



# CURRICULUM OVERVIEW

## DRAMA



A Lakelands Drama student should contribute to a positive learning and creative environment which allows all learners the opportunity to step outside of their comfort zones in a safe and encouraging atmosphere.

### Lakelands Whole Academy Curriculum Intent:

Our aim is to provide a diverse, accessible, challenging and inspiring curriculum for the students of Lakelands, our core purpose to develop well-rounded, confident young people, with the integrity, resilience and high aspirations to thrive in the future. The curriculum is designed to provide them with the core knowledge they need to succeed in education, and to become successful members of society. We encourage them to be curious and open-minded, and develop the necessary critical, creative and problem-solving skills to be able to make a difference in their future lives. All students benefit from a culturally enriching curriculum that has depth, breadth and regular revisiting of knowledge to give them the confidence to succeed. It is a curriculum designed to encourage learners to step outside their comfort zone and embrace challenge. By drawing on the best that's been thought, said and done in each subject, we hope that our curriculum enables our young people to appreciate and participate in the full richness of the human experience.

### Drama Curriculum Intent:

Lakelands Drama students study a curriculum which encourages creativity and freedom of expression. Skills that are learnt through the five years include those to support a career within the performing arts as well as a host of useful, transferable skills ready for a variety of workplaces. The combination of content and skills taught include exploring ways of communicating effectively when working in group situations as well as building upon a range of Drama skills which include performance and design elements. There is a clear progression as students make their journey throughout KS3 into 4 as they build on the basics and develop skills, allowing them to advance into Drama at KS5 and beyond.

Drama as a subject allows learners to consider scenarios, issues and outcomes about issues that affect their own lives, the lives of others as well as focussing on historical events, both local and national. The learning is specifically sequenced to allow students to build confidence by stepping out of their comfort zones and encouraging them to embrace challenge. Throughout KS3 and KS4, students are encouraged to consider a variety of perspectives, explore ideas and to empathise with people and situations from other cultures.

Drama is a subject that supports students to develop an understanding of teamwork, democracy, negotiation and respect as well as a whole range of other vital social skills. Students are encouraged to open their minds to alternative perspectives and are given their own voice in a safe environment.

### How the Drama curriculum links to our core Curriculum Principles:

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| Lifelong Learning     | Students are encouraged to have an open mind regarding a variety of issues and to consider different perspectives.  |
| Aspiration to succeed | The development of both transferable and specific Drama skills is embedded into the curriculum.   |
| Knowledge building    | Skills are built up from Year 7 through to Year 11. At each stage of progression, retrieval techniques are used through reflection and questioning. This structure enables students to make more independent choices about their work as they reach the end of KS3 and into KS4.                                    |
| Empathy for others    | Empathy for others is at the core of the Drama curriculum. Students are regularly asked to consider the feelings and perspectives of others, whether historical figures or fictional characters in order to fully embrace effective theatre from the viewpoint of performer, designer, director or audience member. |

