

Drama

Intent

Direct engagement in drama is an essential part of an arts-rich curriculum that every pupil has the opportunity to experience at Coombe. Access to the Arts offers our boys the opportunity to unlock the use of imagination, intellect, empathy and courage. These developed skills are then used to access other areas of life both in and out of school, continually supporting personal growth.

We aim to deliver high quality drama education that extends skills and understanding through discussion, rehearsal and refinement, verbal, physical and written expression, and regular opportunities for pupils to share their work. The drama curriculum develops skills in:

- creating
- performing
- experience of watching performances
- evaluating their own work and that of others

Pupils also develop the ability to articulate their own responses to the drama and theatre they see. In addition the process of rehearsal, refinement, and evaluative response underpins the development of social and academic skills across the curriculum and in extra-curricular activities/enrichment.

Subject Overview

Drama is embedded in the curriculum as a subject in its own right and is highly valued as a part of the wider broad and balanced curriculum here at Coombe. The Department currently teaches one lesson a week to all Year 7, 8 & 9 classes, offers the very popular AQA GCSE Drama & BTEC Tech Performing Arts courses at KS4, and A Level Drama & Theatre is offered at KS5.

The spiral curriculum introduces, develops and embeds the core skills of:

- **Making: (*Process Drama*)** encompasses the many processes and activities employed when exploring, devising, shaping and interpreting drama.
- **Performing: (*Theatre/Product*)** covers the skills and knowledge displayed when enacting, presenting and producing dramas, including the use of theatre technology.
- **Responding:** incorporates reflecting on both emotional and intellectual reactions to the drama. This reflection is deepened as pupils gain a knowledge and understanding of how drama is created moving to analysis and evaluation.

Pupils have regular and sustained opportunities to engage with professional practice through workshops, talks, theatre visits and extra-curricular activities. Pupils in all key stages are exposed to the works of a wide range of playwrights, performing artists (individuals and companies), directors and designers which reflect the diversity of the world in which we live. The Drama department whilst being

fully committed to delivering an outstanding curriculum offer for our boys is also an outward looking department and offers an enrichment programme which is varied and values partnership work with the wider performing arts industry and local community.

How are the Coombe Teaching and Learning Principles embedded within the ADD SUBJECT Curriculum?

Positive Climate

Positive Teacher / Student Climate;

- Our successes with pupils in the Drama Department has been embedded around inclusion which is at the heart of the team's ethos. The Drama Studios are safe spaces for pupils to explore the world around them.
- SEND students are at the heart of staff planning, with an emphasis on warm encouragement, an approachable manner.
- Pupils are committed to the department, are proud of their Drama abilities and regularly work vertically with younger boys learning from older boys in a model which develops outstanding Arts leaders and school ambassadors.
- The department has strong working partnerships with professional artists, venues, companies and the creative industries who also support the positive climate embedded within lessons.

Modelling a Scaffolding

Teacher's use Modelling and Scaffolding activities in ALL lessons;

Pedagogical Methods include, but are not limited by:

- All Drama lessons provide planned opportunities for learners to work collaboratively, in pairs or a group, on a task that requires a particular type of talk and has a clear outcome.
- "I do. We do, you do" through worked examples and providing pupils with practical and written examples.
- Whole Class and small group role play - peer modelling
- Living Through/Teacher in Role
- Meeting the needs of SEND students and considering how to aid their understanding of key drama terms and concepts is also a key focus.

Coombe Learner Profile

Inquirers	
Knowledgeable	
Thinkers	
communicators	
Principled	
OPEN-MINDED	
caring	
RISK-TAKERS	
balanced	
Reflective	
SELF-MANAGERS	
LEADERS	
adaptable	
GLOBAL MINDED	

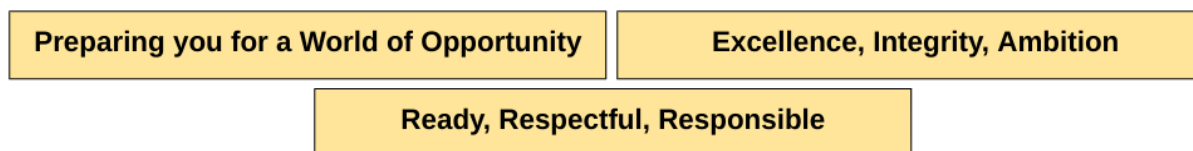
Challenge

All lessons encourage 'Challenge for All'

- All Drama teachers have HIGH expectations for all their students
- Drama lessons provide regular opportunities for pupils to work collaboratively and independently and encourage pupils to 'Think Hard' and take risks.
- Collaborative strategies are embedded within lessons to allow 'deeper thinking'

