



# Curriculum Overview: DRAMA

Exam Board: Edexcel

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
<b>7</b>	<b>Intro to Drama Skills</b> <ul style="list-style-type: none"> <li>Introduction to vocal skills</li> <li>Exploration of character- tone and projection</li> <li>Application of vocal skills to a performance</li> <li>Introduction to key skills – focus, control , concentration</li> </ul>	<b>Intro to Drama Skills</b> <ul style="list-style-type: none"> <li>Introduction to physical skills</li> <li>Exploration of character- body language, facial expressions</li> <li>Application of vocal and physical skills to a performance</li> </ul>	<b>Darkwood Manor</b> <ul style="list-style-type: none"> <li>Non-verbal communication</li> <li>Narration</li> <li>Storytelling</li> <li>Tension and Atmosphere</li> <li>Exploration into the use of vocal skills</li> </ul>	<b>Darkwood Manor</b> <ul style="list-style-type: none"> <li>Dramatic Tnesion</li> <li>Exploration into the use of physical skills</li> <li>Identification of strengths and developments for new drama scheme</li> </ul>	<b>Script: Charlie and the Chocolate Factory</b> <ul style="list-style-type: none"> <li>Characterisation elements- how to walk, how to talk, how to act</li> <li>Leading a walk with a body part</li> <li>Using vocal skills to impact character lines</li> <li>Effective use of stage space</li> </ul>	<b>Script: Charlie and the Chocolate Factory</b> <ul style="list-style-type: none"> <li>Characterisation elements- how to act and how to react</li> <li>Benefits of a director</li> <li>How to respond or react as a character</li> <li>Identification of strengths and developments for new drama scheme</li> </ul>
<b>8</b>	<b>Chris and Derek</b> <ul style="list-style-type: none"> <li>Injustice in society</li> <li>Recap Freeze Frane</li> <li>Thought Tracking</li> <li>Cliff-hangers</li> <li>How to embed a drama technique within a performance</li> </ul>	<b>Chris and Derek</b> <ul style="list-style-type: none"> <li>Cross-Cutting</li> <li>Conscience Alley</li> <li>Identification of strengths and developments for new drama scheme</li> </ul>	<b>Grenfell Tower</b> <ul style="list-style-type: none"> <li>Introduction to plot</li> <li>Introduction to styles of theatre</li> <li>Naturalistic acting</li> <li>Recap vocal skills for dialogue delivery</li> </ul>	<b>Grenfell Tower</b> <ul style="list-style-type: none"> <li>Recap physical skills</li> <li>Developing communication of themes</li> <li>Applying additional meaning to dialogue delivery</li> </ul>	<b>Script: Blood Brothers</b> <ul style="list-style-type: none"> <li>Stage directions</li> <li>Role of a narrator</li> <li>Plot of Part 1, 2 and 3 of Blood Brothers</li> <li>Performing from a Script</li> <li>Recap techniques</li> </ul>	<b>Script: Blood Brothers</b> <ul style="list-style-type: none"> <li>Superstition</li> <li>Subtext</li> <li>Identification of strengths and developments for new drama scheme</li> </ul>
<b>9</b>	<b>Devising from Stimulus</b> <ul style="list-style-type: none"> <li>Stimulus: Image, song, headline and prop</li> <li>Developing an idea</li> <li>Climax</li> <li>Social context</li> <li>Devising</li> </ul>	<b>Script: DNA</b> <ul style="list-style-type: none"> <li>Analysis of characters</li> <li>Plot</li> <li>Stage directions</li> <li>Application of vocal and physical skills</li> <li>Stage space and movememnt</li> </ul>	<b>Theatre Practitioners</b> <ul style="list-style-type: none"> <li>Style and Genre</li> <li>Naturalism</li> <li>Epic Theatre</li> <li>Theatre of Cruelty</li> <li>Drama Techniques</li> <li>Devising</li> </ul>	<b>Mugged</b> <ul style="list-style-type: none"> <li>Stage Directions</li> <li>Application of vocal and physical skills</li> <li>Part 1, 2 and 3 of Mugged</li> <li>Playwrights' intention</li> </ul>	<b>Production Elements</b> <ul style="list-style-type: none"> <li>Lighting- types of lighting on stage and meaning</li> <li>Set- exploration of set elements</li> <li>Sound and Costume- terms and understanding</li> </ul>	<b>Live theatre review</b> <ul style="list-style-type: none"> <li>Analysis of characters</li> <li>Costume</li> <li>Set</li> <li>Sound</li> <li>Lighting</li> <li>Communication of meaning</li> <li>Impact on audience</li> </ul>
<b>10</b>	<b>Intro + Stanislavski (Comp 1)</b> <ul style="list-style-type: none"> <li>Recap of Skills and Techniques</li> <li>Stanislavski- Naturalism</li> <li>Magic If</li> <li>Emotional Memory</li> <li>Given Circumstances</li> </ul>	<b>Brecht (Comp 1 + 2)</b> <ul style="list-style-type: none"> <li>Recap of Skills and Techniques</li> <li>Brecht- Epic Theatre</li> <li>Narration</li> <li>Direct Address</li> <li>Context</li> </ul>	<b>Artaud (Comp 1)</b> <ul style="list-style-type: none"> <li>Recap of Skills and Techniques</li> <li>Artaud – Theatre of Cruelty</li> <li>Immersive theatre</li> </ul>	<b>Comp 1</b> <ul style="list-style-type: none"> <li>Devising- Stimuli identification</li> <li>Research into stimuli</li> <li>Form, Structure and Language</li> <li>Brecht and Stanislavski</li> <li>Application of techniques and consideration of skills.</li> </ul>	<b>Comp 1</b> <ul style="list-style-type: none"> <li>Final Rehearsals and recording of Component 1</li> <li>Component 1 Portfolio</li> <li>Identification of strengths and developments for next component</li> </ul>	<b>Comp 3</b> <ul style="list-style-type: none"> <li>Practical exploration of extracts from DNA</li> <li>Developed use of vocal and physical skills</li> </ul>
<b>11</b>	<b>Comp 3</b> <ul style="list-style-type: none"> <li>Exam questions and techniques.</li> <li>DNA overview- context, themes, character analysis</li> </ul>	<b>Comp 2</b> <ul style="list-style-type: none"> <li>Road context</li> <li>Monologue/Duologue identification</li> <li>Rehearsals for Component 2 performance</li> </ul>	<b>Comp 2</b> <ul style="list-style-type: none"> <li>Final rehearsals and recording of Component 2</li> <li>Character overview documents</li> </ul>	<b>Comp 3</b> <ul style="list-style-type: none"> <li>Exam questions and techniques</li> <li>Revise and revisit DNA text</li> <li>Live Theatre recap</li> </ul>	<b>Comp 3</b> <ul style="list-style-type: none"> <li>Exam questions and techniques</li> <li>Revise and revisit DNA text</li> <li>Live Theatre recap</li> </ul>	