## IMPLEMENTATION

| Year 7 Curriculum Implementation   |  |   |
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| In Year 7, our students initially learn the basic building blocks of Drama including, Still Image, Movement Sequence and Role Play. This develops throughout the year by introducing more complex Drama structures and inviting them to consider abstract as well as naturalistic Drama. |  |   |
|  | Knowledge and skills   | Assessment  |
| 1  | The students are introduced to Drama by immersing them in a problematic situation within which they have to work together in role to solve a mystery. Through this, they learn how to consider the way people react differently to a variety of situations as well as building confidence through drama structures such as Still Image, Movement Sequence, Teacher in Role and Split Scene.  | <ul style="list-style-type: none"> <li>● Regular verbal peer and teacher feedback</li> <li>● Individual written teacher feedback is given on written work</li> <li>● Individual written teacher feedback at the end of the unit</li> </ul>  |
| 2  | The students build on these skills with a very different problem where they go into role as Amadorians, a perfect community who live on a tropical island hundreds of years ago. They face issues such as drought and having to make the difficult decision of whether or not to leave their homes. This not only develops drama skills using additional drama structures such as Thought Tunnel and Collective voice but it also brings about discussions on conflict, climate change as well as the refugee crisis.                            | <ul style="list-style-type: none"> <li>● Regular verbal peer and teacher feedback</li> <li>● Individual written teacher feedback on group performance of 50 years later, showing how the two communities worked together, sharing skills and respecting each other's beliefs</li> </ul> |
| 3  | The students continue to build their skills in Drama with a focus on script work rather than devising as they study sections of Harry Potter and the Cursed Child. The challenge here is to make the words of someone else (the playwright) work for them. We spend time working on vocal skills such as pitch, tone, volume and pace and then move onto the physical skills of body language, facial expression, movement and gesture. The students also have a lesson where design is the main focus, particularly looking at costume and set. | <ul style="list-style-type: none"> <li>● Regular verbal peer and teacher feedback</li> <li>● Written teacher feedback which focuses on design</li> </ul>  |
| 4  | There is a very specific focus on alternative perspectives as the students follow the story of Rose Blanche, a young German girl growing up in a small-town during WWII. The students follow Rose's story and build on performance skills using choral speaking, opinion line and flashback. The students also consider the thoughts and feelings of Rose as she discovers a concentration camp and puts her own safety aside to help the children who she describes as looking 'like ghosts'.   | <ul style="list-style-type: none"> <li>● Regular verbal peer and teacher feedback</li> <li>● Written feedback based on practical work which focuses on how children in the concentration camp remember Rose Blanche</li> </ul>  |
| 5  | The students have a more performance-based focus this half term as they explore a traditional Kabuki story called The Mediator. The performance skills used are a blend of highly exaggerated traditional Kabuki movement with a more modern technique. The students work in groups to create a non-verbal performance and include live sound effects.   | <ul style="list-style-type: none"> <li>● Regular verbal peer and teacher feedback</li> <li>● Written feedback based on the practical performance of The Mediator</li> </ul>   |

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| 6  | The students focus on the novel <i>Private Peaceful</i> by Michael Morpurgo, bringing the text to life using adaptation. The students build on skills developed throughout Year 7 and pick out key moments from sections of the text and use their own ideas to create a performance. | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> </ul> |
| <p><b>Cross-curricular links in Y7: There are cross curricular links with History and RE through the Rose Blanche Scheme of Work. Students link what happened to the Jewish families and how we mark important events such as International Holocaust Remembrance Day. There are also links with the English curriculum when we look at the novel <i>Private Peaceful</i> and bring it to life using adaptation.</b></p> |   |  |
| <p><b>Careers Link: Students are introduced to a variety of roles within the theatre including performer and designer.</b></p>   |   |  |

## Year 8 Curriculum Implementation

In Year 8, our students build on the skills learnt in year 7 and begin to have more of a focus on design, in particular, lighting and sound.

|   | Knowledge and skills  | Assessment  |
|---|---|---|
| 1 | The students begin Year 8 by focusing on a story of conflict between two skills. They build on the Drama structures of Movement Sequence and Role Play learnt in Year 7 and begin to develop these ideas using cross cutting and physical theatre. The students are encouraged to create a lighting and sound cue sheet for their final performance with the main focus being on lighting.  | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback given on final performance with an additional focus on Lighting</li> </ul>        |
| 2 | The students build on the Drama Structure of Role Play by creating a documentary style performance based on the character of Ashley – a failed rockstar. The students focus on direct address using appropriate physical skills, vocal skills as well exploring background business and pauses for comic effect.  | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback given for practical work with a specific focus on direct address</li> </ul>       |
| 3 | The students work together to create a cyberbullying film in collaboration with ICT. The students are encouraged to think very carefully about the important points that need to be included and are asked to consider the following: target audience, the importance of being sensitive and how to ensure they don't create stereotypical characters. From a practical perspective, they are asked to consider locations for filming, camera angles and techniques and editing in ICT. | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> </ul>  |
| 4 | The students build on the exaggerated movement work they did during the Kabuki work in Year 7 by creating a non-verbal performance. The aim is to create a short piece of work with an additional focus on prop making and sound to enhance clarity. The students complete a lighting and sound cue sheet in groups with a specific focus on sound.   | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback on practical work with a specific focus on props and sound for clarity</li> </ul> |
| 5 | Drama skills such as Still Image and Movement Sequence are built upon as students explore the story of 15-year-old Joe who is suffering from poor mental health. Skills used in TIR are expanded as students use Mantle of the Expert to go into role as child psychologists in order to support Joe. There is a strong focus on empathy and understanding why some   | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> </ul>  |

