

Drama Department

5 Year Curriculum Plan

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Written: June 2020

Updated: 16th June 2020

Trust Curriculum Policy Extract

The Trust curriculum ensures all pupils in the Trust experience a rich, broad and balanced experience, reflecting the FMAT mission of `Enriching lives, transforming futures`. **We want all our pupils to experience the joy and wonder of learning.**

We place a strong emphasis on nurturing the spiritual, moral, social and cultural development of pupils, along with a firm commitment to developing pupils' resilience and character **through the acquisition of life skills**. We are preparing all our pupils to contribute positively to modern British society **and have a suitable career and destination**. All pupils have the entitlement to study a rich and varied curriculum

The Trust values permeate the curriculum

Excellence: a curriculum of the highest quality to ensure excellent outcomes

Dedication: we believe there is dignity in hard work

Ambition: we want the very best for all of our students.

Integrity: moral purpose will underpin the curriculum decisions we make for our pupils

Tradition: British values, literacy and numeracy underpin the curriculum

A well-constructed curriculum will lead to good results because these results will reflect what pupils have learned. The curriculum is the progression model, enabling pupils to **know more, remember more and be able to do more**.

Teaching and Learning Vision

Knowledge is power. Information is liberating.

Kofi Annan

We believe all students, whatever their background, are able to become experts in the disciplines that they study. Their expertise will be achieved through quality teaching and the dissemination of deep knowledge by highly skilled and knowledgeable subject experts – in every classroom, every lesson, every day.

Our students have the right to be introduced to deep knowledge and a wealth of information from the spectrum of subjects that they study. They will be introduced to, and understand, theories and principles that have influenced, continue to influence, and will influence in the future, the world in which they live. They will be prepared to fully engage in academic discussion about their learning.

This learning will secure a successful place in society for our students. They will go further than they ever thought possible.

Teaching and Learning Vision for the Drama Department

In Drama we strive to develop intellectual and aesthetic awareness amongst all pupils; build up their self-esteem, self-confidence and self-expression; and cover and involve the wider academy curriculum. We aim to develop independent, confident actors and designers who develop the skills, strategies and understanding for life-long learning and develop a love of the Performing Arts

Tell me, and I'll listen.

Show me, and I'll understand.

Involve me, and I'll learn - Teton Lakota Indian

We can turn every learner into an expert in Drama, at the same time as developing a love for the subject.

At the end of Year 11 students in Drama will....

Know...

Devising drama

- How to develop an idea to progress from a simple to a more complex stage
- How to plan, create and structure drama
- How to rehearse in preparation for a performance to an audience
- How to examine in detail the process of creating drama and measure the impact on a live audience

Presenting and performing texts

- Why the extract is significant in the context of the whole text
- The social, cultural or historic context of the text
- How to communicate effectively using, the semiotics of drama, the skills of a performer or designer and performance conventions
- The intention of the playwright
- Theatrical conventions
- The use of performance space
- How the different aspects of design impact on the whole creative experience for both performer and audience

Performance and response

In section A: study a whole performance text

In relation to their performance text

- The contexts of their chosen text including: social, historical (time set and period written) and cultural
- The theatrical conventions of the period in which their text was created

In section A: study the development of drama and performance

- Contemporary staging including: apron, black box, in the round, promenade, proscenium arch, site specific, thrust and traverse
- The role of theatre makers in contemporary professional practice, including: actors, choreographer, costume designer, director, lighting designer, lyricist, playwright, set designer, sound designer, stage managers and understudy
- The use of semiotics
- The design and use of a set including: composite sets and non-naturalistic sets
- The development of character through the creation and use of: costume, hair, makeup and masks
- The use of contemporary light, sound and media technology in contemporary performance

In section B: analyse and evaluate the work of others through watching live drama and theatre.

- The meaning of drama and theatre terminology used by theatre makers
- How genre is used in live performance to communicate meaning to an audience
- How to analyse a live theatre performance

Understand...**Devising drama**

- Research undertaken and how this has informed the development of the drama or design
- How workshops can move the development of the performance
- How to make plans for the structure/form of an artefact – set, costume, lighting, sound
- How to edit and adapt the work in progress as a result of new ideas or the development of the drama

Presenting and performing texts

- The structure of the whole text and the extracts' place within it
- The features of the text including, genre, structure, character, form and style, dialogue, the role of stage directions.
- How performance texts can be presented to an audience
- How to communicate meaning to an audience through engaging drama.
- How to interpret character through voice, movement and language
- The semiotics of theatre as exemplified by the text studied
- The relationship between performer and audience
- The importance of rehearsal including time management and preparation.

Performance and response

In section A: study a whole performance text

In relation to their performance text

- The characteristics of their performance text including: genres, structure, characters, form and style, theatrical setting (place) plot and subplot, dialogue and stage directions
- How meaning is communicated through: the use of performance space and spatial relationships on stage; the relationships between performers and audience; the design of set, props, costume, lighting and sound; an actor's vocal and physical interpretation of character; the use of performance conventions.

