



# Curriculum and Progression Overview

## Drama

### Plymouth High School for Girls



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### Curriculum

Plymouth High School for Girls aims to be an outstanding Grammar School for the 21st century remaining true to the philosophy of the school's motto 'For Life Not School We Learn'.

### A school which:

- Promotes a culture of high **aspiration** enabling personal and academic success

- Prepares students to **think confidently and independently**
- Provides an **outstanding education** for all, the key to this being high quality teaching
- Provides **enjoyment, excitement and challenge** for all, stimulating an enthusiasm for lifelong learning
- Prepares students to become **active citizens**, equipped to succeed in a world of rapid change

## 1. Drama Curriculum

**Drama at Plymouth High School encourages pupils to learn about text, characters and interpretations. To develop and express opinions and ideas with confidence, to work collaboratively with others and to enjoy the freedom of creativity and independent thought.**

### INTENT

#### Rationale

- At Plymouth High School, we are aware that student voice is essential to personal growth and learning so Drama promotes confidence and skills in thinking, discussion and analysis.

Its collaborative nature provides:

- opportunities for pupils to develop key skills of communication, negotiation and compromise as they create, share and evaluate ideas through Drama.
- Pupils develop confidence in using thinking skills when expressing individual thoughts, interpretations and opinions.
- Pupils also acquire an ability to apply constructive criticism and subject-specific vocabulary to the reflection discussion and analysis of their own work in Drama and that of their peers.
- Students will also develop essential skills such as teamwork, creativity and leadership.
- They will use dramatic techniques, including working in role to explore ideas and texts.

All of which are transferable and useful across the wider curriculum and beyond school life.

Drama actively encourages all students to explore issues and experiences in a safe and supportive environment.

### **AMBITION**

Drama makes an important contribution to the development of communication and thinking skills, these are:

1. The ability to process information making clear deductions and interpretations which can then be expressed fluently and intelligently.
2. Analysis of information and an ability to ask relevant question to extend knowledge and understanding.
3. Confident ability to apply creative and original thinking to express ideas in a variety of ways and through several different approaches.
4. Evaluation skills that results in constructive analysis of their own work and that of others.
5. Retrieval practices within lessons to develop recall and long-term memory.

In addition, in many drama lessons pupils are encouraged to reflect on their own thinking.

All pupils will develop and hone these skills throughout KS3 and then apply them with confidence and conviction in KS4 and 5.

### **IMPLEMENTATION**

As a practical subject active involvement is essential for the development of knowledge and understanding, in textual analysis, characterisation and the ability to communicate meaningfully with an audience.

The Head of Drama ensures that all staff provide an engaging and supportive learning environment and that the use of best practice is evident at all times.

A variety of teaching approaches are used, such as:

- Well planned lessons that promote active learning. Texts, characters, motivation and interpretation are developed through practical exploration and group analysis and discussions.
- Regular, well timed retrieval tasks to allow recall and develop long term memory.
- Essential thinking skills such as: Opportunities for discussion with students about effectiveness of approaches and how the needs of the class can be best met.
- Ensuring students are provided with plenty of opportunities to use thinking to develop creative and imaginative thought processes and interpretations, actively encouraging pupils to take risks in order to develop skills and understanding.
- Setting relevant homework to support learning.
- A curriculum that allows students to explore a wide range of topics, texts and practitioners.
- Use of relevant social, cultural, historical and political contexts

- Sharing of resources across the department to encourage consistency of delivery and expertise.

The Department also offers extra -curricular opportunities, for example:

- Taking part in the annual drama festival.
- Opportunities for KS5 students to produce their own theatre as part of an extended project.

## **IMPACT**

In Drama assessment is an integral part of teaching and learning at Plymouth High School. It is used to monitor attainment and ensures that all students are making progress. It is essential in the planning, teaching and reporting processes within the department and across the entire school. It is a vital indicator for implementing timely interventions and directing important praise.

Assessment for Learning strategies are used regularly within both formative and summative assessments.

These include:

- Ensuring all pupils understand the objectives of each lesson and sharing exemplar work and marking criteria to inform their ability to make progress.
- Use of questioning to extend pupils knowledge and understanding.
- Giving students regular and focussed feedback.
- Ensuring all pupils can identify individual targets to ensure progress.
- Engaging in both self and peer assessment.
- Use of retrieval tasks to highlight pupils learning and any gaps in knowledge or understanding.

Classwork will also be another source of evidence and seen through the observation of:

- Use of thinking skills, verbal questioning and discussion.
- Practical tasks within lessons completed collaboratively and discussion and feedback provided.
- Development of performance skills and the ability to successfully and effectively communicate the nuances of character and relationships with an audience.
- Continuous dialogue with students to assess impact and to ensure progress.

