**Southmoor Academy**

**Drama Curriculum**

**Achieve Aspire Enjoy**

Aim

Here at Southmoor Academy, we aim to securely equip **all** of our students for life beyond school as successful, confident, responsible and respectful citizens. We believe that education provides the key to **social mobility** and our curriculum is designed to build strong foundations in the knowledge, understanding and skills which lead to **academic and personal success**. We want our students to **enjoy** the challenges that learning offers.

Our aims are underpinned by a culture of **high aspirations**. Through developing positive relationships, we work towards every individual having a strong belief in their own abilities so that they work hard, build resilience and **achieve** their very best.

**Intent**

The curriculum includes formal teaching through subject areas, assemblies and extracurricular activities. We regularly review content to ensure we continue to meet our curriculum aims. At Southmoor drama is taught as a discrete subject and pupils receive one 50 minute lesson per week at KS3. We also offer the option of AQA GCSE drama and A level drama and theatre. The Drama curriculum is covered through schemes of work, lesson planning, homework, extended independent work, and extra-curricular activities. We regularly review content to ensure we continue to meet our curriculum aims.

Our curriculum is planned to enable all students to develop a knowledge, understanding and enjoyment of drama and theatre as participants and observers. We also develop valuable transferable life skills that employers say are essential in the work place: confidence, communication skills, creativity, resilience, empathy, team work and leadership skills. We encourage British values of mutual respect and love of learning about other cultures and traditions through the texts we explore. As well as teaching subject specific skills, we also support PHSCE though the topics we explore using drama.

Throughout our programmes of study, every attempt is made to make explicit links to careers and the world of work.

The British values of democracy, the rule of law, individual liberty, and mutual respect of those with different faiths and beliefs are taught explicitly and reinforced in the way in which the school operates.

**Sequence and structure**

Our curriculum is split into Key Stage 3 (years 7 and 8), Key Stage 4 (years 9, 10 and 11). Key stage 5 (years 11 and 12). Our practical curriculum at KS3 prepares students for further study at GCSE. GCSE drama prepares students for study at KS5

**Our Key Stage 3 Curriculum includes the following areas of study:**

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| KS3 | Half Term 1 | Half Term 2 | Half Term 3 | Half Term 4 | Half Term 5 | Half Term 6 |
| Year 7 | ***Programme of study: Introduction to drama skills***  Key skills   * Classroom expectations * Group cooperation * Listening to and respecting others * mime skills * vocal skills   Drama techniques   * Team building * drama games * Mime | ***Programme of study: Bullying***  Key skills   * basic performance skills * acting techniques * exploring an issue * shaping drama * evaluating * characterisation * developing empathy * reading and understanding a script   drama techniques   * improvisation * thoughts aloud * role play * stepping out * still image * narrator | ***Programme of study -* Evacuees**  Key skills   * Developing performance skills * mime * using dram to explore history * developing use of drama techniques * effective use of rehearsal * reading and understanding script   drama techniques  improvisation   * role play * teacher in role * thoughts aloud * tableaux * mime * whole class improvisation * spontaneous improvisation | **Continuation of half term** | **Programme of study**: **A Midsummer Night’s Dream or Physical Theatre**  Key skills   * developing and creating drama * developing use nonverbal acting skills * script reading skills * understanding Shakespeare’s language * developing skills in performing comedy   drama techniques   * improvisation * role play * still image * thoughts aloud * tableaux * mime | ***Programme of study – Physical Theatre***  Key skills   * developing and creating drama * use of mime and physical theatre skills * devising for a specific audience * using space and levels   drama techniques   * improvisation * mime * physical theatre * narration |
| Year 8 | ***Programme of study - The Pressure Cooker***  *Key skills*   * Empathy * Creating and shaping drama * Reading and understanding script * Developing a theme * Creating a character * Creating extended dialogue   Drama techniques   * Hot seating * Improvisation * Role play | ***Programme of study***  ***‘The Curious Incident of the Dog in the Night time***  **Key skills**   * Appreciation theatre a member of an audience * Reading and understanding script * Considering performance spaces * ***Interpreting a script***   *Drama techniques*   * ***Physical*** theatre * Ensemble work * Characterisation techniques | ***Hillborough***  Key skills   * Research * Empathy * Cooperation * Imagination * Devising for a specific audience * Use of sound and lighting * Use of a range of drama techniques. | ***Programme of study- Soap Saga***  Key skills   * Developing performance skills * Understanding genre * developing and shaping drama * group planning techniques * effective use of rehearsal * using the video camera * script **writing**   drama techniques   * role play * cross cutting * location | ***Programme of study - Prejudice and Stereotypes***  **Key skills**   * Developing performance skills * Exploring an issue * Empathy * considering the impact on audience * experimenting with drama techniques * reading and understanding a script   drama techniques   * role play * still image thoughts aloud * improvisation | ***Programme of study - Truancy***  Key skills   * Reading and understanding a script * Exploring an issue * Characterisation * Extended performance * Performing a script * Understanding drama mediums   Drama techniques   * Narrator in role * Flashback * Cliff-hanger * physical theatre |