In section A: study the development of drama and performance

- Acting skills including: blocking, characterisation and improvisation
- Vocal techniques an actor might use to communicate a role
- Communication through physicality and the use of body language, facial expression and gesture
- How performance styles affect the direction, acting and design of a performance
- The features of a performance text including, acts and scenes, antagonist, character, dialogue, duologue, flashback, monologue, plot and subplot, protagonist and stage directions

In section B: analyse and evaluate the work of others through watching live drama and theatre.

- How to evaluate the work of others, drawing considered conclusions.

Be able to...

Devising drama

- Work collaboratively to create, develop, perform and evaluate their own piece of devised drama as either performers or designers
- Use research to inform creative decisions when devising their drama
- Examine the social, cultural or historical context of the chosen stimulus
- Explain how research has impacted on their artistic intentions
- Show the progression of their idea from initial thoughts to the realised form.
- Select ideas to create engaging drama
- Clearly document the development of the performance during the devising process through the use of a portfolio
- Plan for effective use of rehearsals
- Refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience
- Analyse and evaluate decisions and choices made during the process of creating drama
- Apply performance or design skills to performance for an audience
- Explain the changes made to their drama with reference to their artistic intentions and explain the intended impact on the audience
- Evaluate their final piece of devised drama

- Use accurate subject-specific terminology.

Presenting and performing texts

- Study two extracts from one performance text
- Describe their artistic intentions for a performance
- Present two extracts in a showcase
- Interpret the texts so that the playwright's intention can be communicated
- Demonstrate the principles that will underpin their response to the key extracts through performance or design
- Apply their knowledge of genre, style and theatrical conventions to the way they will perform or design
- Use performance space effectively
- Develop a character or design and demonstrate the way in interacts with other characters or with stage artefacts
- **Either:** present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged
- **Or:** present a complete realised design for both extracts with final designs, artefacts, models or sets completed, as appropriate intention of the playwright demonstrated and audience engaged.
- Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.

Performance and response

In section A: study a whole performance text

- Define how the social, historical and cultural contexts have an effect on the chosen performance text
- Explore and identify the characteristics of a text through practical preparation work and be able to explain the impact they have on a performance text
- Select examples from their own practical study which demonstrate knowledge and understanding of the full range of characteristics of the performance text
- Identify how meaning is communicated within the performance text
- Evaluate the roles that theatre makers (from contemporary professional practice) have on developing, performing and responding to a performance

In section A: study the development of drama and performance

- Evaluate the roles that theatre makers (from contemporary professional practice) have on developing, performing and responding to a performance text.
- State advantages and disadvantages for the decisions made directing, acting and designing for a performance
- Apply knowledge and understanding of the development of drama and performance to the studied performance text.

In section B: analyse and evaluate the work of others through watching live drama and theatre.

- Select and use appropriate subject-specific terminology
- Discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding of drama

- Analyse and evaluate the acting, design and the characteristics of the performance text seen.

Have been exposed to the following knowledge, theories, texts and experiences that span beyond the GCSE specification

In order for students to access level 3 knowledge they have been exposed to the following theatre practitioners –Brecht and Stanislavski. Playing the given circumstances, the magic if, emotional memory and epic Theatre. Students understand their theories, philosophy and social context of their work and styles. This knowledge is not necessary for GCSE level of study but is essential for level 3. Providing this knowledge enhances the depth of their outcomes but also prepares them for future courses with a foundation of theatrical philosophy and historical, political background.

Students have been exposed to live theatre for analysis, evaluation, modelling and demonstration for experience through National Theatre Live and YouTube. Many students have very little exposure of any kind to live theatre prior to their experience through the drama curriculum so it is essential to provide students with these opportunities. It enables them to see the skills and techniques covered within the curriculum used to a professional level. Without these experiences it is a little like asking a child to write a story when they have never read one. The variety of texts support a wide range of student's abilities ensuring lower ability students can access the entire marking criteria and higher ability students are provided with ample challenge and aspiration.

