



CURRICULUM INTENT

DRAMA



Drama supports the English Curriculum in the delivery of reading, writing and speaking skills. We promote a world view using drama as a tool to explore social, political and religious surroundings and explore issues in a safe environment, providing students with a platform to discuss, perform and share their findings. At Trinity School we aim to provide a curriculum for drama that explores other cultures, drawing on the skills and techniques of past practitioners and looking at contemporary theatre to develop an understanding of the world around us.

It is our intention to inspire and motivate children's creativity both in school and with outside creative agencies and theatres. We aim to build skills such as self-confidence, commitment, empathy, compassion, courage, peer engagement, emotional resilience, problem solving and self-esteem. These co-exist with the values and ethos of the school which is to develop students to strive for commitment by helping them to excel when challenged, have compassion and develop an emotional understanding when exploring text and characters.



CURRICULUM INTENT OVERVIEW



HEAD KNOWLEDGE-RICH

- Throughout the curriculum students will be taught key drama techniques via a variety of themes around social issues, identity, cultural, political, race, age and diversity (such as gender, ethnicity and religion).
- Drama is organised and shaped by aspects of and combinations of role, character and relationships, situation, voice and movement, space and time, focus, tension, language, ideas and dramatic meaning, mood and atmosphere and symbol. These areas will be visited in Drama lessons throughout all year groups.
- Students will be taught various practitioner's styles, methodologies and interpretations in order that they can think, act and write as a Director/Designer.
- Students will be able to identify the core knowledge that underpins each topic, this will help pupils to access the course more effectively. The core knowledge can then be revisited over their time in Drama lessons throughout all year groups.
- Students study the historical context of plays and need to be able to place the play text studied into its historical time period.
- Students study key historical playwrights local, national and international so that they can understand how society has been explored through time on the stage.
- Students study Theatre practitioners, playwrights and styles of theatre: William Shakespeare, Bertolt Brecht, Konstantin Stanislavski, John Godber, Sophocles - Greek Mythology. They will develop their understanding of these through practical and theory explorative lessons.
- Students play text study consists of , but is not exclusive: Macbeth, Terrible Fate of Humpty Dumpty, Colder than Here, Antigone , An Inspector Calls, Bouncers, Teechers




HEART FAITH, LOVE AND RESPECT

- It is our intention to inspire and motivate children's creativity both in school and with outside creative agencies and theatres, allowing them to find their voice and experience the real world of theatre and to open up their imagination.
- We aspire to provide a space where students can explore challenging themes which are social, political, historical and cultural, in a safe classroom environment, which aims to build skills such as self-confidence, commitment, empathy, compassion, courage, peer engagement, emotional resilience, problem solving and self-esteem.
- The primary objective is to allow students to ask questions, open up dialogue and help discover answers to explore issues through the themes covered within the subject.
- These co-inside with the values and ethos of the school which is to develop students to strive for commitment by helping them to excel when challenged, have compassion and develop an emotional understanding when exploring text and characters.
- The aspirational ethos of the department continues with our extra-curricular activities, through Lunchtime clubs, Theatre visits and lunchtime performances.
- Our Whole School Show Musicals is a unique and one of the best far-reaching activities which create a community of active young learners and gives them an understanding the roles in the industry, benefiting the individuals which builds confidence and resilience.

- Drama promotes the development of relevant transferable skills, useful in other areas of a student's academic life and beyond. The Department has selected eight of those transferable skills that will be developed through drama activities.
- They are: Communication, Confidence, Teamwork and leadership, Listening and responding, Creativity, Critical thinking and problem-solving, Time management and Research
- Students will learn how to approaching a text through practical and theory exploration students will learn how to carry out research to bring truth and credibility to a performance.
- Students will learn how to remember and recite their lines and how to interpret what a character says and the way in which those words might be spoken in order to convey layers of meaning.
- There will be a focus on developing vocal communication skills such as pace, pitch and tone in conveying meaning and emotion. Students will consider a character's physicality – their non-verbal communication, their character intention, motivation, movement, body language, gestures and facial expressions.
- Students will learn to work in group work to express and articulate their ideas, ask questions and respond to the ideas of others. This can be a written communication, creating their own dialogue through script writing or a written creative response to the practical work undertaken.
- Students will learn how to self-assess and peer assess, evaluating the work of others. Students will develop a greater critical awareness of the process. This will support their ability to both give and receive constructive feedback in a receptive and articulate manner in line with the department Feedback policy.



