discussing progress with students and parents/carers so that assessment is meaningful and specific. 4 d) Using a range of evidence to determine whether students in Years 7 to 9 have met the requirements of each assessment criteria. e) Moderate across the department. In Year 9, students are not only assessed on their practical performances but also on written tasks including performance reflections or theatre reviews. This helps to introduce some of the writing assessments and requirements at GCSE level.

Students' skills and techniques will be tracked weekly and termly through assessments and KPIs. Class teachers will use trackers to keep a record of students achieving KPI's continuously throughout the year. Class teachers will also track the development of domain specific language and tier 2 vocabulary through the regular monitoring of oracy. Achievement of KPI's and oracy are quality assured by the Head of Performance on a half-termly basis

Impact

The Drama curriculum will enable students to develop their character, their leadership skills and be given opportunities to show their creative flair. The curriculum enables students to learn about the theatre world and the cultures and opportunities around them related to theatre. The mastery approach will develop students' practical skills across a range of different styles and genres. Students will develop life skills including teamwork, leadership, resilience, communication, respect and confidence so that they are prepared for interactions, problem solving and professionalism in the world around them. These skills are developed from the vast amount of group tasks, communication and performances they do in lessons.

The P8 in 2020 for Drama was 0.81 and in 2021 it was 0.48. In 2022, students achieved P8 scores of - 1.25 overall in Drama. We strongly believe these are outcomes which can be built upon and demonstrate a significant level of impact amongst our students.

Progression in the Drama Curriculum Primary to aSecondary

Drama is taught on a basic and reduced level at primary school, therefore, the majority of our students arrive to Year 7 Drama with a reduced level of skill, technique and knowledge of drama. The first term of secondary school is spent studying the basic and key skills and techniques of drama that students need to advance throughout KS3 which includes vocal and physical skills, as well as techniques including freeze frames, narration, thought track, dialogue and flashbacks.

Key Stage 3 to Key stage 4:

Students can choose whether they wish to continue studying Drama at Key Stage 4 level, where they will study the Edexcel GCSE Drama qualification. Students will be taught necessary terminology, skills and styles at key stage 3 to prepare and equip them for knowledge they need to progress in at key stage 4. They will continue to learn new knowledge in the first term of KS4 which they will apply to all three components of the GCSE Edexcel Drama course.

Key Stage 4 to Key stage 5:

There are a wide range of courses and options surrounding Drama and Performing Arts at Key stage 5 level, from BTEC course to A – level courses. During Key Stage 4, students will delve into a range of different genres, styles and practitioners to equip them with the exploration and study that they will

be expected to further study and develop at Key Stage 5. The GCSE course also build on their practical and written skills which will prepare them for written and practical requirement of a BTEC or A -level course in Drama or Performing Arts.

Key Stage 5 to University:

There are a wide range of courses and options surrounding Drama and Performing Arts across different universities. Some lead on to specific professions such as acting, directing or producing; others can lead students down other areas where drama subject knowledge or general skills are required including teaching or business.