Texts

GCSE

- Blood Brothers by Willy Russell
- Hansel and Gretel by Carl Grose
- The Crucible by Arthur Miller
- The 39 Steps by John Buchan/Patrick Barlow
- A Taste Of Honey by Shelagh Delaney
- Teechers by John Godber
- Bouncers by John Godber
- Stags and Hens by Willy Russell
- Billy Liar by Keith Waterhouse/Willis Hall
- Missing Dan Nolan by Mark Wheeller
- Little Shop of Horrors by Howard Ashman/Alan Menken
- DNA by Dennis Kelly
- Journey's End by R.C.Sherriff
- Find Me by Olwen Wymark
- 1984 by George Orwell
- Confusions by Alan Ayckborn
- The Curious Incident of the Dog in the Night-Time by Simon Stephens

Level 3

- Under the Blue Sky by David Eldridge
- Pillowman by Martin McDonagh
- The Trial by Steven Berkoff
- Two by Jim Cartwright
- My Mother Said I Never Should by Charlotte Keatley
- Eleven Vests by Edward Bond
- Frankenstein by Nick Dear

Developed their cultural and social capital through the following extra-curricular work

Students have the opportunity to observe live theatre both in the academy and within theatre trips. Rehearsal clubs, drama clubs, public performances, Smith's Woods Got Talent, FMAT performances and academy performances all focus on giving students an opportunity to develop their dramatic skills and knowledge in topics beyond the curriculum. All of these opportunities aim at developing student's dramatic, personal, inter personal and social skills. Many of our students although appear confident on the surface often fell extremely vulnerable exposing themselves for any form of criticism. Drama work is public, it is seen by all, therefore in order for students to develop adequately we must provide opportunities for them to overcome barriers hindering their own ability to achieve and be successful.

Drama like many practical subjects allows students to develop hugely valuable skills which students will continue to use throughout their life, in and out of work. Drama is essential in providing students with a foundation of skills that are transferable within the academy curriculum but most importantly within life. A variety of communication skills will prepare students for the world of work, customer service, interview technique, dealing with the general public, becoming critical learners and public speaking. These skills are:

- Working within a team of varying sizes and ages
- Verbal, non-verbal and written communication skills
- Problem solving
- Time management
- Practical application of IT
- Managing financial resources
- Research skills
- People management
- Adaptability and flexibility
- Ability to work under pressure
- A healthy self-image
- Self-discipline
- Improvise

- Empathy
- Critical thinking skills
- Creative problem solving abilities
- Motivation and commitment
- Willingness to work cooperatively
- Ability to work independently
- Promptness and respect for deadlines
- Dedication
- Concentration
- A goal-oriented approach to work
- A willingness to accept responsibility
- Leadership skills

These opportunities are optional but all students are encouraged by all staff to engage with extra-curricular drama activities in addition to enrichment days will be used to further broaden students' knowledge and understanding. These are aimed at all students across the year groups to ensure that students are not disadvantaged PP funding can be used to support the payment of the trip in some cases.

5 Year Curriculum Plan

Year 7 Drama at Smith's Wood Academy

The Smith's Wood Year 7 Drama curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama. Our students are studying these units because they will begin to interpret stimulus in order to devise original drama exploring themes, issues and relationships. Plan structured plays using a variety of **forms and style** for a particular purpose and/or audience. Use **explorative strategies** to explore situations and motivations and begin to use them as **conventions** within devised performance. Choose **voice and movement** to portray an understanding of your character's motivation. Demonstrate the use of mediums and elements within all work. Show commitment, focus and collaboration significantly throughout practical tasks. Contribute a range of ideas and regularly challenge the ideas of others in order to improve when devising drama. Regularly use some **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Regularly use some **movement** including gesture, stillness, fluency and expression to devise/portray a character. Learn a range of dialogue. Begin to show **commitment** and

imagination in the creation of **roles/character**. Regularly **communicate** with other performers and audience members. Show a strong connection/awareness of all other performers and the **performance space**. Demonstrate limited understanding of **form** and **style** in most performances. Demonstrate confident understanding of the **content** of the piece in some performances. Reflect and evaluate my **own** and other pupils' work both orally and in written form, suggesting **improvements** and use correct subject **vocabulary**. Discuss the way that ideas are presented and represented, how **plots** are developed and **characters** portrayed. Discuss how **vocal and movement skills** have been used to develop and create character in both your own work and that of others.

These units are studied in this order because the year 7 Drama curriculum prepares all pupils to be effective dramatists by introducing them to basic, conventions, techniques and strategies which are built upon over the year. A diverse and engaging curriculum allows all students to build their confidence and knowledge as well as develop their speaking and listening skills, benefitting students in whatever choices they make. We are a dynamic department that has high expectations of ourselves and all our students. Our lessons, curriculum and consistency provide a wide variety of strategies, mediums and elements for all students to experience.

All FMAT academies Drama Departments are following the same topics within each year group to ensure progression. Each academy has a SoL devised for the individual needs of their students. Students require a set of skills to be successful at another set of skills. The year 7 curriculum has been designed to build upon each set of skills required to enable the learner to be successful within each topic. The drama curriculum is a spiral curriculum which builds upon a prior knowledge of skills and understanding thus ensuring interleaving occurs. The topics covered for year 7 are:

- Introduction into drama conventions
- Characterisation
- Devising
- Analysis and evaluation
- Script analysis and storytelling

This builds on the KS2 curriculum because students obtain the basic of multi-role, narration, mime, split scene, flashback and flash forward in order to begin to create performance. They are introduced to how to create a character through basic vocal and physical skills. The exposure to live theatre provides them with the opportunity to question why some forms are effective or ineffective and they are exposed to how a script is constructed and different forms of constructing a story and conveying it to an audience.