**Our Key Stage 4 Curriculum**

At KS4 students receive three x 50 minute lessons per week.

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| Year 9 | COMPONENT | OVERVIEW OF LEARNING | ASSESMENT OBJECTIVES |
| AUTUMN TERM ONE | GENERIC | Intro to drama techniques/mediums forms and the devising processTo introduce students to writing about their drama  Outsiders’ – SOW  ‘Stolen lives’ – SOW | AO1, AO2, AO3, AO4 |
| AUTUMN TERM TWO | COMPONENT 2- DEVISED DRAMA  Practical and mini devising log | Stand up for your rights! SOW  Or from topical stimulus of teacher’s choice– devised drama  Live theatre experience and exam practise | AO1, AO2, AO3, AO4  A02 |
| SPRING TERM 1 | COMPONENT 1-UNDERSTANDING DRAMA | Begin study of set text ‘Blood Brothers’  Begin to explore and practice written exam technique | AO1, AO2, AO4 |
| SPRING TERM 2 | COMPONENT 3- TEXTS IN PRACTICE - practical | Group scripted performance | AO3, AO4  A02 |
| SUMMER TERM 1 | COMPONENT 3- TEXTS IN PRACTICE - practical | Monologue | AO2 |
| SUMMERT TERM 2 | COMPONENT ONE- UNDERSTANDING DRAMA REVISION | REVISION | AO1, AO2, AO3, AO4 |

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| Year 10 | COMPONENT | OVERVIEW OF LEARNING | ASSESMENT OBJECTIVES |
| AUTUMN TERM | COMPONENT 2 – DEVISED DRAMA | Students will complete a mock of the full unit. They will perform their devised piece under formal NEA conditions and will submit their devising log. | AO1, AO2, AO4 |
| SPRING TERM 1 | COMPONENT 1 – UNDERSTANDING DRAMA | REVISON OF SET TEXT STUDIED IN YEAR 9 | AO3, AO4 |
| SPRING TERM 2 | COMPONENT 1 – UNDERASTNDING DRAMA | REVISON OF SET TEXT STUDIED IN YEAR 9 | AO1, AO2, AO4 |
| SUMMER TERM | COMPONENT TWO | COMPLETION OF DEVISED UNIT  Including beginning of devising log Students will prepare for and complete their real NEA devised piece and log | AO3, AO4 |

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| Year 11 | COMPONENT | OVERVIEW OF LEARNING | ASSESMENT OBJECTIVES |
| AUTUMN TERM | COMPONENT 2 – DEVISED DRAMA  COMPONENT 3- TEXTS IN PRACTISE - PRACTICAL | Students will spend 2/3 weeks completing devising logs  Students will prepare for and complete their two performances for the visiting examiner in last week of term. | AO1, AO2, AO4  AO2 |
| SPRING TERM | COMPONENT 1 – UNDERSTANDING DRAMA | Revision  Visit to a substantial live theatre production | AO3, AO4 |
| SUMMER TERM | COMPONENT 1 – UNDERSTANDING DRAMA | REVISION FOR UPCOMING EXAM | AO3, AO4 |

**Our Key Stage 5 Curriculum**

At KS5 students receive 7 x 50 minute lessons per week.