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|   | people react different to different things and how we as individuals can perhaps do more to stop situations from getting worse.   | <ul style="list-style-type: none"> <li>Written feedback on practical work which focuses on a strong sense of empathy</li> </ul> |
| 6   | Students build on their story telling skills as they go into role as a community in Gresford in the 1930s. The students explore the story of the Gresford disaster from the point of view of the miners and their families. Specific practical focuses include staging such as theatre-in-the-round and clarity in story telling using vocal and physical skills. | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> </ul>                                      |
| <b>Cross-curricular links in Y8: The main cross curricular link in year 8 is with IT. Drama and IT work collaboratively to ensure effective teaching of the effects of Cyberbullying while developing skills in film making and editing.</b>  |   |   |
| <b>Careers Link: Students use mantle of the expert to go into role as professionals such as psychiatrist, school staff and police officers, discussions are had regarding the day to day life of these roles as well as how they would deal with a variety of situations. There is also a discussion about the career of Drama therapy.</b> |   |   |

### Year 9 Curriculum Implementation

In Year 9, our students build on the skills they learnt in year 7 and 8 by becoming more independent in their decision making in devising, script work and design.

|   | Knowledge and skills  | Assessment  |
|---|---|---|
| 1 | The students explore the play The Stones and focus on the idea of peer pressure and how it can influence young people in particular. Skills are built upon using physical and vocal skills through devising and scripted performances. The students are also asked to consider the play as audience members and discuss the way the performers play the roles using vocal and physical skill as well as discussions on the design elements of the production. The students complete the project by putting the two teenage characters on trial and creating their own guilty or not guilty verdict in the courtroom that they create before finding out what happened in the play which is based on a true story. | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback on written work – closing statement for defence or prosecution</li> </ul>   |
| 2 | The students explore the story of Sam, a 16 year old, who is experiencing strange situations and feeling isolated. The students discover that Sam is a robot and work in groups to create a devised piece which shows the difficult dilemma that Sam faces. There is a specific focus on abstract work as well as combining sound and lighting ideas, building on the design work in Year 8.  | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback on final practical piece with a focus on abstract performance work with an effective combination of lighting and sound</li> </ul> |
| 3 | The students further progress their skills in storytelling by focusing on the structure of the play Billy the Kid (an adaptation of a novel by Michael Morpurgo). The students work in groups to create a piece of drama which explores the relationship between older and younger generations, including flashbacks to help the characters understand each other better.   | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback</li> <li>Written feedback with a focus on storytelling using flash backs</li> </ul>   |
| 4 | The students are tasked with creating a sensitive and informative documentary drama about the Hillsborough disaster. The students are shown a news broadcast and are then asked to explore ways of telling the story without showing the actual events. They are encouraged to use news broadcasts and as well naturalistic role play.  | <ul style="list-style-type: none"> <li>Regular verbal peer and teacher feedback throughout the SoW.</li> <li>Written feedback based on final practical with a focus on documentary drama</li> </ul>   |

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| 5  | The students focus on youth crime, using devising and script work as they study the play <i>Slow Time</i> by Roy Williams. Physical and vocal skills are built upon using monologue as a final performance piece. Students are encouraged to perform but they have the option to design for a performer instead. They are also given the options of characters and tone for their monologues, giving them more independence in their decision making.   | <ul style="list-style-type: none"> <li>• Regular verbal peer and teacher feedback</li> <li>• Written feedback based on final practical work which will be either design or performance</li> </ul> |
| 6  | The final work for KS3 involves the students using a large variety of the Drama structures that they have used over the last 3 years. They will work in a group which can be all performers or a variety of performers and designers and follow a sequence of devising steps to create a short piece of drama. This process encourages the students to choose their own narrative, based on a stimulus, therefore paving the way for work in GCSE Drama. At this stage they will develop skills further by focusing on the work of practitioners such as Stanislavsky, Brecht and Frantic Assembly. | <ul style="list-style-type: none"> <li>• Regular verbal peer and teacher feedback</li> </ul>  |
| <p><b>Cross-curricular links in Y9: The use of creativity in storytelling links with creative writing in English. Through practical Drama, students learn about structuring a performance, character development as well as use of language. The written tasks support the whole school literacy policy through carefully selected tasks such as direct address in the <i>Stones</i> when students are asked to write a closing statement from the point of view of either defence or prosecution.</b></p> |   |   |
| <p><b>Careers Link: The students build on their skills of design work using technical skills and knowledge as well as communicating effectively with the rest of the group.</b></p>  |   |   |