	Pupils are encouraged to attend KS3 Drama Club to develop and enhance their making and performance skills. Staff offer lunchtime drop in sessions for support with written response catch up. Pupils are also encouraged to support their Drama outside of the classroom with the following organisations: ● CAPA - Coombe Academy of Performing Arts ● National Youth Theatre ● Orange Tree Theatre Young Company ● Rose Theatre Youth Company ● Youth Music Theatre ● Lyric Theatre Young Company ● Young Vic New Views Company
Retrieval	Retrieval Routines are essential ‘Starter Activities’ in every lesson; - ALL Drama lessons have a retrieval question. - Retrieval Questions can be based on the previous lesson, a sequence of lessons or from last term or previous years. - Consistent retrieval practice enables students to
Oracy and Vocabulary	The use of Drama specific vocabulary are central to every lesson; - Tier 2 and 3 Drama key-word lists are provided to students at the start of each topic. - Drama lessons are emotionally engaging, stimulate talk and provide students with context-based opportunities to practise and gain confidence as speakers. - Drama lessons regularly motivate verbal reasoning, argument, debate, questioning, negotiation, speculation, imagination and evaluation, (in and out of role). - Teachers in role model appropriate ways of talking and responding and aim to raise levels of linguistic expectation and challenge. - Several drama strategies are used flexibly, to stimulate and develop different types of talk. They can operate as talk frames in drama. They include but are not limited to: - Hot seating - Conscience alley - Collective role - Re-telling scenes as narratives - Proxemics - Forum theatre

Impactful Feedback and Responsive Teaching	Feedback strategies are a key focus in ALL lessons to check student progress; - A range of feedback strategies are used to assess student understanding at key planned points within lessons. In Drama lessons on-going assessment is based around the concept of DIRT: Dedicated Reflection and Improvement Time. This involves elements of peer assessment and self-assessment where pupils analyse and evaluate their work and think about how they have learned – what worked well and what could be improved. They then spend time on improving their work, amending it and responding to feedback. - In every Drama lesson, verbal feedback / low stakes assessments and Questioning are evident. - Teachers respond and adapt their teaching methods to review any misconceptions through revisiting content.
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Curriculum Sequencing	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 7	Play Text Study Private Peaceful	Darkwood Manor Teacher in Role Process Drama	Introduction to Masks Inter-House Monologues Competition - Scripted Performance	It was Terrifying Process Drama Ensemble performance	Live Theatre Review - Bronze Arts Award Peter Pan - National Theatre	Escape From Kraznir - Adventure - Process Drama
Key Vocabulary	Thought Tapping Hot Seating Text Still Image Caption Voice (Pause) Voice (Projection) Voice (Emphasis) Voice (Pace) Voice (Ensemble)	The Given Circumstance: Mantle of the Expert Teacher in Role Hot Seating. Interview Flashback Living Statues Conscience Alley Thought Tracking	Monologue Contemporary Dramatic Comedic Audition	Movement: Response: Gesture: Voice: Facial Expression: Key Image: Physical Theatre: Narration: Audience:	Protagonist Costume Base Layer Ensemble Set Kabuki cloth drop Back wall Wires Harness Prologue	Devising Genre Style
Skills	Performing & Responding	Making	Performing	Making	Responding	Making
Yr 8	Playtext Study Machine Gunners	Knock at The Door - Technical Theatre Lighting & Sound	Joe - Teacher in Role Process Drama	House Competition Devising from Stimulus	Live Theatre Review - Shakespeare	Slapstick Physical Skill development

Key Vocabulary	Vocal – emphasis Vocal – tone and changes in tone eg hard/soft Vocal – use of pace/changes in pace Vocal – pauses for effect Vocal – Use of accent/dialect Projection Timing in response to partner Listening/reacting/responding Physical Skill - Gesture Physical Skill - Movement Physical Skill - Facial Expression	Tension Suspense Marking the Moment Mood Atmosphere Diegetic Non-Diegetic	Experts in role Mantle of the Expert Psychiatric Ward Wasteland Teacher in Role Inference Deduction	Use of levels Expressive body language Fluency Control Flexibility Ensemble awareness Proxemics Timing Energy Secure in blocking Posture Gait Pace	Promenade Stage Theatre in the Round Traverse Stage Theatrical Skills Modern Dress Contemporary Adaptation Portray	Slapstick Chase Improbable situations Practical jokes Unrealistic action Extreme physicality Comical trips/collisions Exaggerated violence
Skills	Performing & Responding	Making	Making	Performing	Responding	Making
Yr 9	London Riots Verbatim Text study and style	Playtext Study Little Soldier & Devising from stimulus Hillsborough	Inter-House Drama Competition Ensemble devised performance	Stage Combat - Performance Skills development	Live Theatre Review - Macbeth	Exploring Puppetry in theatre
Key Vocabulary	Ensemble Chorus of movement Chorus of Voice	Flashback Theatrical Skills Conflict	Monologue Soliloquy Duologue	Stage Combat Knap Proxemics	Interpretation Analyse Evaluate	rod puppets hand puppets string puppets