Year 12

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| **Autumn term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **Weeks 1-7**  introduction | Introduction to 6 key theatre practitioners | understanding of practitioners the social, cultural and historical context in which the practitioner is/was working  •theatrical purpose and practice  • artistic intentions  • innovative nature of their approach  • working methods  • theatrical style and use of conventions  • collaboration with/influence on other practitioners.  Sampling of range of scripts | AO1, AO2 |
| **Weeks 8-14**  **Component 1**  **4 lessons per week** | Practical and academic study of set text **Antigone.**  The theatrical processes and practices involved  in interpreting and performing theatre  How conventions, forms and techniques are used in drama and live theatre to create meaning  How creative and artistic choices influence how meaning is communicated to an audience  How performance texts are constructed to be  performed, conveying meaning  . | Interpretative processes relating to:  • practical demands of texts  • the choice and use of performance space  • patterns of stage movement  • stage positioning and configuration  • spatial relationships on stage  • performer and audience configuration  • character motivation and interaction  • performers’ vocal and physical interpretation  of character  • delivery of lines  •listening and response  • playing of sub-text  • development of pace, pitch and dramatic  climax  •relationships between performers and  audience  • design of sets, costume, makeup, lighting,  sound and props  •design fundamentals such as scale, shape,  colour, texture.  • genre and form  • structure  • language  •stage directions  •character construction  • the social, cultural and historical contexts of plays  • Interpretative and performance strategies. | AO3, AO4 |
| **Weeks 8-14**  **Component 3**  **3 lessons per week** | How performance texts are informed by their  social, cultural and historical contexts and are  interpreted and performed for an audience | Preparation of extract one scripted performance.  Students must learn how to create and develop ideas to communicate meaning as part of the theatre making process.  Students must complete a Reflective Report about their experiences of developing the role  Students may also apply the work and methodology of one influential theatre practitioner | AO2 AO4 |
| **ADDITIONALLY IN AUTUMN TERM** | Where and if appropriate, depending on available theatre in the area, theatre visit.  Students will learn how to analyse and evaluate the work of live theatre makers, in relation to the production seen. | articulate their understanding of how the theatre makers have  communicated meaning to the  audience ( see skills above)  •consider in detail how aspects of the performance piece contributed to the impact of the production  • assess how aspects of the production contributed to its success or lack of success. | **AO2 AO4** |

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| **Spring term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **Component 2**  **All term**  **4 lessons per week**  **mock devising unit** | Creating original drama  Students must learn how to create and develop original devised ideas to communicate meaning as part of the theatre making process.  Students must apply the work and methodology of one influential theatre  Practitioner  Each student is required to complete a Working notebook documenting and exploring the creation,  development and refinement of their ideas during the devising process. | develop their own ideas  •research relevant processes and practices of theatre making to inform their own practice  • apply what they have learnt from live theatre to their own work in practice  • collaborate with other theatre makers  • explore devising and rehearsal methods  • refine and amend work in progress.  the social, cultural and historical context in which the practitioner is/was working  • theatrical purpose and practice  • artistic intentions  • innovative nature of their approach  • working methods  • theatrical style and use of conventions  • collaboration with/influence on other practitioners  Students should illustrate the ways in which they have made connections between theory and practice  throughout including:  • research they have undertaken and how this has informed their decision making  • ways in which they have applied the work and methodologies of their selected practitioner  • relevant experiences of live theatre production and how these have influenced them in the shaping and development of their piece.  Evaluation and analysis of their final product | **AO1 AO2** |
| **Weeks 1-6**  **Component 1**  **3 lessons per week** | Continue practical and academic study of set text **Antigone.** | See above | **AO3 AO4** |
| **Weeks 7-12**  **Component 1**  **3 lessons per week** | Practical study of set text ‘Our Country’s Good’.  The theatrical processes and practices involved  in interpreting and performing theatre  How conventions, forms and techniques are used in drama and live theatre to create meaning  How creative and artistic choices influence how  meaning is communicated to an audience  How performance texts are constructed to be  performed, conveying meaning  .  How performance texts are informed by their  social, cultural and historical contexts and are  interpreted and performed for an audience | Interpretative processes relating to:  • practical demands of texts  • the choice and use of performance space  • patterns of stage movement  • stage positioning and configuration  • spatial relationships on stage  • performer and audience configuration  • character motivation and interaction  • performers’ vocal and physical interpretation  of character  • delivery of lines  •listening and response  • playing of sub-text  • development of pace, pitch and dramatic  climax  •relationships between performers and  audience  • design of sets, costume, makeup, lighting,  sound and props  •design fundamentals such as scale, shape,  colour, texture.  • genre and form  • structure  • language  •stage directions  •character construction  • the social, cultural and historical contexts of plays  • interpretative and performance strategies. | **AO3 AO4** |

