

**St. Sampson High School  
Subject Curriculum Overview**

<b>Department</b>	Drama	<b>HoD</b>	J Roberts
<b>Intent</b>	<p><i>To support The Big Picture by offering students the opportunity to experience and develop creativity, critical thinking, independent learning, team working, being confident, being resilient and being reflective. To offer students the opportunity to do identity work in the context of their peers. To begin to prepare students for GCSE by teaching theatre history and specific drama skills.</i></p>		
<b>Big Ideas</b>	<p>The inter-relationship that is at the heart of the drama process, which includes the dialogism between the student, their peers and the embodied fictional material, forms a crucible in which identity, moral and ethical positioning takes place. In other words, students learn about who they are through <i>the process</i> of doing drama. The process is often emancipatory.</p>	<b>Key tier 2 and 3 vocabulary</b>	<p><i>Words in bold are target for spelling quizzes.</i></p> <p>Tier-2: <b>Drama</b>, emphasis, illustrate, partner, communicate, contrast, overall, status, adjust, alter, challenge, conflict, facilitate, objective, assess, identify, respond, similar, theory, source, appropriate, complex, evaluate, final, impact, journal, positive, relevant, demonstrate, entrance, exit, <b>stage</b>, <b>ancient</b>, <b>lighting</b>, <b>sound</b>.</p> <p>Tier -3: acting, <b>character</b>, <b>role</b>, <b>theatre</b>, stage, <b>scene</b>, aesthetic, audience, backdrop, scenery, backstage, wings, blackout, catharsis, centre-stage, choreography, commedia dell'arte, costume, cue, dialogue, monologue, prop, performance, expression, genre, gesture, improvise, devise,</p>

						rehearse, mask, mime, movement, <b>ensemble, chorus</b> , scenario, <b>stage business</b> , tableau, projection, rhythm. <b>Designer, Director, Technician, Costume,</b>
<b>Enrichment or Opportunities for out of class learning</b>	Drama Club is open to all comers. Additional rehearsal time is made available every lunchtime. Extended learning tasks include learning lines, scripting, organising costumes and props, learning the spellings of key words.					
<b>Links to Rights Respecting School</b>	Ethical and values negotiation sits at the centre of the drama process. Article 29: Education must develop every child's personality, talents and abilities to the full. Article 31: Every child has the right to relax, play and take part in a wide range of cultural and artistic activities.					
<b>The key aspects of pupil achievement</b>	<b>Knowledge</b>	<i>What should students know?</i>	<b>Understanding</b>	<i>What should students understand?</i>	<b>Skills</b>	<i>What should students be able to do?</i>
<b>By age 11 students should</b>	<b>Knowledge</b>	By age 11 students should know how to share their ideas with other people in their group, to engage in group work and take on board other's suggestions, to make suggestions about how to improve or develop a piece of drama and to record their ideas in a clear way. They should know how to perform basic drama	<b>Understanding</b>	By age 11 students should understand how to make decisions based on what the audience will see and hear, understand how to use stage space effectively, understand what looks and sounds good on stage and have a basic understanding of how some technical aspects of theatre can	<b>Skills</b>	By age 11 students should be able to use research to help them imagine the historical and cultural context for the drama they are doing, and to record their research in a clear and concise way. They should be able to make some written links with what they are doing practically. Should be able to show basic emotions of a character by making some small

		techniques competently, demonstrate some control over how they use their voice, eg volume and pitch, and use basic movements to help tell a story.		communicate to an audience. They should understand how to speak coherently enough so that an audience can hear, and understand how to communicate using basic gestures, facial movement, and expressions.		changes to facial expression or body language. Should be able to demonstrate some aspects of character with some focus. Should be able to engage with other people on stage, and should be able to attempt to start again if something goes wrong.
<b>KS3</b>	<b>Year 7</b>		<b>Year 8</b>		<b>Year 9</b>	
<b>Implement Autumn</b>	Topic: Ancient Greek Theatre Skills: Working with tragedy, Ensemble, movement, text, stage business, thinking time, setting the scene, rhythm, performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Jacobean Theatre Skills: Working with text, performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Mini GCSE Component 1 – devised theatre. Skills: Devising, research, planning, team work, round-by-through, changing perspective, creating doors and windows, developing character using animals and pictures, monologues, performance, rehearsal, creating drama, performing drama, responding to drama. Physical Theatre.	
<b>Assessment</b>	Continuous teacher assessment Final performance task.		Continuous teacher assessment Final performance task.		Continuous teacher assessment Final performance task.	