Prior to KS3 students have had a very limited experience of what drama is. The majority of students experience is of the end of year 6 production. The majority of Year 7 students have any knowledge of Drama other than a play script, they have no prior knowledge of devising or evaluating. The new knowledge and skills in each unit build on what has or has not been taught before. Within unit 1, Gates of Roshoman students

use essential explorative strategies to explore stimulus and create original drama. To work collaboratively and independently to make drama. Create a basis of understanding and bank of skills for successful drama which includes key definitions and examples of essential explorative strategies used in Drama.

In unit two, Howling Lodge students are introduced to the key concepts of narrative and plot. They begin to understand storytelling and how to create suspense and tension in a piece of drama. They develop an understanding of how to respond to basic stimuli. They understand how to structure a piece of drama in a creative way to further develop the plot. Develop improvisation skills for performance using at least 3 drama techniques. Explore plot and characterisation through hot seating.

Within unit three, Melodrama students gain knowledge of what style and genre is. They gain a working knowledge of the history of Melodrama and its place within theatre. They learn the key elements of Melodrama including the use of stock characters, exaggeration, aside and music. They are given the opportunity to apply the key elements of Melodrama in order to communicate effectively with an audience.

Unit four, The Human Voice Project focuses on developing devising skills and techniques. Explores the difference between game and frame, characterisation. The use of basic conventions such as tableau, teacher-in-role and sound tracking. Issues of cultural identity - culture vs nature. Voice (whose voice do we hear?) Gender difference and expectations.

Within unit five, analysis and evaluation - Shakespeare (Theatre History) all pupils will be introduced to the plot of Shakespeare's 'The Tempest'. They will have worked with a Director, using their voices and bodies to create the opening scene of a tempest at sea. More able pupils will sustain believable roles for the duration of the whole group performance as well as leading and directing their peers. Students will participate in a whole group performance. Learn to recognize the importance of effective dramatic structure, both in making and responding to drama. Learn to create and apply a theatrical convention when making and performing drama. They will deepen their ability to use space, movement and sound to communicate meaning. Understand the plot and The Tempest including the main characters and relationships. Alongside this practical work a focus on developing skills of written analysis of practical work will be developed.

Unit six, script analysis – TFOHD. Students will use explorative strategies in order to explore characters, language, plot and relationships. Work with a range of people. Explore the themes and issues of Humpty Dumpty and bullying through explorative strategies.

The enrichment opportunities available to year 7 pupils are theatre trips, drama club, Smith's Woods Got Talent and College Production these are aimed at all of these

opportunities aim at developing student's dramatic, personal, inter personal and social skills.

Year 7 Units of Study		Length of unit
Unit 1	Introduction to drama conventions - Gates of Roshoman	7
Unit 2	Introduction to drama conventions - Howling Lodge (Narrative and plot)	7
Unit 3	Characterisation - Melodrama (Style and Genre)	6
Unit 4	Devising - The Human Voice Project	6
Unit 5	Analysis and evaluation - Shakespeare (Theatre History)	5
Unit 6	Script analysis - TFOHD	6

Year 8 Drama at Smith's Wood Academy

The Smith's Wood Year 8 Drama curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama. Our students are studying these units because they enable students to demonstrate an **understanding of how drama can be made** from the topic/theme/issue/ text. Demonstrate an **understanding of plot, character, form, structure**. Show an understanding of the purpose of specific **explorative strategies** to explore stimuli. Choose **voice and movement** to portray an in depth understanding of your character's motivation. Make plays which employ **symbolic representations** and/or effects to communicate meaning through mediums and elements. Show commitment, focus and collaboration for the majority of practical tasks. Always contribute a range of ideas and challenge the ideas of others in order to improve during the rehearsal process. Consistently use most **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Consistently use most **movement** including gesture, stillness, fluency and expression to devise/portray a character. Perform a significant amount of dialogue. Show **commitment** and imagination in the creation of **roles/character**. **Communicate** with other performers and audience members confidently. Show a strong connection/awareness of all other performers and the **performance space**. Demonstrate my understanding of **form** and **style** in all performances. Demonstrate my confident understanding of the **content** of the piece in most performances.

These units are studied in this order because the year 8 Drama curriculum prepares all pupils to gain an understanding of performance skills, strategies, conventions, genre, theatre practitioners which enables students to extend their ability to perform and create drama, building on the basic skills developed in year 7.

In unit one, students will focus on exploring with more challenge basic skills (Strategies) through the context of Hansel and Gretel. They will use essential explorative strategies

to explore stimulus and create original drama. They will work collaboratively and independently to make drama.