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| **Summer term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **All term**  **3 lessons per week** | Continue study of OCG | **See above** | **AO3 AO4** |
| **All term Component 3**  **3 lessons per week** | How performance texts are informed by their social, cultural and historical contexts and are  interpreted and performed for an audience | Preparation of extract two scripted performance.  Students must learn how to create and develop ideas to communicate meaning as part of the theatre making process.  Students must complete a Reflective Report about their experiences of developing the role  Students may also apply the work and methodology of one influential theatre practitioner | **AO2 AO4** |

**Year 13**

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| **Autumn**  **term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **Component 2**  **Weeks 1-10**  **7 lesson per week** | Creating original drama  Students must learn how to create and develop original devised ideas to communicate meaning as part of the theatre making process.  Students must apply the work and methodology of one influential theatre  Practitioner  Each student is required to complete a Working notebook documenting and exploring the creation,  development and refinement of their ideas during the devising process. | develop their own ideas  •research relevant processes and practices of theatre making to inform their own practice  • apply what they have learnt from live theatre to their own work in practice  • collaborate with other theatre makers  • explore devising and rehearsal methods  • refine and amend work in progress.  the social, cultural and historical context in which the practitioner is/was working  • theatrical purpose and practice  • artistic intentions  • innovative nature of their approach  • working methods  • theatrical style and use of conventions  • collaboration with/influence on other practitioners  Students should illustrate the ways in which they have made connections between theory and practice  throughout including:  • research they have undertaken and how this has informed their decision making  • ways in which they have applied the work and methodologies of their selected practitioner  • relevant experiences of live theatre production and how these have influenced them in the shaping and development of their piece.  Evaluation and analysis of their final product | **AO1 AO2** |
| **Component 3 11-14** | Begin preparation for externally assessed scripted performance.  Study of third and final scripted extract chosen by students.  Students must learn how to create and develop ideas to communicate meaning as part of the theatre making process.  Students must also apply the work and methodology of one influential theatre practitioner | Students must develop their ability to:  • carry out research  • develop their own ideas  • collaborate with other theatre makers  • explore devising, interpreting and rehearsal methods  • refine and amend work in progress  • analyse and evaluate their contribution to the success of performance.  • the social, cultural and historical context in which the practitioner is/was working  • theatrical purpose and practice  • artistic intentions  • innovative nature of their approach  • working methods  • theatrical style and use of conventions  • collaboration with/influence on other practitioners.  Students must complete NEA devising log of 3000 words | **AO2 AO4** |

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| **Spring term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **Weeks 1-8**  **Component 3** | Continue prep for component 3 extract three  External examiner visit | **See year 12 summer term** | AO2 AO4 |
| **Weeks 9-15**  **Component 1** | Where and if appropriate, depending on available theatre in the area, theatre visit.  Students will learn how to analyse and evaluate the work of live theatre makers, in relation to the production seen | articulate their understanding of how the theatre makers have  communicated meaning to the  audience ( see skills above)  •consider in detail how aspects of the performance piece contributed to the impact of the production  • assess how aspects of the production contributed to its success or lack of success. | **AO3 AO4** |
| **Weeks 9-12** | Revision for written exam. Including sets text and live theatre |  | **AO3 AO4** |