CURRICULUM TO CLASSROOM

 HEAD KNOWLEDGE-RICH	KNOWLEDGE FOCUSED	<p>The teacher is the expert: the teacher reads aloud most of a new text, asks focused questions about character, theme and language use, and prompts connections with prior reading.</p> <p>Using the language of the subject, the teacher encourages the students to think critically.</p>
	EXPERT TEACHERS (EXPLANATIONS)	<p>The teacher models thinking, creating ideas and content, annotating, organising these ideas, drafting and writing.</p> <p>Practically the teacher shows examples of professional work</p> <p>The visualiser may be used some lessons to show examples of work and the standard of work</p>
	TAUGHT TO BE REMEMBERED	<p>A variety of strategies will be used in the Drama to encourage the building of knowledge and the strengthening of skills:</p> <p>Do Now tasks, cold call, think-pair-share talking, drafting/editing/redrafting, everybody writes.</p>
HEART FAITH, LOVE AND RESPECT	ENCOURAGING CLASSROOMS BASED ON FAITH, LOVE & RESPECT	<p>Most students study the same texts: texts are not read for the 'ability' level. Thus, high expectations are built into the curriculum and more understanding of the historical context of a play. Student's will understanding all play text from the role of: an Actor or Designer</p> <p>We have the opportunity to build strong relationships through knowing them well. There is a culture of discussion and vocal exploration which also allows students to explore their views in a safe environment.</p> <p>There is a strong culture of fairness and support within the department and students know that we work towards the same goals.</p> <p>There are strong expectations for respectful behaviour: routines, good habits, being accountable, working collaboratively respectfully when in group work</p>
HANDS APPLICATION OF KNOWLEDGE	EXPERT TEACHERS (MODELLING)	<p>The department supports modelling what the students are expected to produce. Practical and theory Tasks are scaffolded; to demonstrate creative realisation of work. We use examples from past students and professional work. Creative Thinking is part of this modelling – teachers make explicit their language choices of the practitioner /style, how they organise their ideas and how they build their responses to the play text in sentences and paragraphs</p>
	DELIBERATE PRACTICE	<p>Students explore practically all areas</p> <p>Students practice write at all Key Stages</p> <p>Students are expected to move to being more independent researchers and writers. Teachers verbally feedback to support and identify misconceptions.</p>

LEARNING SEQUENCE – YEAR 7

TOPICS	OUTCOMES		
	<ul style="list-style-type: none"> All students will be taught basic acting and vocal skills alongside drama techniques, to explore all topics All students will understand how each technique links to the practitioner/genre covered All students will explore a topic practically to prepare them for their end of topic assessments All students will be able to offer feedback on their work through peer assessment All students will be able to evaluate their work at end of each topic. All students will learn about the Historical context of the topic covered. 		
TOPICS	Theatre History Acting Skills	Shakespeare: Macbeth	Greek Theatre
	<p>Students learn about character and personality, relationships between characters, conflict and portraying a range of reactions and emotions.</p> <p>Students are able to utilise their basic performance skills acquired in the first unit to focus on the creation of character. Students are taught to use the Drama Terminology in their written responses.</p>	<p>This topic explores Shakespearean Language and teaches students how to translate the language into modern language. Alongside acting skills and techniques.</p> <p>Drama Techniques which are covered during this topic include stage directions, triangle of space, masking, tableau, proxemics, levels, improvisation, direct address, narration and movement, mime, tableaux, motivation, thought Track, narration, transitions, level, facial expressions, body language, gestures, role-play, improvisation.</p>	<p>This topic will look at Greek Theatre and the role of the Chorus. History of Greek Theatre and the stock characters used are explored. The Practitioner Bertolt Brecht's Alienation techniques are tentatively introduced.</p> <p>We cover skills and techniques such as choral movement, choral speech, ensemble, unison, canon, improvisation, character development, alienation techniques (breaking the fourth wall, body language, gestures)</p>
TOPICS	Alienation/Brecht	Devising	Performance Preparation
	<p>The Practitioner Bertolt Brecht's Alienation techniques continue to be embedded including direct address, narration, stage directions. We cover script writing, how to write a script, research, creative writing, play text.</p>	<p>In this topic students develop their creativity by devising an alternative ending to a well-known fairy tale. The topic focuses on creative writing. There are four main types of writing: expository, persuasive, narrative, and descriptive. We cover: What makes it a script? Layout stage directions/ positionings/ types of staging Dialogue - Duologue Monologues</p>	<p>This topic allows students develop their performance skills and explore the practitioner Stanislavski. How to successfully create and perform a character.</p> <p>We aim to develop confidence, the ability to perform to a live audience, resilience, self-discipline, self-reflection.</p>



