

Drama Curriculum Intent

At The Kingsway School, we recognise the significance of studying Drama as it allows students of diverse talents, social backgrounds, and cultural backgrounds to cultivate practical skills and ignite a lasting passion and appreciation for the performing arts. We perceive Drama as a means of fostering self-assurance and as an academic field through which young individuals can assess their own and others' abilities. The foundations of Drama are built on a fundamental understanding of creating, performing and responding to various styles and topics. Students in drama must have practical knowledge and awareness of performing skills, such as physical, vocal, and technical skills, as well as theoretical knowledge of playwrights, theatrical devices, important vocabulary, styles, and practitioners. This is done to encourage creativity through the exploration of various art forms. The next phase is for students to apply this knowledge in theatre by exhibiting high-level acting abilities through scripted and devised performances that consider the audience's perspective and incorporate theatrical traditions.

Our Drama curriculum is ambitious as it provides a comprehensive and challenging programme for students in KS3. We engage and inspire students through our enthusiasm and passion for the subject, exploring various styles including Naturalism, Surrealism, Musical Theatre and Theatre in Education. Students will read a range of high-quality academic texts from diverse playwrights to extend their experiences and foster mutual tolerance. We promote students' interest in the classroom by boosting confidence and self-expression, encouraging them to take risks to get a broader understanding of the performing arts. We provide a wide range of extracurricular activities that allow them to interact with others while also developing their artistic abilities and talents. In addition, students are provided with opportunities for in-depth study of themes such as the social and historical background of the performing arts.

Subject: Year 7 Drama

Year 7 Curriculum Intent: The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach.

We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills.

Students study Greek Theatre, which looks at where theatre began and its roots, as well as how some of the most famous plays, such as Antigone, have been broadened and modernised for today's audience. Students will learn about the three main categories of Greek plays: comedies, tragedies, and satires, as well as drama conventions based on these stimuli. Students will be secure in their understanding of Freeze Frames, Improvisation, Mime, Thought Tracking and Choral Speaking. The text we study is The Terrible Fate of Humpty Dumpty by David Calcutt, which explores themes like bullying via the understanding of stage positions, direction, and proxemics. Students will be able to articulate the significance of blocking a script that conveys vital information to the audience. Students will construct sensitive and realistic characters that explore the journey between 1939 and 1945 using their understanding of WWII and evacuation. They will study Stanislavski and his naturalistic philosophy when creating their characters, using spontaneous improvisation, hot seating and conscious corridor.

	Scheme 1: Greek Theatre	Scheme 2: The Terrible Fate of Humpty Dumpty by David Calcutt	Scheme 3: Evacuees and Naturalism
Acquire:	Pupils will gain an understanding of how Greek Theatre was performed.	Pupils will gain an understanding of how to block a play using stage positions.	Pupils will gain an understanding of how to incorporate Stanislavski's theory of naturalism into their characters.

Apply	The characteristics of Greek Theatre How to create various Facial expressions and gestures Effective group work A Greek Chorus and how it was used How Greek theatre can be modernised for today's theatre. Use practical knowledge to create own scenes Using Mime, freeze frame and choral speech effectively Understanding , genre and sequence Use the information from Hercules 12 tasks to create a modern day equivalent.	An overview of the storyline, character and themes of the play Knowledge of the working stage areas The format of a script including stage directions and positions Creating a unique role or character Understanding how stage positions are used to block a scene Understand how characters and themes are presented using status Exploring character relationships and proxemics How to follow stage directions and use audience address	Creating a character through exploration of social, and historical context Using improvisation to create a well-structured scene Understand how Thought Tracking is used to deepen the role of a character Understand how Thought Tracking is used to deepen the role of a character Understanding the 'Stanislavski System' and his style of Naturalism The specific Language of role used in the 1940's. Apply genre conventions to create mood Applying spontaneous improvisation to scenes
Vocabulary	Facial Expressions Gestures Mime Chorus Choral Speech Freeze Frame Character Protagonist Ensemble Improvisation Rehearsed improvisation Unison	Role on the Wall Hot Seating Characterisation Atmosphere Stage Positions Blocking Stage directions	Still Image Mime Thought Tracking Audience address Improvisation Teacher in role Soundscape Mood/atmosphere Conscience corridor Flash forward Rehearsed improvisation Structure Monologue Duologue Split Screen
Assessment	Hercules 12 impossible tasks. Devised assessment on a Modern Day impossible task.	Performing the last scene of the play in small groups.	Devising and performing a 'Day in the Life' of an evacuee.