<b>Implement Spring</b>	Topic: Medieval Theatre Skills (and key words in bold): <b>Promenade, pageant wagon, projection, mime, tableau, miracle play, morality play, mystery play, Christian, Bible, outdoors, Medieval, guilds,</b> performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Working with Stanislavski Skills: Emotional realism, emotional and physical memory, performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Mini GCSE Component 2 - Text work. The Railway Children Skills (and key words in bold): Text work, blocking, semiotics, proxemics, performance, rehearsal, creating drama, performing drama, responding to drama, <b>projection, 4th Wall, narration, dialogue, change of scene, stage set, Traverse stage, areas of the stage, upstage, downstage, centre stage, stage right, stage left. Stage directions, direct address.</b>	
	<b>Assessment</b>		<b>Assessment</b>		<b>Assessment</b>	
<b>Implement Summer</b>	Topic: Commedia Dell'arte Skills: Working with comedy, slap stick, improvisation, dialogue, performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Working with Brecht Skills: Epic theatre, narration, performance, rehearsal, creating drama, performing drama, responding to drama.		Topic: Live Theatre Review and Set text.. The Comedy of Errors Skills: Live Theatre Review, evaluate, playwright's intention, writing about theatre, stage directions, the impact of context. Thrust stage, slapstick.	
	<b>Assessment</b>		<b>Assessment</b>		<b>Assessment</b>	
<b>By age 14 students should</b>	<b>Knowledge</b>	By age 14 students should know how to make mature and	<b>Understanding</b>	By age 14 students should be able to consider the dramatic	<b>Skills</b>	By age 14 students should be able to use research to underpin the

		<p>developed suggestions for performance that show good insight into what might be communicated to the audience. Know how to expand and develop on someone else's ideas by taking into account the effect on the audience. Know how to confidently develop a piece of drama to make it better by carefully considering what the dramatic intentions are, and to record their ideas and give insight into their ideas and the effect they hope to have on an audience. Should know how to use facial expressions, body language and reactions to communicate to an audience, be engaging to watch because of attention to detail, listen to others on</p>		<p>intentions of a piece of drama. They should be beginning to understand how proxemics works and to use proxemics to inform their creative decisions. Understand how to make creative decisions based on the artistic or aesthetic value they have, and be thoughtful in their approach to manipulating semiotics to communicate to an audience. Should understand how to use more difficult or subtle techniques like accent, pitch and pace with a degree of confidence, and should be able to confidently demonstrate a range of emotions with their body.</p>	<p>creation of their drama. They should be able to record their research and work in a thoughtful way and make developed suggestions for how to embed it in practical work. Should be able to perform a range of drama techniques with confidence, focus, and with some intensity and control. Should be able to confidently and creatively change their voice to suit a range of characters and scenarios. Should be able to embody the role that they are playing with energy.</p>
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		stage, and know how to improvise if something goes wrong.				
<b>KS4</b>	<b>Year 10</b>		<b>Year 11</b>			
<b>Implement Autumn</b>	<p>Learn how to structure a devised piece by looking at the History of Theatre. Key theatre terminology. Characteristics of performance text(s) and dramatic work(s)</p> <p><b>KNOWLEDGE AND UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• genre • structure • character • form • style • language</li> <li>• sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the textlogy.</li> </ul> <p>Social, cultural and historical contexts :</p> <ul style="list-style-type: none"> <li>• the social, cultural and historical context in which the performance texts studied are set • the theatrical conventions of the period in which the play is set</li> </ul> <p>How meaning is interpreted and communicated :</p> <ul style="list-style-type: none"> <li>• performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying • the design of costume including hair and makeup • the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of</li> </ul>		<p>Component 1: Devised work</p> <p>Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding. Students must develop their ability to: • carry out research • develop their own ideas • collaborate with others • rehearse, refine and amend their work in progress • analyse and evaluate their own process of creating devised drama. Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding. They must develop their ability to: • create and communicate meaning • realise artistic intention in devised drama. For assessment, students must perform or create realised designs for a devised duologue or group piece.</p>			

	<p>character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</p> <p>Drama and theatre terminology and how to use it appropriately:</p> <ul style="list-style-type: none"> <li>• stage positioning: • upstage (left, right, centre) • downstage (left, right, centre) • centre stage. • staging configuration: • theatre in the round • proscenium arch • thrust stage • traverse • end on staging • promenade.</li> </ul> <p>Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.</p> <p>The roles and responsibilities of theatre makers in contemporary professional practice:</p> <p>Roles: • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager.</p> <p>Knowledge and understanding should cover: • the activities each may undertake on a day-to-day basis • the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a success).</p>	
<p><b>Assessment</b></p>	<p>Practical and Written assessments</p>	<p>Practical and written assessment followed by exam board moderation.</p> <p>This subject content is assessed practically. Each student must choose to be assessed as a: • performer or • lighting designer or • sound designer or • set designer or • costume designer or • puppet designer. AQA GCSE Drama 8261. GCSE exams June 2018 onwards. Version 1.6 27 October</p>