Unit two, The Identification. This structure is based on a well-known poem by Roger McGough. There is an interesting paradox between the awful tragedy of a boy's accidental death and his father's apparent lack of emotional response to the news. The setting of the poem in a mortuary appeals both to the ghoulish and to those who are familiar with the genre of hospital dramas on TV. The structure gives students greater responsibility for making (aesthetically crafting) their own contributions to the drama. The emphasis is now on students communicating their ideas to others rather than on the teacher creating a dramatic experience for them. The purpose of the group work is to encourage students to develop their own about who 'Stephen' is. There is no suggestion that the group are working towards a single interpretation of the poem; rather they are being asked to use the poem as a springboard for exploring and representing ideas about socialisation, parental and peer relationships.

In unit three the theme 'Acting Without Words' which focuses on acting skills and the use of masks (Genre). This will develop an awareness of physicality and space through accessible and engaging exercises. They will explore new ways of creating physical, visual for performance. They will use different dramatic approaches to explore ideas and issues, and learn to use different dramatic techniques to convey action, character, atmosphere and tension. Explore the ways that actions, sound and staging combine to create dramatic moments. Students will evaluate drama performances that they have watched and taken part in.

Unit four is a continuation of 'Acting Without Words' which develops the skills gained from the previous terms content to be used within the creation of drama. Green Haven (Devising Drama). Students will be transforming a source text (stimulus) into a performance text. They will be encouraged to keep options open in devising. Creating a fully realised dramatic sequence (making montage). Matching form and content (means and meanings). Working with text. They will explore conflicts between the private and the public. Characters who are shaped by cultural circumstances. Explore the outcome of a plague and compare links to Covid 19. Encourage students to make sensitive, personal responses to stimuli through dramatic form. Develop commitment to dramatic roles. They will develop their understanding and bank of skills for successful drama which includes key definitions and examples of essential explorative strategies used in Drama.

In unit five students will be introduced to the role of the practitioner Augusto Boal. Instant Improvisation (Vocal Skills) - Pupils will understand that vocal skills (pitch, pause, pace, tone and volume) can be used to create character elements such as age, status, relationship and convey meaning to an audience. Loop Dialogue (Script Writing). To interpret Style. Consider performers and audience. Recognise the effect of form and conventions. Create imaginative story lines incorporating existing plot and characters. Demonstrate an understanding of plot, form, character and structure.

Unit six will focus on Design Elements through the exploration of a text, Private Peaceful. Students will be introduced to the context of the context of life on the front line in WW1. They will develop existing dramatic performance skills with a specific focus on interpreting characters and showing emotion. They will gain a mature awareness of how to work independently and collaboratively in drama, using teamwork, communication and focus skills. Design skills , costume design, lighting design, set design, hair and make-up, practicality and safety and sound design.

All FMAT academies Drama Departments are following the same topics within each year group to ensure progression. Each academy has a SoL devised for the individual needs of their students. Students require a set of skills to be successful at another set of skills. The year 8 curriculum has been designed to build upon each set of skills required to enable the learner to be successful within each topic. The drama curriculum is a spiral curriculum which builds upon a prior knowledge of skills and understanding thus ensuring interleaving occurs. The topics covered for year 8 are:

- Genre
- Analysing and evaluation
- Acting Without Words
- Practitioner
- Design

This builds on the Y7 curriculum because they develop their understanding of genre by being exposed to a variety of different styles and a deeper understanding of naturalism and an introduction to physical theatre as well as horror and expressionism. Students are able to use written evaluation to analyse other students work. They will be able to examine what did or didn't go well, the reasons why and what you'd do differently. They are introduced to one practitioner to develop an understanding of how theatre has evolved and the impact of style on a performance. They develop an understanding of the effect of design elements have upon a performance and how style effects these elements.

The enrichment opportunities available to year 8 pupils are theatre trips, drama club, Smith's Woods Got Talent and College Production these are aimed at all of these opportunities aim at developing student's dramatic, personal, inter personal and social skills.

Year 8 Units of Study		Length of unit
Unit 1	Genre - Hansel and Gretal	7
Unit 2	Analysing and evaluation - The Identification	7
Unit 3	Acting Without Words - Masks (Genre)	6
Unit 4	Acting Without Words - Green Haven (Process Drama)	6

Unit 5	Practitioner - Augusto Boal	5
Unit 6	Design - Private Peaceful (Exploration of Text)	6