### Year 10 Curriculum Implementation

In Year 10, our students build on the variety of skills that they have built up throughout KS3. These include performance and design skills as well as understanding and implementing analysis and evaluation in written and verbal formats. Students will go on to develop skills by learning more specifically about the perspective of performers, designers and directors giving them a holistic experience of theatre.

|   | Knowledge and skills  | Assessment  |
|---|---|---|
| 1 | Students begin the course with a project which blends Components 1 and 2. They are introduced to the theme of 'Scapegoat' where we discuss what it means and how it relates to the set text (C3) of <i>The Crucible</i> . They begin to devise a short sequence based on this theme, with verbal discussions which relate to the portfolio questions (C1). The students then progress practically with an exploration of Act 1 of the <i>Crucible</i> focused on performance skills in preparation for questions ai and aii.  | Informal assessment of the devised piece and an introduction to questions ai and aii from the written paper (C3)  |
| 2 | The students begin a mini Component 1 project where they work in groups and take on the role of performer or designer. This is a shortened version of the NEA which will begin in the summer term. The skills that the students develop here include: <ul style="list-style-type: none"> <li>• Storytelling using a variety of techniques</li> <li>• Understanding of and implementing ideas inspired by practitioners such as Stanislavsky, Brecht and Frantic Assembly.</li> <li>• Recording the creative process using the portfolio-based questions</li> <li>• Written analysis and evaluation</li> </ul> | <p>Assessment of the final designed piece as either performer or designer</p> <p>Assessment of the portfolio which is written/recorded throughout the practical process</p> |

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| 3   | The students begin work on Act 2 of The Crucible, exploring the text in a practical way as well as being introduced to questions bi and bii. The main focus here is on directing in terms of both creative design as well as instructions for performers. In addition to this, students work on scripted performance (C2) as either performer or director. | Assessment of questions bi and bii<br>Assessment of C2  |
| 4   | Th students begin to explore Act 3 of the Crucible with a focus on design for question C of the paper. This will ensure that they are ready for Section A for the Year 10 Mock Exam in the summer term. Alongside this, they will begin the Component 1 NEA. They will use the feedback from the assessment in the autumn term to help their progress.     | Assessment of question C<br>Continuous feedback on the practical element of C1                      |
| 5   | Continuation of C1, both practical and portfolio work.<br>Year 10 mock exam.   | Continuous feedback on the practical element of C1.<br>Assessment and feedback on year 10 mock exam |
| 6   | Complete and record component 1 practical and continue to work on the first draft of portfolios.   | Component 1 practical NEA   |
| <b>Cross-curricular links in Y10: Students continue to make links with English through storytelling, focusing on genre, language, structure and form. Some students will choose to make further links with History, Geography and RS, depending on choices they make for their devising project. Those interested in design rather than performance will make links with DT and Art as they follow similar pathways to achieve their final outcome.</b> |  |   |
| <b>Careers Link: Students focus on ether a design pathway or performance pathway. They are also introduced to the role of a director within the theatre. Theatre trips give more insight into the various roles within theatre.</b>   |  |   |

### Year 11 Curriculum Implementation

In Year 11, our students will build on skills that have been developed over the last four years. The regular reflection and feedback will assist the students in becoming more confident in their responses and allow them to develop further skills in working independently, ready for the next stage of education and the working world.

|   | Knowledge and skills   | Assessment   |
|---|--|--|
| 1 | The students complete the first draft of their portfolio and respond to feedback.<br>They explore Act 4 of The Crucible with focusing on performing, directing and design.<br>They begin working on the scripts for Component 2 as either performer or designer. | Portfolio feedback<br>Continuous teacher and peer feedback on component 2  |
| 2 | The students are given a final December deadline for completing their portfolios.<br>Continuation of Component 2.<br>Preparation and sitting of mock exam.   | Portfolio is marked ready for submission to the exam board   |
| 3 | Continuation of progress towards the presentations of C2,<br>Weekly assessments of C3 exam style questions.  | Weekly exam questions are set for homework with written feedback given   |
| 4 | C2 Assessment Day.<br>Continuation of weekly assessments of C3 exam style questions.   | C2 assessments are filmed ready for submission to the exam board<br>Weekly exam questions are set for homework with written feedback given |