		<p>2020 Visit for the most up-to-date specification, resources, support and administration 15 Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props. Each student must choose one specialism only for all the Devising drama content</p> <p>For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning for theatrical performance (AO1), apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). Component 2 constitutes 40% of the GCSE. It is marked by teachers and moderated by AQA. AQA GCSE Drama 8261. GCSE exams June 2018 onwards. For this component students are required to complete the following two assessment tasks: • produce an individual Devising log documenting the devising process • contribute to a final devised duologue or group performance. The Devising log is marked out of 60. Each student's contribution to the final devised performance is marked out of 20.</p>
<p><b>Implement Spring</b></p>	<p>Naturalistic and Non-naturalistic drama (Genre style and Content). Live Theatre Review. Students must learn how to analyse and evaluate the work of live theatre makers (performers and/or designers). Visit spec for the most up-to-date specification, resources, support and administration Students should aim to understand productions in terms of the relevant content listed in Knowledge and understanding (page 11 of spec) and in addition</p>	<p>Component 2: Script work</p> <p>This subject content is assessed practically. Each student must choose to be assessed as a: • performer or • lighting designer or • sound designer or • set designer or • costume designer or • puppet designer. Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props. Each student must choose one specialism only for all the Texts in practice content. Students may choose the same or a different</p>

	<p>consider: • how the play has been interpreted in the production seen and what messages the company might be trying to communicate • the skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers • the design skills demonstrated in the production and how successfully meaning was communicated to the audience through design. To aid their analysis students should carry out background research into the production. They may read the play and reviews of the production and should develop an understanding of: • the plot and characters • specific features or hallmarks of the style/genre of the production • the context of the play/production. Live theatre could include: • plays • physical theatre • theatre in education • musical theatre.</p>	<p>specialism to the one chosen for the Devising drama content. Students must learn how to contribute to text-based drama in a live theatre context for an audience. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding. They must develop their ability to: • interpret texts • create and communicate meaning • realise artistic intention in text-based drama. For assessment, students must perform or create realised designs for two extracts from one play which contrasts to the set play studied in Component 1. Students who have chosen performing as a specialism are expected to: • learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances • develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance • develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking • develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement • develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance • adopt the latest safe working practices.</p>
<p><b>Assessment</b></p>	<p>Practical and written assessments</p>	<p>Practical and written assessment, followed by examiner visit. This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2). Component 3 constitutes 20% of the GCSE. It is marked by</p>

		AQA. For this component students must complete two assessment tasks: • study and present a key extract (monologue, duologue or group performance) • study and present a second key extract (monologue, duologue or group performance) from the same play. Each student's contribution to each key extract performance is marked out of 20.
<b>Implement Summer</b>	Set Text: Blood Brothers. Study should be targeted at: • developing knowledge and understanding (as described in Knowledge and understanding above) of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically. Start Component 1	Component 3: Written exam This component is a written exam in which students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3), including in connection to a set play and on their ability to analyse and evaluate the live theatre work of others (AO4). The paper constitutes 40% of the GCSE. Students have 1 hour and 45 minutes to answer the paper. The paper is divided into three compulsory sections: • Section A: Theatre roles and terminology • Section B: Study of set text • Section C: Live theatre production.
<b>Assessment</b>	Practical and Written assessment.	Externally marked. In this Section students answer one question (from a choice) on the work of theatre makers in a single live production. Students must have experienced live production as an audience member as part of their course. They should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience. Students are assessed on their knowledge and understanding of the subject content detailed in Knowledge and understanding as well as their analytical and evaluative skills. Section C is marked out of 32.
<b>By age 16 students should</b>	<b>Knowledge, Understanding and Skills:</b> Courses based on the AQA Specifications should encourage students to be able to, by the age of 16: • apply knowledge and understanding when making, performing and responding to drama • explore performance texts,	

	<p>understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created • develop a range of theatrical skills and apply them to create performance • work collaboratively to generate, develop and communicate ideas • develop as creative, effective, independent and reflective students who are able to make informed choices in process and performance • contribute as an individual to a theatrical performance • reflect on and evaluate their own work and that of others • develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • adopt safe working practices.</p> <p>Should have the skills, knowledge, and experience to be able to transition to A Level or College Drama or Theatre course.</p>
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