Subject: Year 8 Drama			
Year 8 Curriculum Intent: The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach. We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. Students learn physical theatre, with a focus on the methods used by the Frantic Assembly Theatre Company to convey stories via movement and the body. In order to enhance their spatial awareness, exaggeration, and willingness to move beyond their comfort zones in order to incorporate trust, students will learn how to employ slow motion, essence machines, and lifts as well as some basic stage combat. Students will enhance their understanding of Still images, devising, Mime and soundscapes. Shakespeare's Romeo and Juliet is the text we study in the final term, and it covers topics like relationships and conflict. In order to integrate choreography into play scenes, students will deepen their comprehension of stage combat. They will also examine language use and Shakespearean insults.			
	Scheme 1: Physical Theatre and Frantic Assembly	Scheme 2: Matilda the Musical by Dennis Kelly	Scheme 3: Shakespeare's Romeo and Juliet - <i>Combat and Conflict</i>
Acquire	Pupils will gain an understanding of how storytelling is used through body and movement.	Pupils will gain an understanding of how song and lyrics narrate the story and how characterisation is used to engage an audience.	Pupils will gain an understanding of how conflict is shown through stage combat and Shakespearean language.
Apply	How to use Gestures and Body Language to show non-verbal communication What is an ensemble and how can you show this effectively Use of strength, control and accuracy of body movements Accuracy of timings and pace - use of slow motion Exaggerated facial expressions and gestures Experimenting with different positioning of the body	How to achieve effective Still images and Mime to show the first day of school at Crunchem Hall How status is used through the 'little and big kids' How lyrics are used to give vital information to the audience. How to build and sustain a character and the importance of this Using techniques such as cannon, unison and antipon to develop choral speech	An overview of the storyline characters and themes of the text Some stage combat moves How to work collaboratively as an ensemble Keeping others safe and spatial awareness through stage combat How conflict is shown in the play and how to convey this in a scene Pace, control and accuracy of stage combat How a Greek Chorus can be used to deliver the prologue of the play How character relationships are shown through the play
Vocabulary	Physicality Body as Prop Mime Still Image Essence Machine Physical Theatre Exaggeration Slow Motion	Still Image Transition Mime Thought Tracking Characterisation Sustaining a role Physical Theatre Choral Speech	Chorus Prologue Cannon Repetition Split Screen Thought Tracking Dramatic impact Language

	Tempo Spontaneous Frantic Assembly Rhythm Stage Combat Victim Control Reverse Energy	Unison Refrain Antiphon Duologue	
Assessment	Working as an ensemble to deliver messages using precise body movements.	Performing from a script sustaining a character throughout.	Creating own combat scene using choreography and dialogue

Subject: Year 9 Drama

Year 9 Curriculum Intent: The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach. We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. The verbatim text *Game Over* by Mark Wheeler teaches students everything there is to know about the perils of staying safe online. Students will investigate the life and death of Breck Bednar by using his friends' and family's actual words as a guide. In order to contrast the text's realism, students will get a deeper comprehension of juxtaposing techniques with an emphasis on abstract theatre. In order to enhance their understanding of devising theatre, students will investigate a range of stimuli, such as song lyrics, props, artwork, and photos. Students will get knowledge on how to construct original situations and develop them in an unconventional manner. Students will discover how Bertolt Brecht altered our perception of theatre as well as the rationale behind removing the audience from the characters' thoughts, feelings, and emotions in favour of a didactic approach. Students will use the story of Derek Bentley and Christopher Craig—*Let Him Have It*—to examine the themes and concerns of joint enterprise and the criminal justice system. They will learn how to use persuasive language to show how Craig befriended Bentley and explore vocal intonation to define the different meanings of the fatal words 'let him have it, Chris'.