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| **Summer term** | **Content** | **Skills development/learning** | **Assessment objectives** |
| **Weeks 1-6**  **Component 1** | Revision for written exam. Including sets text and live theatre | **See Autumn term and Spring term for skills**  Practise of exam technique | **AO3 AO4** |

**ASSESSMENT OBJECTIVES**

* AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
* AO2: Apply theatrical skills to realise artistic intentions in live performance.
* AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
* AO4: Analyse and evaluate their own work and the work of others.

**How does our Curriculum cater for students with SEND?**

Southmoor is an inclusive academy where every child is valued and respected. We are committed to the inclusion, progress and independence of all our students, including those with SEN. We work to support our students to make progress in their learning, their emotional and social development and their independence. We actively work to support the learning and needs of all members of our community.

A child or young person has SEN if they have a learning difficulty or disability which calls for special educational provision to be made that is additional to or different from that made generally for other children or young people of the same age. (CoP 2015, p16)

Teachers are responsible for the progress of ALL students in their class and high-quality teaching is carefully planned; this is the first step in supporting students who may have SEND. All students are challenged to do their very best and all students at the Academy are expected to make at least good progress. Extra-curricular activities are fully inclusive

In drama, SEND support is provided by class teachers through differentiated teaching methods.

**How does our curriculum cater for disadvantaged students and those from minority groups?**

At Southmoor we work tirelessly to raise the attainment for all students and to close any gaps that exist due to social contexts. The deliberate allocation of funding and resources has ensured that attainment gaps are closing in our drive to ensure that all pupils are equally successful when they leave the Academy.

In drama, each member of staff holds a teaching handbook that identifies disadvantaged pupils. In line with school data drops, work is scrutinised, and disadvantaged pupils are identified and interventions put in place. These include: 1:1, lunchtime revision, bespoke independent work, free revision books and subsidised visits.

**How do we make sure that our curriculum is implemented effectively?**

The Subject Leader of Drama is responsible for designing the drama curriculum and monitoring implementation.

The subject leader’s monitoring is validated by senior leaders.

Staff have regular access to professional development/training to ensure that curriculum requirements are met.

Effective assessment informs staff about areas in which interventions are required. These interventions are delivered during curriculum time to enhance pupils’ capacity to access the full curriculum.

Curriculum resources are selected carefully and reviewed regularly.

Assessments are designed thoughtfully to assess student progress and also to shape future learning.

Assessments are checked for reliability within departments and across the Trust.

Every fortnight, the drama department meets to discuss, evaluate and adapt the KS3, 4 and 5 curriculum based upon data, pupil voice, and across trust discussions. Our curriculum is fluid and responsive.

**How do we make sure our curriculum is having the desired impact?**

* Examination results analysis and evaluation, reported to the senior leaders and the local governing body to ensure challenge
* Termly assessments-analysis and evaluation meetings
* Lesson observations
* Learning walks
* Book scrutiny
* Regular feedback from Teaching Staff during department meetings
* Regular feedback from Middle Leaders during curriculum meetings
* Pupil surveys
* Parental feedback
* External reviews and evaluations

Dear parent/carer

Your child has their GCSE Drama practical on either Wednesday 18th or Thursday 19th December. To support their preparations, we are offering extra rehearsals on Saturday 14th and Sunday 15th between 10-30 am and 2-30 pm in PA4. It is expected that all students attend for some time on one of the days.

This is their official GCSE assessment with an examiner visiting form AQA.

Many students have worked hard and are doing well. However, some students still do not know their scripts. Can I ask parents to help them to learn their lines if necessary? Students who do not know their words cannot achieve a good grade.

Please contact me if you have any queries. Thank you in anticipation of your support.

Yours sincerely

Mrs Wilson

Subject leader of drama