The Creative Arts vision is to build **inquisitive** and **creative** minds that don't take things at face value. To encourage learners to understand the world around them, and to encourage self-reflection, understanding of peers, the local community, and the wider world. As a department, we are committed to encouraging learners to seek to better themselves and to strive to develop skills that can lead to lifelong fulfilment. Creative Arts plays a vital role in allowing learners to **broaden their horizons**, to build confidence, to **stretch and challenge** learners' creative skills to develop well-rounded young people of the future. Through Creative Arts, learners have no boundaries, and we aim to **lead** and **empower** our young people to be more than they expect of themselves.

Drama features as part of the National Curriculum for English; therefore, the experiences learners have during primary education can be very variable dependent on the skillset and topics learners have explored with their teachers prior to arrival at The Link Academy. This provides us with the freedom to support learners with a specific focus on developing confidence and key skills that are appropriate for the learners in our school community.

Key Stage 3 Drama focuses on the following key skills:

- Developing confidence to speak and perform in front of others.
- Reflecting on the world around us to develop mature and perceptive learners.
- Understanding expression through dialogue and the spoken word.
- Developing physically and vocally expressive learners, with an understanding of emotion.
- Developing skills and techniques to successfully communicate ideas to an audience.
- Exploring both devised and scripted work.

Key Stage 4 Drama provides learners with the opportunity to gain a GCSE qualification through the Pearson (Edexcel) syllabus.

This encompasses the skills that were explored in Key Stage 3 but provides additional insight into how these have been explored and applied in different contexts, and with different influences. In preparation for their assessed work, learners expand their knowledge looking at key theatre practitioners, textual exploration, responses to a variety of stimuli.

This is realised through three key components of assessment:

- Component 1 – Devising - Devised performance with supporting portfolio.
- Component 2 – Performance from text – 2 performed extracts.
- Component 3 – Written exam based on DNA by Dennis Kelly.

