



Subject: Drama

Curriculum vision

Our drama curriculum is broad and ambitious with the aim of developing each student into a well-rounded, confident and articulate individual who can think critically about the world around them, with highly developed levels of emotional literacy and cultural capital.

Our offer of drama ensures students explore the wide-ranging world of theatre and drama: students explore different approaches to the art of acting, directing and theatre making through the exploration of differing historical, cultural and artistic styles. This broad approach helps students connect with their inner artist and helps them better understand the world around them and the human condition.

The Drama curriculum is designed around these key principles:

- Confidence and communication - A command over their vocal and physical skills to allow them to approach a wide range of public speaking with confidence.
- Concentration - Working on intricate projects over extended periods of time.
- Empathy and sensitivity - Understanding the viewpoints and emotions of a range of characters.
- Co-operation and team-work skills - Getting the best out of each other when striving towards a common goal.
- Commitment and self-discipline - Encouraged and helped to excel when challenged, developing resilience and grit.
- Creativity - An understanding of the benefits of participation in the arts, performance and creativity.
- Evaluation and appreciation - An appreciation of the ways in which playwrights achieve their effects and communicate their intentions to an audience and an ability to evaluate their own and others' work.
- Extra-curricular activities.

Within the Drama department, we aim to deliver a high quality of education, engaging all students and allowing them the opportunity to hone skills in all areas of theatre. In line with the English National Curriculum, students are provided the tools to develop expertise in areas such as improvising, rehearsing and performing. This is to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact. Students are entitled to learn about different elements of Drama and the way that Drama is embedded in our culture. Students are also entitled to expert teaching that enables development in the key components of creating, performing and evaluating.

As students move through the key stages, they will learn to think critically and will form a more rigorous comprehension of Drama, developing a deeper and richer knowledge and understanding with each unit of work.



Curriculum Overview

Term 1

	Autumn 1	Why this? Why now?	Autumn 2	Why this? Why now?
Year 7	Foundational Skills	Foundational skills – focus, concentration, ensemble work, best practice, voice and physicality – are introduced as a toolkit for Drama across the whole school	Applied Foundational Skills	Students work on a script extract in order to apply foundational skills learnt in Autumn 1 (<i>Bugsy Malone</i>)
Year 8	Scripted	Students will explore an extract of Room 13 in the style of Stanislavski. Students will develop their skills of naturalism and portraying a believable character, whilst also applying the toolkit of skills they learnt in year 7.	Scripted	Students will rehearse and perform 'Room 13' in the style of Stanislavski, applying the skills learnt in Autumn 1. (<i>Stanislavski</i>)
Year 9	Scripted Monologues/Duologues	Students will build on their acting skills, focusing on scripted monologues and duologues, developing their understanding of proxemics and engagement with audience.	Scripted Monologues/Duologues	Students will build on their acting skills, focusing on scripted monologues and duologues, developing their understanding of proxemics and engagement with audience.
Year 10	Introduction to GCSE/Component 1, Section A & Introduction to Devising	Students are given the basic toolkit of skills and techniques required for the GCSE course. This includes a necessary overview of theatrical styles, venues and roles which form the basis for the first short section of the written exam. Students also embark on a run-through of the devising component of the course with a full practice performance and devising log.	Introduction to GCSE/Component 1, Section A & Introduction to Devising	Students are given the basic toolkit of skills and techniques required for the GCSE course. This includes a necessary overview of theatrical styles, venues and roles which form the basis for the first short section of the written exam. Students also embark on a run-through of the devising component of the course with a full practice performance and devising log.
Year 11	Component 2, Devising	Students continue working with the ideas they formed before the summer break. In small groups they work towards a final, filmed and assessed performance. Devising logs will be completed here too.	Component 3, Scripted Component 1, written exam	Students embark on rehearsals for their scripted performances, selected according to the strengths of the individuals and their groups. Students will also be revisiting Component 1 in preparation for Mock examinations.
Year 12	Introduction to A Level Drama/Skills Set Text A – Antigone	Students are introduced to the basic skills and techniques required for the A-Level course. This includes a necessary overview of styles, venues and roles, as well as work on a small scripted piece in order to cover rehearsing and performance skills in preparation for the whole course. Students also embark on a practical exploration of the first of two set texts. This will incorporate a full understanding of social, cultural and historical context in order to provide the necessary academic approach to the written exam.	Set Text B – Bronte Live Theatre	Students will practically explore the second of their two set texts. In the first instance, they will plan and rehearse a mock performance of the set text, enabling them to see all areas of theatre in practice: directing, performing and designing.
Year 13	Devising: Working Notebook and Performance	Year 13 students build on the stimulus work from before the summer in order to commit to the devising process. They will rehearse, reflect and modify throughout this term, building to a final performance and a complete Working Notebook.	Revision of Component 1: mock preparation	Students will take a break from practical work in order to build on previous examination skills, undertaking several mock examination plans and responses.