LEARNING SEQUENCE – YEAR 8

OUTCOMES	<ul style="list-style-type: none"> Year 8 students begin to develop their knowledge of the core terminology, techniques and skills needed to prepare them successfully for GCSE and A Level. Students will continue to focus on practitioners and genres with a particular focus on social issues. Year 8 are on a rotation with Orchestra and study drama in blocks of time. Acting, vocal, dance and movement skills developed alongside drama techniques. End of topic assessments on techniques explored . Students will be able to offer critical feedback on their work and the work of others through peer assessment All students will continue to develop their understanding of how the topics fit into the bigger picture . 	
	TOPICS	
DESCRIPTION	Brecht	How to Devise
	<p>Theme: Bullying</p> <p>The Practitioner Bertolt Brecht's Alienation techniques continue to be embedded into the lessons with techniques: Alienation:</p> <p>Character Development, Freeze Frame, Placards, Gestures, Epic Theatre Direct Address, Body Language, Thought Tracking</p> <p>Script: 'Terrible Fate of Humpty Dumpty'</p> <p>Social Issues</p>	<p>Building on the previous rotation students develop their creativity by devising and writing their own additional dialogue using the techniques of Brecht</p> <p>Skills developed:</p> <p>Team building, communication, listening, independent learning, script writing, reading</p> <p>Creative Writing: Off Text work</p>
TOPICS	Musical Theatre	
DESCRIPTION	<p>Theme: Rebellion and Empowerment</p> <p>Learn about the history of musical and the characteristics of the genre. Learn a dance routine and understand the purpose of movement and dance in musicals. Devise their own dialogue to create a scene leading into the song 'Revolting Children'. Devise part of a dance using the lyrics and music for inspiration.</p> <p>Movement accuracy, dynamic control, use of body for characterisation, use of space (formations, levels, pathways), expressive skills, musicality, communication of theme, rehearsal discipline.</p> <p>Musical: Matilda (2022 Film Musical)</p> <p>Social Issues</p>	



LEARNING SEQUENCE – YEAR 9

OUTCOMES	<ul style="list-style-type: none"> All students will be taught basic acting and vocal skills alongside drama techniques, to explore all topics. Students start to access the GCSE course focusing on Practitioners, Acting and Theatre Design Students will have explored various play texts by the end of the year. They will be introduced to more challenging aspects of theatre. They will research their starting points more independently for layers of understanding and meaning. Students will have written for different purposes, practising extended writing. They will present ideas and opinions and explore creative ideas. Greater independence and accuracy are expected. Students will begin to analysis and evaluate their work and the work others in line with the GCSE ark scheme. 		
TOPICS	History of Theatre John Godber	Verbatim Theatre Mark Wheeler	Matrix of Theatre Theatre Design and Production Skills
DESCRIPTION	<p>Epic Theatre Character Development Improvisation , Body Language</p> <p>Play text – Teechers</p> <p>End of Topic Assessment : Practical Practitioner Quiz Written Exam question from GCSE Exam Peer Assessment/ Self-Assessment</p>	<p>As an Actor: The system is explored External/ Internal Techniques The magic if Emotional memory Circle of attention Tempo and rhythm</p> <p>Alongside, Character Development Off text Improvisation Body Language</p>	<p>As a designer: Costume, hair, makeup, sound, set, lighting, props</p>
TOPICS	Matrix of Theatre in Practice	Stanislavski Naturalistic Acting Skills	Devising Script Writing
DESCRIPTION	<p>Students combine design with acting to work as a creative team to produce a piece of theatre. They use the play text: DNA</p>	<p>Students explore ‘the System’ and learn how to create and develop a character using the methods used by professional actors today.</p>	<p>Students beginning to access the core part of the GCSE course structure by examining ways devising. They work collaboratively in a group to bring about the realisation of the work.</p>