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| 5   | Final preparations are made for the C3 written exam. These include weekly exam questions with feedback and practical sessions focusing on key moments of The Crucible | Weekly exam questions are set for homework with written feedback given |
| <b>Cross-curricular links in Y11: Students continue to make links with English through storytelling, focusing on genre, language, structure and form. Some students will choose to make further links with History, Geography and RS, depending on choices they make for their devising project. Those interested in design rather than performance will make links with DT and Art as they follow similar pathways to achieve their final outcome.</b> |   |  |
| <b>Careers Link: Students focus on either a design pathway or performance pathway. They are also introduced to the role of a director within the theatre. Theatre trips give more insight into the various roles within theatre.</b>  |   |  |

### IMPACT OF THE DRAMA CURRICULUM

The aim of the Drama curriculum is to ensure that all students have had opportunities to be creative, to expand their perspective and to step out of their comfort zones. This helps prepare individuals for the wider world of further education, employment and other life experiences. This is achieved through careful planning, continuous and varied assessment as well as seeking further opportunities for enrichment. Progress is measured throughout KS3 with half termly practical assessments which are reinforced with written/verbal assignments. This links closely to the assessment process that is required throughout Drama GCSE. These formative assessment practices are also boosted by informal discussions and low stakes quizzes designed to assist with recall. Effective feedback is vital in order for each individual learner to make progress. Teacher feedback is given each lesson with opportunities for peer feedback to be offered. This regular feedback not only strengthens individuals' confidence but it also ensures that learners have access to the detail and standards required to master the subject. Feeling interested as well as confident in a subject is often key to learners being engaged. To maintain or boost engagement in lessons, tasks are fast paced, have interesting content and have the correct level of challenge. It is clear from the uptake at GCSE and those who go on to study Theatre Studies A level or a Diploma in Performing Arts that Lakelands students have a great appreciation of Drama, whether that's as audience members, performers, directors or designers.

### WIDER CURRICULUM OFFER

The following sections clarify how areas such as Personal development, Careers and Cultural Capital are woven into the intention, implementation and impact of the subject curriculum.

### Personal Development within the Drama curriculum

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| Personal Development         | Students develop skills such as teamwork, communication as well as building confidence.  |
| SMSC                         | Students engage in content which encourages them to view situations through an alternative perspective. Group work also allows students to become aware of dealing with differences of opinion in a calm and reflective way. |
| British Values               | Through storytelling, students learn about tolerance, respect and how communities can work together.   |
| Extracurricular & Enrichment | All students have the opportunity to take part in the annual school production. GCSE students have a number of theatre visits throughout Years 10 and 11, including the Creative Arts London trip.                           |

### Careers in the Drama curriculum

Studying Drama allows for the development of a huge range of transferable skills such as teamwork, communication, negotiation and diplomacy. These skills are vital in the ever-changing world of careers. In addition to this, careers within the world of theatre, TV, Radio and Film are highlighted throughout KS3 and KS4.

### Cultural Capital in the Drama curriculum

*The essential knowledge that pupils need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement*

The Drama curriculum blends new trends in the world of theatre with more traditional ideas, including those from other cultures. Students are introduced to a variety of practitioners such as Brecht and Stanislavsky as well as Frantic Assembly and The National Theatre. The cultural knowledge they gain through the Drama curriculum instils a vital appreciation of human creativity and achievement.

### Send in the Drama curriculum

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The Drama curriculum is accessible to all regardless of ability. The work is differentiated to ensure that it is available to all. Both practical and written tasks are scaffolded with different levels of challenge for students to work at their level and to ensure they are pushing themselves to their full potential. The work is broken down into a variety of tasks and manageable tasks. Key terminology and practical skills are re-visited regularly to ensure a strong level of understanding for all learners.

### Safeguarding in the Drama curriculum

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The Drama curriculum promotes safeguarding by ensuring there are ground rules in place for creating a safe environment for all. This includes showing respect for everyone and understanding that the different topics covered in the subject will be viewed from several different perspectives and that it is ok to have different opinions if they are not discriminatory. Many of the subjects studied in Drama allow the students to develop critical thinking, empathy, and an understanding of the wider world and their place within it. It is a protected and secure space which allows for creativity and exploration.