	Spring 1	Why this? Why now?	Spring 2	Why this? Why now?
Year 7	Devising/storytelling	Students will develop their skills in devising their own theatre using various stimuli. Students begin to understand how theatre is created, prior to or without scripting. Students will be introduced to Greek Theatre, Chorus and Narration.	Devising/storytelling	Students work on a devised piece, using a stimulus, in order to apply skills learnt in Spring 1.
Year 8	Devising/stagecraft	Students will continue to develop their skills in devising whilst also exploring the practitioner Brecht. Students will be introduced to multi-rolling, Theatre to make you think and the use of placards.	Devising	Students will work on a devised piece based on peer pressure using Brechtian techniques, in order to apply skills learnt in Spring 1.
Year 9	Devising/Exploration of Practitioners	Students will build on their devising skills whilst exploring Brecht in more depth and introducing Verbatim theatre as a style. This allows for cross-curricular work on historical events, such as the story of Rosa Parks	Devising/Exploration of Practitioners	Students will build on their devising skills whilst exploring Brecht in more depth and introducing Verbatim theatre as a style. This allows for cross-curricular work on historical events, such as the story of Rosa Parks
Year 10	Component 1, Section B: Blood Brothers	Students practically explore <i>Blood Brothers</i> , considering how aspects of social, cultural and historical context influences a director's aims and intentions, as well as an actor's choice of characterisation. Design elements are also taught here, preparing for Section B of the written exam.	Component 1, Section B: Blood Brothers	Students practically explore <i>Blood Brothers</i> , considering how aspects of social, cultural and historical context influences a director's aims and intentions, as well as an actor's choice of characterisation. Design elements are also taught here, preparing for Section B of the written exam.
Year 11	Component 3, Scripted	Work continues on small group scripted pieces, which are performed and assessed by an external examiner.	Component 1, all sections	Having completed all practical elements of their course, students now revisit all aspects of the written exam. Further practical exploration of Blood Brothers will support this in light of the fact that students will have honed their performance and design skills by this point.
Year 12	Component 3, Scripted 1 & Reflective Report (Stan & comedic) Set Text B – Bronte	Students will begin work on the first of their three scripted performances, focusing on the work of practitioner Stanislavski and the requirements of a comedic performance. Alongside this, students will begin their reflective report, enabling them to hone their skills of performance, self-reflection and constructive evaluation.	Live theatre	Having watched live and streamed performances, students are reminded of a framework of analysis appropriate for the GCSE written exam. For this purpose, they walk through an analysis of the opening of the National Theatre's performance of <i>Our Generation</i> . They will then build on this adopting the necessary deep analysis required of A-Level students, in particular exploring wider contexts of director and playwright.
Year 13	Component 3, Scripted 3 & Reflective Report (final piece)	Building on the previous scripts, 1 and 2, students will embark on their final scripted piece, rehearsing and developing ready for a final performance assessed by an external examiner.	Component 3, Scripted 3 & Reflective Report (final piece)	Building on the previous scripts, 1 and 2, students will polish their final scripted piece ready for their final performance assessed by an external examiner. By the end of this term, all NEA work and practical assessment will be complete.