- With a dedicated and highly qualified member of staff, Drama lessons will be delivered by subject specialist staff to provide learners with breadth and depth of knowledge.
- All lessons begin with a recall and retrieval 'Do Now Activity', that draws on prior learning, with the intention that this is used as an opportunity to create links between different schemas. This also supports learners in recalling and applying their knowledge more rapidly and accurately, developing fluency.
- Progress indicators are learner friendly as the vocabulary is accessible and learners can measure their progress each lesson against them to reflect on learning.
- Drama staff to use explicit instruction through the 'I/We/You Do' slides to model best practice to learners and assist with scaffolded learning
- Drama staff to use whole school literacy strategies, such as using the Reciprocal reading and Key word glossaries for learners to develop their understanding of subject vocabulary and comprehension of scripts.
- Work is differentiated to ensure learners of all abilities are suitably challenged through supporting resources, teacher intervention and peer support through groupings.
- Lessons will use whole school key slides to support the academy with consistency and embed clear routines for learners to achieve their full potential.
- Drama staff will embed whole school recall and retrieval tasks into lessons to encourage learners to recall prior knowledge, rehearse retrieval to embed learning into long term memory.
- Drama staff will differentiate and personalise their delivery of topic to suit different groups of learners to ensure all learners make expected or above progress to drive outcomes.
- Throughout lessons, teachers use a range of questioning strategies such as 'cold-calling', to assess the learning and to stretch learners understanding.
- Following the drama department marking and feedback policy, teachers give regular feedback to learners against progress indicators through strategies such as verbal feedback during the lesson. Learners respond to this feedback to make incremental improvements to their work
- Through regular tracking and monitoring, teachers can identify learners who may need intervention through teacher observations and assessments. Through monitoring and follow ups, we make sure that learners have the appropriate amount of support; period 6, walking talking mocks and drop down days
- Learners have the opportunity to further develop their drama experiences by participating in extra-curricular activities such as Beacon Hill's Got Talent, Performing Arts Showcases and drama club.

- The drama curriculum has a profound commitment to nurturing not just performers, but well-rounded individuals equipped with essential life skills. Through dynamic and experiential learning, drama education plays a pivotal role in shaping the academic, social, and personal development of students.
- Year 11 GCSE drama learners are on track to getting our best set of results. Learners are predicted to get a progress 8 score of -0.07, which is close to our target of 0. 70% of learners are predicted to achieve 4+, 52% predicted 5+ and 6% predicted 7+.
- Learners with over 95% attendance are predicted to achieve +0.18 progress, demonstrating learners that attend progress well.
- The impact of the drama curriculum can be measured in many ways beyond grades, data, and progress scores. The main aim of the drama curriculum at Beacon Hill Academy is to develop learners love for the subject and contribute to developing to their transferable skills such as confidence, collaboration, communication, listening and responding.
- The impact of the drama curriculum and quality first teaching will be measured through Quality Assurance learning walks, undertaken by the CTL for performing arts and SLT line managers, where good practice will be identified and shared at departmental level, as well as ensuring departmental procedures and whole school T&L strategies are being implemented consistently throughout the department.
- The intention to inspire learners to engage in drama extra-curricular is the main aim. The impact of this can be measured by tracking the number of learners engaged in extra-curricular drama activities, such as trips and clubs. Our aim is to see the number of learners engaging in drama activities grow to 15-20+ as learners will be inspired by the high quality of teaching delivered by our highly trained staff.
- As a result of quality first teaching, another way to measure the impact of the drama curriculum is to see an increase in the number of learners opting to take drama at KS4 and seeing drama run consistently at KS4. Last year was the first year GCSE drama did not run due to a lack of learners opting for the subject, however we have secured a large group of 26 learners this year.
- Through differentiated groups and scaffolded tasks, the attendance of AS Base learners has increased in drama lessons which shows that drama is inclusive to all learners and that love for the subject is developing.
- Assessment for learning through teacher observations and verbal feedback is a strength, identifying errors and misconceptions and correcting them instantly.
- Drama empowers students to step into the shoes of others, fostering empathy and understanding. Through character exploration and role-play, students confront complex emotions, perspectives, and experiences, broadening their worldview and cultivating compassion. They learn to communicate effectively, collaborate with peers, and embrace diversity, laying the foundation for strong interpersonal relationships
- Impact of the curriculum can also be measured from the interest in trips organised by drama department. Learners have attended multiple theatre trips to see Snow White, Titanic the Musical, Curious Incident of the Dog in the Nighttime, Woman in Black, Aladdin etc. All trips have sold out.
- To measure the impact of the KS4 curriculum, examination data is tracked in regard to learners' courses at post 16 level. This enables us to decipher the number of drama learners that go on to complete a performing arts-based course. This is an effective tool to see how many learners have possibly been inspired by our curriculum intent. Last year 4 out of 12 learners went on to do A-Level Drama at Halesowen College (1/3 of learners)
- Staff members are encouraged to share good practice within departmental meetings to ensure consistency within the department and to continue to develop the love for the subject amongst learners.