Year 9 Drama at Smith's Wood Academy

The Smith's Wood Year 9 *Drama* curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama. Our students are studying these units because they will demonstrate an excellent **understanding of how drama can be made** from the topic/theme/issue/ text. Demonstrate an excellent **understanding of plot, character, form, structure**. Choose appropriate **explorative strategies** to explore stimuli. Select appropriate **mediums and elements** to convey excellent understanding of the stimuli to **others**. Show commitment, focus and collaboration in all practical tasks. Communicate very effectively and consistently my ideas which impact positively on the work of others. Consistently use all **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Consistently perform with **movement** including gesture, stillness, fluency and expression to devise/portray a character. Perform substantial dialogue conveying appropriate meaning. Show complete commitment and imagination in the creation of roles/character. Communicate with other performers and audience members constantly and with confidence. Show a strong connection/awareness of all other performers and the performance space. Demonstrate my excellent understanding of form and style in all performances. Demonstrate my excellent understanding of the content of the piece in all performances. Comment critically on the effectiveness of my own and others' work using specific examples and drama vocabulary to justify my evaluations. Analyse the impact of effective/ ineffective group work. Express orally and in written form how my **understanding of the content** has developed through practical work, commenting on how effectively it has **communicated** to others. Justify how and why strategies, elements and mediums have been used to **create drama** and **interpret** text.

These units are studied in this order because disciplinary knowledge will be further developed from last year, increasing in challenge. The year 9 curriculum will also enable students to make more frequent links to what they have learnt in previous years, thus increasing challenge.

In unit one students will study Practitioners, Style and Genre – Bertolt Brecht and Stanislavski they will understand how genre can be enhanced using different techniques; understand how energy can effect a style of performance; realise the style or genre potential of strong characterisation; understand the style and genre within scripts. They will be using improvisation skills within a given circumstance to create a specific style.

Unit two Heroin Lies (Exploration of Text) uses a stimulus to explore the pressures and consequences of taking drugs. They will investigate relationships between victim, family and friend. It uses conventions to explore feelings and emotions. (Space, moulding, proxemics, internal conscience, sound tracking) They explore peer pressure.

Within unit three, Analysing and Evaluation - Component 3 and Introduction exam section B (Live theatre review) with reviews of mock - Component 1 (Devising Theatre) Students analysis and evaluation of the work of live theatre makers this incorporates a mock exam.

Unit four explores the Characteristics of Performance Skills. Using a range of texts to develop performance skills, characterisation, semiotic values, interpreting and staging a script.

Unit five focuses on Component 1 Approaches to devising. Simon – Devising project that specifically brings together prior learning of characterisation, reaction to stimuli and creating a message for the audience. Creation of Devising log. Process of creating devised drama. Process of creating devised drama. Dramatic structure and play-building. The actor's use of sign and gesture in Naturalist and Expressionist theatre. How to play a 'dramatic present' (referring to what has happened/ will happen). A linear devising processes. Gestus and symbol. All of which is in preparation for OCR GCSE Drama.

Unit six is a continuation of unit five Mock Component 1 – Devising Drama. Simon (Performance) this unit focuses on the performance element of the component 1. Students will; contribute to performance; demonstrate a range of theatrical skills; convey the effectiveness with which performance skills are deployed; interpret the play as a whole in an appropriate way evidencing through the performance; demonstrate sensitivity to the context of the play through performance. They will show success in achieving your artistic intent evidenced through the performance. Students will create a Devising log articulating the process of creating devised drama.

All FMAT academies Drama Departments are following the same topics within each year group to ensure progression. Each academy has a SoL devised for the individual needs of their students. Students require a set of skills to be successful at another set of skills. The year 9 curriculum has been designed to build upon each set of skills required to enable the learner to be successful within each topic. The drama curriculum is a spiral curriculum which builds upon a prior knowledge of skills and understanding thus ensuring interleaving occurs. The topics covered for year 9 are:

- Practitioners, style and Genre
- Stimulus Drama
- Analysis and evaluation
- Characteristics of performance text
- Approaches to devising
- Devising Drama

This builds on the Y8 curriculum because students are introduced to the concept that style of a play refers to how it is performed on stage and this is the decision of the director. They are introduced to naturalism, epic theatre and theatre of the oppressed. Within devising they begin to understand the way in which plays are structured using climax, anti-climax, explosion, rising and falling action and finally resolution. They build on their prior ability to analyse and evaluate by exploring the impact of their creative decisions and performance had on the audience. Students develop and understanding the impact of context has on a character and how protagonist and antagonists impact a plot. The introduction of the five P's into devising work provides them with the understanding of why practise, polish, prepare and perform are so important to remain on track to get a devised piece ready on time. The making of theatre is as much about planning and timing as the drama itself.

The enrichment opportunities available to year 9 pupils are theatre trips, drama club, Smith's Woods Got Talent and College Production these are aimed at all of these opportunities aim at developing student's dramatic, personal, inter personal and social skills.