LEARNING SEQUENCE – YEAR 10

OUTCOMES	<ul style="list-style-type: none">Students will have continued to use the skills and techniques learnt at Key Stage 3 and start explore them in more detail to enable them to complete their GCSE studies.They will have explored some of the practitioners and their style and will now become accustomed to the requirements of Component 1 – Portfolio section and Component 2 & 3. In June, students will take mock exams: Component 2 – Practical Exam and completed a hybrid Component 3 paper of Section A – An Inspector Calls		
TOPICS	What is Theatre? Stanislavski	Brecht	An Inspector Calls (As an Actor)
DESCRIPTION	<p>Students will study Stanislavski and begin to complete research tasks on the practitioner and begin to formulate an understanding of his ideas and style of theatre.</p> <p>The System’ is revisited but in more detail and monologues/duologues are realised as part of the assessment process.</p>	<p>Students will study Brecht and begin to complete research tasks on the practitioner and begin to formulate an understanding of his ideas and style of theatre.</p> <p>Alienation Techniques are realised in a practical assessment.</p>	<p>Students will begin their exploration of An Inspector Calls in preparation for their Mock Exams. Scaffolding of Exam Questions</p>
TOPICS	Matrix of Theatre in Practice	Stanislavski Naturalistic Acting Skills	Devising Script Writing
DESCRIPTION	<p>Students will revisit all areas of design and learn how to apply their knowledge of the impact of design to the play text and what effects this has on an audience</p>	<p>Students will explore the 6 steps of TIE and learn how to incorporate TIE into their devised work. Research is a big part of this topic as presentations of theatre companies and their style are shared. Students also must create an assessed piece of original work in a group.</p>	<p>Students are given the exam stimulus and begin to devise their chosen stimulus. Alongside this, students continue to explore the Exam Plat Text in theory lessons and homework</p>



LEARNING SEQUENCE – YEAR 11

OUTCOMES	<ul style="list-style-type: none"> Students begin preparation for their Component 1 & 2 NEA exams. Component 1 is explored with the teacher and students select their chosen stimulus. A realisation of this alongside a portfolio is produced. Working in groups for Component 2 students working between two and five actors or four designers, must perform or design a piece of theatre from a published play text. Students complete their exploration of the Component 3 play text 'An Inspector Calls' for Section A and watch a live theatre production to answer one question in Section B. 		
TOPICS	Component 2: Realisation Component 1: Exploration of Stimulus Component 3: Exam focus	Component 1: Devising Portfolio	Component 1: Evaluation
DESCRIPTION	<p>Students realise 1/2 extracts from a play text chosen by the teacher and perform these to an audience, in preparation for their visiting examiner in March</p> <p>Student's revisit Component 3 to prepare for their mock exam</p>	<p>Students choose one stimulus from the exam board and devise their performance piece</p> <p>Students then write a portfolio of the process and link this to their chosen practitioner studied in Year 10</p>	<p>Students use their knowledge of the practitioner studied and chosen for their Component 1 and begin to prepare for their evaluation.</p> <p>Students write their evaluation – under exam conditions</p>
TOPICS	Component 3: Exam Focus Section A	Revision & Examiner Visit	Revision
DESCRIPTION	<p>Students revisit the play text studied and complete mock questions on Section A.</p>	<p>Examiner Visit</p> <p>Continue Revision</p> <p>Continue scaffolding as a Designer for Component 3 Section B</p>	<p>Students continue updating their glossary of keywords for Design & Acting</p> <p>Exam preparation.</p>