	Scheme 1: Devising Theatre	Scheme 2: <i>Game Over</i> by Mark Wheeler	Scheme 3: <i>Let Him Have It</i> – The story of Derek Bentley and Christopher Craig
Acquire	Pupils will gain an understanding of creating abstract pieces of theatre through the style of Bertolt Brecht.	Pupils will gain an understanding of Verbatim theatre and the dangers of online safety.	Pupils will gain an understanding of the story of Derek Bentley and Christopher Craig. They will explore the justice system and argue their opinion
Apply	Understanding some of the practitioner Bertolt Brecht and his theory of surrealism Understanding the term stimulus and the different types Understanding how to create theatre from a stimulus Experimenting with ideas for creating theatre	An Overview of the storyline, characters and themes of the text Understanding verbatim Theatre Using non- naturalistic techniques to create theatre Understanding how to create Off-Text Improvisation Understanding the importance of keeping safe online. Demonstrating accurate characterisation and character relationships	An overview of the storyline Characters and themes of the story The social and historical context of London in the 1950s and the stereotypical family Persuasive language Capital punishment Explore the controversy around the story and have opinions on capital punishment

	Breaking the 4th wall to directly speak to the audience How Gestus is used to present social issues How to educate an audience through theatre The idea of minimalist props, costume and set.	Creating non-naturalistic theatre using drama conventions Understanding character emotions and how to show this Experiment with structure and sequence	Use an effective flashback The contrasting characters and the relevance of hooking the audience with different characters Using drama conventions to explore the message of the story Joint enterprise and the law today Use a conscience corridor and split screen to build an understanding of the characters thoughts and fears. How experimenting with vocal skills can convey different meaning in the line 'Let him have it' The interpretation of words
Vocabulary	Devising Stimulus Abstract Gestus 4th wall Audience Address Didactic Alienation	Verbatim Theatre Off Text Improvisation Physical skills Montage Still Image Physical Theatre Slow Motion Split Screen Role on the Wall Hot Seating Conscience Corridor Choral Speech T.I.E (Theatre in Education)	1950's culture Stimulus Improvisation Tension Monologue Status Cross-cutting Hot seating Role play Narrator Thought tracking Forum theatre Surrealism
Assessment	Students will show how to devise their own piece of theatre using specific styles and techniques linked to the practitioner.	Students will perform an extract of the play in small groups using performance skills required for the role.	Students will create a piece of persuasive language, with accurate reference to the characters and roles of the theme.

Year 10 Curriculum Intent: The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach. We aim to create creative, well-rounded individuals who are imaginative, disciplined, inquisitive, collaborative and persistent who think, speak and act like Thespian's. We are dedicated to encouraging our pupils to use their creativity and individuality to investigate practitioner techniques and style. Students study Bertolt Brecht and his surrealistic approach to theatre using the alienation effect. They explore his didactic methods of educating an audience through political themes. Students will learn how to incorporate Brecht's techniques into their own piece of theatre using a stimulus set from the exam board Eduqas. Students will be secure in their understanding of Multi-roling, Narration, Audience Address and other surrealistic techniques such as, Thought Tracking, Choral Speaking and Mime. Students then go on to create their own 10-minute devised performance after exploring 4 varied stimuli, they will research each artist within the selection and link the research to their final themes and ideas. Students will write a portfolio of supporting evidence and a final evaluation after the performance. The text we study is I Love you Mum – I Promise I won't Die by Mark Wheeler; a verbatim play looking into the life of Daniel Spargo-Mabbs, told by his friends and family, which explores themes of MDMA after his death in 2014. Students construct sensitive and realistic characters that explore the tragic night of Dan's death in using their understanding of verbatim theatre.

	Scheme 1: Practitioner – Bertolt Brecht	Scheme 2: Component 1 - Devising Theatre	Scheme 3: Component 3 Section A - I love you mum – I promise I won't die by Mark Wheeler
Acquire	Understand that Brecht was heavily influenced by Marxist ideas and he saw theatre as a way to spread political messages about class struggle. Can sum up his style of alienation, didactic and Gestus Can understand the stage type: bare stage where all the workings could be seen and any changes to the scenery were made in full view of the audience. Can understand that costumes were often a single item of clothing or prop was all that he used. Can understand the use of lighting: the stage was flooded with bright white light the entire time regardless of whether the scene was a summer day or a winter evening	Understand how structure, plot, characters and themes develop through the piece. Understand how to develop scenes and dialogue Understand the importance of building a character or role Understand how to show character relationships through body language and proxemics.	Understand how plot, characters and themes develop over the text. Understanding Verbatim Theatre Identify well-chosen examples from across the text in Verbatim style Make accurate and multiple inferences that explore the message of the play. Accurately identify language or structural choices.
Apply	Oversized stretches in warm-up Mirror work – following your partner	Considering characters in the devised piece, they should be made aware of the following:	Plot, character and themes of the text.