	Summer 1	Why this? Why now?	Summer 2	Why this? Why now?
Year 7	Physical Theatre - Mime	Students will explore examples of mime and develop their own skills in physicality. Students will be introduced to Silent Movies, Charlie Chaplin, Frantic Assembly, Exaggeration and music in performance.	Physical Theatre - Mime	Students work on their own physical theatre piece, applying skills learnt in Summer 1. Students will also be introduced to Slapstick and comic timing.
Year 8	Physical Theatre/stagecraft	Students will continue to develop their physicality and be introduced to Shakespeare. Students will be introduced to an element of stagecraft, focussing on stage combat.	Physical Theatre/stagecraft	Students work on a devised piece applying skills learnt in Summer 1. (<i>Stage combat and Shakespeare.</i>)
Year 9	Practical Exploration of Text	Students practically explore playscripts from <i>Sepia & Song</i> , considering how aspects of social, cultural and historical context influences a director's aims and intentions, as well as an actor's choice of presentation of a character. This prepares for one of the written components of the GCSE.	Practical Exploration of Text	Students practically explore playscripts from <i>Sepia & Song</i> , considering how aspects of social, cultural and historical context influences a director's aims and intentions, as well as an actor's choice of presentation of a character. This prepares for one of the written components of the GCSE.
Year 10	Component 1, Section C: Live Performance	Having watched live and streamed performances, students are introduced to a framework of analysis appropriate for the written exam. For this purpose, they walk through an analysis of the opening of the National Theatre's performance of <i>Our Generation</i> .	Component 2, Devising	Students revisit the devising component that they were introduced to in Autumn 1. Taking on board the lessons learnt there, they embark on their second devised piece, developing their ideas from a staged installation and writing the first section of their devising logs.
Year 11	Component 1, all sections	Having completed all practical elements of their course, students now revisit all aspects of the written exam. Further practical exploration of <i>Blood Brothers</i> will support this in light of the fact that students will have honed their performance and design skills by this point.	EXTERNAL WRITTEN GCSE EXAMINATION	EXTERNAL WRITTEN GCSE EXAMINATION
Year 12	Component 3 – Scripted 2 & Reflective Report (Brecht) Paper Birds	Students will begin work on the second of their three scripted performances, focusing on the work of practitioner Brecht and the requirements of political theatre. Alongside this, students will continue to revise and add to their reflective report, enabling them to hone their skills of performance, self-reflection and constructive evaluation. During this term, students will also be introduced to the work of <i>Paper Birds</i> and Verbatim theatre in order to provide them with the knowledge and experience required for devising in Summer 2.	Component 3 – Scripted 2 & Reflective Report (Brecht) Devising: Stimulus & Working Notebook	Students will begin work on the second of their three scripted performances, focusing on the work of practitioner Brecht and the requirements of political theatre. Alongside this, students will continue to revise and add to their reflective report, enabling them to hone their skills of performance, self-reflection and constructive evaluation. Having completed work on <i>Paper Birds</i> and Verbatim theatre, students will be guided towards a choice of appropriate stimulus for their devised piece. They will then be in a position to write Section 1 of their Working Notebook, putting them in a position to begin
Year 13	Revision of Component 1: mock preparation	Students will take a break from practical work in order to build on previous examination skills, undertaking several mock examination plans and responses.	EXTERNAL EXAMINATIONS	EXTERNAL WRITTEN A-LEVEL EXAMINATION



Wider reading

<p>Extracurricular Opportunities (competitions, associations and clubs)</p> <ul style="list-style-type: none">• Drama Club• Musical Theatre Club• Theatre Review club	<p>Revision Guides</p> <p>GCSE Drama Play Guide: Blood Brothers GCSE Drama Play Guide - Blood Brothers: for the 2025 and 2026 exams (CGP GCSE Drama) : CGP Books, CGP Books: Amazon.co.uk: Books</p> <p>GCSE Drama Revision Guide GCSE Drama Revision Guide: for the 2025 and 2026 exams (CGP GCSE Drama) : CGP Books, CGP Books: Amazon.co.uk: Books</p>
<p>Academic Reading</p> <p>KS3</p> <ul style="list-style-type: none">• National Theatre – All about theatre• National Theatre: All About Theatre: Amazon.co.uk: National Theatre: 9781406373394: Books• BBC2 Shakespeare Unlocked• National Youth Theatre <p>KS4</p> <ul style="list-style-type: none">• GCSE Bitesize Drama• The Penguin Dictionary of the Theatre – Jonathan Law• Oxford Illustrated History of Theatre – John Russell Brown <p>KS5</p> <ul style="list-style-type: none">• Audition Speeches for Younger Actors 16+ by Jean Marlow• An Actor's Work – Konstantin Stanislavski• The Complete Stanislavski Toolkit – Bella Merlin• A sourcebook on Naturalist Theatre – Edited by Christopher Innes• Performance studies: An Introduction – Richard Schechner• Devising Performance: A Critical History – Deidre Heddon and Jane Milling• The Routledge Companion to Theatre and Performance – Paul Allain and Jen Harvi• The Stage - Home• The National Theatre	