Year 9 Units of Study		Length of unit
Unit 1	Practitioners, Style and Genre – Bertolt Brecht and Stanislavski	7
Unit 2	Stimulus Drama - Heroin Lies (Exploration of Text)	7
Unit 3	Analysing and Evaluation - Component 3 Intro exam section B (Live theatre review) with reviews of mock - Component 1 (Devising Theatre)	6
Unit 4	Characteristics of Performance Text	6
Unit 5	Approaches to devising - Component 1 - Simon	5
Unit 6	Mock Component 1 – Devising Drama - Simon (Performance)	6

Year 10 Drama at Smith's Wood Academy

The Smith's Wood Year 10 *Drama* curriculum prepares all pupils to become confident performers and designers with the skill they need for a bright and successful future. We've built in as much opportunity as possible for students to do what they like best – participate in performance. All students devise drama. All students explore texts practically and work on two text-based performances. Students can be sure to gather many invaluable skills, both theatricals and transferable, to expand their horizons. Students learn to collaborate with others, think analytically and evaluate effectively. They gain the confidence to pursue their own ideas, reflect and refine their efforts.

Our students are studying these units because it provides them with the opportunity to complete a mock of each component. The curriculum enables students to apply

knowledge and understanding of drama when making, performing and responding to drama. It explores performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created. They develop a range of theatrical skills and apply them to create performances. Students will work collaboratively to generate, develop and communicate ideas. Units enable them to develop as creative, effective, independent and reflective students able to make informed choices in process and performance. All students contribute as an individual to a theatrical performance, reflect on and evaluate their own work and that of others. They will develop an awareness and understanding of the roles and process undertaken in contemporary professional theatre practice and adopt safe working practices.

These units are studied in this order because they enable students to build on their current knowledge, understanding and skills as well as experiencing a range of production elements throughout the year.

Unit one - Development of acting skills, style and genre. Students understand how genre can be enhanced using different techniques; understand how energy can effect a style of performance; realise the style or genre potential of strong characterisation; understand the style and genre within scripts. Students use improvisation skills within a given circumstance to create a specific style.

Within unit two -Development for Component 1 – Devising Drama they explore the process of creating devised drama. Component 1 Non-exam assessment Devising Drama (Exam). The creation of Devising log. They undertake the process of creating devised drama. AO1: Create and develop- ideas to communicate meaning for theatrical performance. AO2: Apply theatrical skill to realise artistic intentions in live performance.

Unit three - Component 1 Non-exam assessment Devising Drama (Exam). Performance of devised drama; analysis and evaluation of own work; final Devising log. AO4: Analyse and evaluate their own work and the work of others.

Unit four -Component 1 Non-exam assessment Devising Drama (Exam). Performance of devised drama. Analysis and evaluation of own work. Final Devising log. AO4: Analyse and evaluate their own work and the work of others. Exam section B (Review of Live Theatre) review of Component 1 (mock). Analysis and evaluation of the work of live theatre makers. Knowledge and understanding of drama and theatre.

Unit five - Explore text for exam section A – Set text Blood Brothers (research; characters; plot). Deepen knowledge and understanding of drama and theatre. Study of Blood Brothers by Willy Russell. Explore text for exam section A – Set text Blood Brothers (research; style; genre; acting skills; set; costume; lighting; make-up; sound).

Unit six - Exam section B (Review of Live Theatre) review of Component 1

Explore text for exam section A – Set text *Blood Brothers* (research; style; genre; acting skills; set; costume; lighting; make-up; sound). Exam section B (Review of Live Theatre) review of Component 1. Analysis and evaluation of the work of live theatre makers

The enrichment opportunities available to year 10 pupils are theatre trips, drama club, Smith's Woods Got Talent and College Production. All students will perform within at least one performance evening to a live audience. These opportunities are aimed at all of these opportunities aim at developing student's dramatic, personal, inter personal and social skills. Students at KS4 are offered weekly rehearsal opportunity.

Year 10 Units of Study		Length of unit
Unit 1	Development of acting skills, style and genre	7
Unit 2	Component 1 Non-exam assessment Devising Drama (Exam)	7
Unit 3	Component 1 Non-exam assessment Devising Drama (Exam)	6
Unit 4	Component 1 Non-exam assessment Devising Drama (Exam) Exam section B (Review of Live Theatre) review of Component 1 (mock)	6
Unit 5	Explore text for exam section A – Set text <i>Blood Brothers</i> (research; characters; plot)	5
Unit 6	Explore text for exam section A – Set text <i>Blood Brothers</i> (research; style; genre; acting skills; set; costume; lighting; make-up; sound) Exam section B (Review of Live Theatre) review of Component 1	6

Year 11 Drama at Smith's Wood Academy

The Smith's Wood Year 11 *Drama* curriculum prepares all pupils to become confident performers and designers with the skill they need for a bright and successful future. We've built in as much opportunity as possible for students to do what they like best – participate in performance. All students devise drama. All students explore texts practically and work on two text-based performances. Students can be sure to gather many invaluable skills, both theatricals and transferable, to expand their horizons. Students learn to collaborate with others, think analytically and evaluate effectively. They gain the confidence to pursue their own ideas, reflect and refine their efforts.