	Slow motion Verbatim Proxemics Tension Atmosphere	House Lights Theatre Curtains Stage directions Off stage	Classical Contemporary Dramatic Comedic Audition	Choreograph Refine Transition Masking Naturalistic	Describe Effective Portray Stage combat	(Marionettes) Shadow puppets
Skills	Performing & Responding	Making	Performing	Performing	Responding	Making
Yr 10	Introduction to GCSE Drama	Component 1 Live Theatre Review	Component 3 Texts in Practice (Mock)	Component 1 Set Text - Blood Brothers	Component 2 Devised Drama	Component 2 Devised Drama
Key Vocabulary		stage positioning: upstage (left, right, centre) downstage (left, right, centre) centre stage. staging configuration: theatre in the round proscenium arch thrust stage traverse end on staging promenade.	playwright performer understudy lighting designer sound designer set designer costume designer puppet designer technician director stage manager theatre manager.	genre structure character form style language sub-text character motivation and interaction the creation of mood and atmosphere the development of pace and rhythm dramatic climax stage directions	comedy tragedy melodrama commedia dell'arte naturalism epic theatre documentary theatre physical theatre.	comedy tragedy melodrama commedia dell'arte naturalism epic theatre documentary theatre physical theatre.

Skills		Students should aim to understand productions in terms of the relevant content and should consider: • how the play has been interpreted in the production seen and what messages the company might be trying to communicate • the skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers	• developing knowledge and understanding of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically.	Students should aim to understand productions in terms of the relevant content and should consider: • how the play has been interpreted in the production seen and what messages the company might be trying to communicate • the skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers	• develop a range of theatrical skills and apply them to create performance • work collaboratively to generate, develop and communicate ideas • develop as creative, effective, independent and reflective students who are able to make informed choices in process and performance	
Yr 11	Component 2 Devised Drama	Component 2 Devised Drama	Component 3 Texts in Practice	Component 1 Set Text - Blood Brothers	Component 1 Live Theatre Review	
Key Vocabulary	comedy tragedy melodrama commedia dell'arte naturalism epic theatre documentary theatre physical theatre.		interpret texts create and communicate meaning realise artistic intention in text-based drama.			
Skills	• develop a range of theatrical skills and apply them to create performance • work collaboratively to generate, develop and communicate ideas • develop as creative, effective, independent and reflective students who are able to make informed choices in process and performance		• developing knowledge and understanding of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically.	Students should aim to understand productions in terms of the relevant content and should consider: • how the play has been interpreted in the production seen and what messages the	Students should aim to understand productions in terms of the relevant content and should consider: • how the play has been interpreted in the production seen and what messages the company	

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Parents/Carers can help their child by:	Above all else the Drama department values the support and cooperation of parents in ensuring pupils attend school on time and ready to learn, complete classwork and homework to the highest possible standard and in meeting the standards required in the school behaviour policy. - The greatest way to support your son in their study of drama is through encouraging their participation and exposure to it. Students benefit greatly from experiencing live theatre whether amateur or professional and we encourage all of our students to visit the theatre as often as possible. - The Department offers a wide range of extra-curricular opportunities, which vary, from Whole School Productions, GCSE/BTEC Exam Showcases, Shakespeare Schools Festival entries, National Theatre Connections Festival entries, International Youth Arts Festival entries and Lower School Drama and Dance clubs. - The Department also collaborates with the Parents and Friends Association supporting the fundraising efforts wherever possible and running the hugely popular, termly Family Theatre Trips. - Pupils are also given regular opportunities to attend live theatre events both locally and in London. TIE companies annually bring performance work into the Department and established theatre practitioners offer a range of extra-curricular opportunities, one of the most popular being the Swordplay and Stage-Combat Master-class.
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DRAMA Related Careers	Career Related Topics: Drama requires pupils to develop transferable skills such as problem-solving, collaboration, creativity, inter-personal skills, resilience, and self-regulation. Skills formed in the study of drama build strong foundations for career and employment areas beyond theatre. The UK's growing creative industries sector demands a wide range of specialisms, including design, craft and engineering; digital and broadcast; marketing, education, finance and human resources. • Actor. • Broadcast presenter.
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	• Community arts worker. • Dramatherapist. • Runner, broadcasting/film/video. • Theatre director. • Theatre stage manager. • Drama Teacher
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Equality and Diversity within our Curriculum	Our curriculum promotes equality and diversity in the classroom by.. - Opportunities for role play, story-based activities, and the development of their own narrative performances allow pupils of all abilities to explore and engage with the world around them. - Pupils in all key stages are exposed to the works of a wide range of playwrights, performing artists (individuals and companies), directors and designers which reflect the diversity of the world in which we live. - Pupils can make connections between different styles and genres, helping them to develop cultural, contextual and historical knowledge.
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