	Create and sequencing Freeze Frames to show Gestus The 'V Effect' - (Making the normal seem strange by applying alienation). Analysing and evaluating own work and others. 3rd Person Narration Episodic structure	Motivation, Interaction, Voice, Movement, Performance, Concentration and involvement Effective group work and ensemble Research techniques on the chosen stimuli Produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. Evaluate the final performance or under supervised conditions. Students will indicate their chosen stimulus and chosen practitioner or genre. Analyse and evaluate their interpretation of character/role in the final performance. Analyse and evaluate how their own performance skills contributed to the effectiveness of the final performance Analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives.	
Vocabulary	Direct address Narrator Multi-roling Ensemble Gestus Music/song Placards Speaking stage directions Shock tactics Screen/PowerPoint presentations	Freeze-frame Monologue Slow motion Pause Cross-cutting Mime Symbols Thought tracking Choral speaking Flashback Narrative Direct address Multi-roling	Verbatim Characters
Assessment	Using an issue or historical event, create 4 episodic scenes linked to the situation, alienating the audience.	Component 1 Devising theatre: Portfolio Performance Evaluation	

Year 11 Curriculum Intent: The Drama department aims to provide students with a challenging and diverse curriculum that embeds conceptual level thinking through our thematic approach. We aim to create creative, well-rounded individuals who are imaginative, disciplined, inquisitive, collaborative and persistent who think, speak and act like Thespian's. We encourage learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre. We are committed to inspiring our students to explore, develop and perform from scripted plays as well as gain an understanding of a variety of different plays and texts in their component 2. In Component 3 Students will study their set text 'I Love You Mum – I Promise I Won't Die' which allow students to consider the effect of drugs and explore the story of 16-year-old Daniel, who died after taking MDMA on a night out with friends. Students will understand how Verbatim theatre is used by his family, friends and the play-write to tell his story. Students will analyse and evaluate a given aspect of one piece of live theatre viewed during the course. We inspire and encourage students to take the opportunity to view a professional full-length theatre production to allow sufficient scope for answering on a variety of aspects during the examination. Students will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.

	Scheme 1: Component 2 - Performing from a script	Scheme 2: Component 3 Section A - I Love You Mum – I Promise I Won't Die – by Mark Wheeler	Scheme 3: Component 3 Section B – Review of Live Theatre
Acquire	Plot, character and themes of the text.	Plot, character and themes of the text.	Plot, character and themes of the play.
Apply	Outline of their artistic intentions for the piece; for performance candidates, a brief account of how they aim to interpret their chosen character For design candidates, a brief account of how they aim to interpret the chosen scene(s) through design A brief indication of how the 20 minutes of text studied for the component was edited to create the final performance. Perform 2 extracts showing, key skills.	Understand how plot, characters and themes develop over the text. Understanding Verbatim Theatre Identify well-chosen examples from across the text in Verbatim style Make accurate and multiple inferences that explore the message of the play. Accurately identify language or structural choices.	Analyse and evaluate a given aspect of one piece of live theatre. Analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance. For an actor - the interpretation of character, character interaction, vocal skills, movement skills. For a designer - creation of mood and atmosphere, use of performance space, lighting, sound, set and props, costume and make-up, For a director - interpretation and style, performance conventions, spatial relationships on stage and relationship between performer and audience. Reaction and response as an audience member.
Vocabulary	rehearsal techniques Vocal skills Movement skills Mood Character positioning Lighting Sound Costume, make up Communicating a role	Verbatim Characters Director Actor Technical roles Performing skills Rehearsal techniques Vocal tone variation Pace and pause	Review Evaluate Stage types: Thrust, End-on, Proscenium Arch, Traverse

		Eye contact Proxemics	
Assessment	Performing 2 extracts from a published text to an external examiner.	Component 3 Written exam	Component 3 Section B written exam