These units are studied in this order because they enable students to build on their current knowledge, understanding and skills as well as experiencing a range of production elements throughout the year.

Our students are studying these units because it provides them with the opportunity to complete a mock of each component. The curriculum enables students to apply knowledge and understanding of drama when making, performing and responding to drama. It explores performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created.

They develop a range of theatrical skills and apply them to create performances. Students will work collaboratively to generate, develop and communicate ideas. Units enable them to develop as creative, effective, independent and reflective students able to make informed choices in process and performance. All students contribute as an individual to a theatrical performance, reflect on and evaluate their own work and that of others. They will develop an awareness and understanding of the roles and process undertaken in contemporary professional theatre practice and adopt safe working practices.

These units are studied in this order because they enable students to build on their current knowledge, understanding and skills as well as experiencing a range of production elements throughout the year.

Unit one - Development for assessed Component 2 (Performing Texts). AO1: Creating and develop ideas to communicate meaning for theatrical performance. Performance of two extracts from one play. Free choice of play but it must contrast with the set play chosen for Component 1.

Unit two - Component 2 Non-exam assessment Presenting and performing Texts. Performance of two extracts from one play. Free choice of play but it must contrast with the set play chosen for Component 1. AO2: Apply theatrical skills to realise artistic intentions in live performance.

Unit three - Component 2 Non-exam assessment Presenting and performing Texts. Performance of two extracts from one play. Free choice of play but it must contrast with the set play chosen for Component 1.

Unit four - Exam section A workshop and exam section A practice based on component 2. Knowledge and understanding of drama and theatre. Study of Blood Brothers by Willy Russell. AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

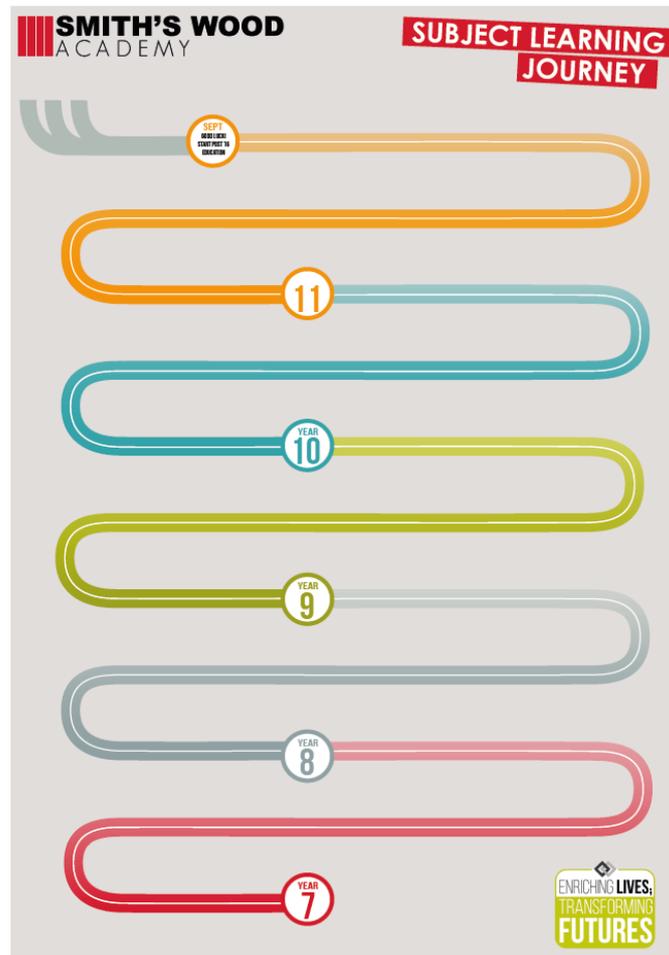
Unit five - Exam section A workshops and exam section B practice essays. Analysis and evaluation of the work of live theatre makers. Knowledge and understanding of drama and theatre.

AO4: Analyse and evaluate their own work and the work of others

The enrichment opportunities available to year 10 pupils are theatre trips, drama club, Smith's Woods Got Talent and College Production. All students will perform within at least one performance evening to a live audience. All exam performances are performed to a live theatre prior to the examination. These opportunities are aimed at all of these opportunities aim at developing student's dramatic, personal, inter personal and social skills. Students at KS4 are offered weekly rehearsal opportunity.

Year 11 Units of Study		Length of unit
Unit 1	Development for assessed Component 2 (Performing Texts)	7
Unit 2	Component 2 Non-exam assessment Presenting and performing Texts	7
Unit 3	Component 2 Non-exam assessment Presenting and performing Texts	6
Unit 4	Exam section A workshop and exam section A practice based on component 2	6
Unit 5	Exam section A workshops and exam section B practice essays	5

The *Subject Department Learning Journey* at a glance



To include – topics, purpose of study and assessment points. To show how and why the curriculum is sequenced in the way in which it is.