LEARNING SEQUENCE – YEAR 12

OUTCOMES	<ul style="list-style-type: none">• The course Introduces students to the world of theatre through a Director’s/Actor’s perspective.• Students are introduced to the Exam Board play texts with practical exploration and interpretation at the heart.• Methodology of the chosen practitioners are extensively explored through analysis and evaluation of their work.• Students continue to develop their understanding of how to respond to professional work through live theatre performances.• Students build on their knowledge from GCSE to apply the A Level terminology in their writing.		
TOPICS	History of Theatre Stanislavski Colder than Here	Colder than Here Live Theatre Review	Design Antigone/Colder than Here
DESCRIPTION	Students study the history of theatre and how this links to the practitioners studied during Students start to explore Stanislavski practically and the methodology Students read the play text Colder Than Here and begin to explore the role ‘As an Actor’	Students continue with their exploration of Colder Than Here. Component 3 Preparing for the exam Live Theatre Review Students learn how to write a review as an actor or as a designer.	Set Text Introduction Components 3- Antigone History of Greek Theatre How to annotate the exam script, how to explore the language, how to apply the exploration and the annotation skills learnt into a response to the exam question.
TOPICS	Colder than Here Practical Exploration Antigone OPC Theory	Devising Component 1	Component 1 Exam
DESCRIPTION	OPC of Antigone explored and how this links to Greek History Scene deconstruction of play text. Theatre Designer costume, sound, lighting, Set, props, hair & makeup. How to apply the exploration and the annotation skills learnt into a response to a design question.	Exam stimulus given by teacher Practitioner style and Methodology explored. How to devise an A Level performance Mock exam preparation.	Practical Exam rehearsals Students’ realisation of their Component 1 in a live theatre context with a live audience Portfolio Analysis and evaluation of the process



LEARNING SEQUENCE – YEAR 13

OUTCOME	<ul style="list-style-type: none"> Follow-on year revisiting all the content for Year 12. Completion of all practical components in preparation for an examiner visit in March 		
TOPICS	Colder than Here / Antigone	Antigone Monologues	Colder than Here / Antigone
DESCRIPTION	<p>Completing practical Exam Component 1</p> <p>Directors Concept booklets on Antigone Students work through the booklet alongside practical exploration</p> <p>Colder Than Here department mock questions</p>	<p>Students' concepts are practically explored through a series of workshops.</p> <p>Monologues are rehearsed in preparation for mock / examiner visit in March</p>	<p>Students' concepts are practically explored through a series of workshops</p> <p>Students complete booklet and apply their knowledge to the exam questions on Personal concept</p> <p>.Colder Than Here department mock questions.</p>
TOPICS	Component 1: Group Performance	Component 1: Group Performance	Examination Period
DESCRIPTION	<p>Students are directed by the teacher in a playtext chosen by the teacher. Performance skills are rehearsed in preparation for an examiner visit in March</p>	<p>Students are directed by the teacher in a play text chosen by the teacher. Performance skills are rehearsed in preparation for an examiner visit in March</p>	<p>Knowledge revisited through recall lessons.</p> <p>Mock exam questions in lessons.</p>



ENRICHMENT, SUPPORT, EXTRA-CURRICULAR

- Drama has a crucial role to play within the Trinity Community and in developing student confidence and resilience. We provide a safe environment for creativity and growth and we have built a model that is both ambitious and challenging which beyond most Trust Schools.
- Our ambitious work ensures that all students have access to interesting and engaging extra curricula opportunities which demonstrates as a department we go above the expectations of an ordinary Drama Department.
- There is a focus upon developing student's access to the Arts and the department in the following areas:-
 - Whole School Show
 - Musical Theatre Club
 - Drama Club
 - Drama Internships at all key stages
 - Agents For Change Ambassadors
 - Design – Lighting
 - Cultural Week
 - Theatre Trips
 - Annual Prize Giving event