## **GROWTH MINDSET**

The department always ensure that students work to the best standards and expectations that they themselves can work to. To be the best they can be. In practical work they are reminded to create quality rather than quantity, that they should aspire to focus on something small to make sure that they can do it well, before moving on to anything else. They are encouraged to create material that they would be proud to share with each other and potentially with others, be that peers, parents or visitors.





## CURRICULUM & ASSESSMENT OVERVIEW: Drama

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>KEY STAGE 3</b>						
Year 7	<p><i>Topic(s): Basic skills in Drama: use of voice and movement, use of space, focus and concentration, group co-operation</i></p> <p><i>Basic characterisation and how to build clear narratives.</i></p>	<p><i>Topic(s): Developing skills in role play- beginnings, endings, believable characters, the role of the narrator.</i></p> <p><i>Assessment-Devised performance on a choice of titles-focusing on putting all the skills learnt together through Drama.</i></p>	<p><i>Topic(s): Evacuees- developing skills in whole group and small group drama, spontaneous improvisation, character development and sustaining character, refining the use of Drama techniques and introducing new ones: Soundscapes and Hot-Seating.</i></p>	<p><i>Topic(s): Non-Naturalistic Theatre-to learn new approaches to performance work-focus on physical theatre.</i></p> <p><i>Assessment- Ensemble performance from a scene in Alice In Wonderland which will test their understanding and implementation of all the new techniques learnt.</i></p>	<p><i>Topic(s): Introduction to Script work-to learn how to interpret meaning within a script and how to communicate effectively with an audience.</i></p>	<p><i>Topic(s): Developing a performance-to prepare students for expectations around performance exams.</i></p> <p><i>Assessment: Students will perform a scene from 'The Lion, The Witch and The Wardrobe and be marked according to examination criteria.</i></p>
Year 8	<p><i>Topic(s): Devising from Stimuli. To introduce the approaches needed to create original theatre-begins to introduce skills required for Component 1 of the GCSE examination.</i></p>	<p><i>Topic(s): An introduction the Theatre Practitioner, Stanislavski.</i></p>	<p><i>Topic(s): Storytelling- creating believable atmospheres.</i></p>	<p><i>Topic(s): Working with a whole script-Charlie and The Chocolate Factory.</i></p>	<p><i>Topic(s): Development of understanding of Physical Theatre and the practitioners, Frantic Assembly-using Frantic Assembly's techniques and approaches to widen their understanding of more</i></p>	<p><i>Topic(s): Creating a dynamic piece of physical theatre to revisit expectations around performance exams.</i></p>



	<i>Preparation and rehearsal for unit two-performance</i>	<i>Preparation and rehearsal for component two Assessment(s): External examiner visits and component two assessed. This is 20% of their final GCSE. Live Theatre Evaluation</i>	<i>Exploration of An Inspector Calls- preparation for written exam.</i>	<i>Exploration of An Inspector Calls- preparation for written exam. Assessment(s): Practice questions and papers</i>	<i>Exploration of An Inspector Calls- preparation for written exam. Assessment(s): Practice papers and questions.</i>	
<b>KEY STAGE 5</b>						
Year 12	<i>Topic(s): Devising-practice piece Assessment(s) Practice piece assessed.</i>	<i>Topic(s): Study and exploration of exam text-Machinal Assessment(s): Practice Questions Live Theatre Evaluation</i>	<i>Topic(s): Introduction and exploration of Metamorphosis-stimulus text for component one – devising.</i>	<i>Topic(s): Preparation and rehearsal for component one</i>	<i>Topic(s): Preparation and rehearsal for component one. Drafting process for written exploration begins Assessment(s):</i>	<i>Topic(s): Final rehearsals and drafting for component one (practical and written) Assessment A Level Unit one completed and assessed. This is 40% of their actual A level</i>
Year 13	<i>Topic(s): Preparation and rehearsal for unit two-performance</i>	<i>Topic(s): Preparation and rehearsal for component two Assessment(s): External examiner visits and component two assessed. This is 20% of their final A Level. Live Theatre Evaluation</i>	<i>Topic(s): Exploration of Woyzeck and revision of Machinal-examination texts</i>	<i>Topic(s): Preparation for written exam. Assessment(s): Practice questions and papers</i>	<i>Topic(s): Preparation for written exam. Assessment(s): Practice questions and papers</i>	<b>AL EXAMS</b>

**By the end of year 7 students will know how to begin to interpret text, and construct a piece of drama and will develop the skills to create appropriate characters and convincing narratives.**

**By the end of year 8 students will know how to use a variety of approaches to express their ideas and interpretations and develop further skills in storytelling using a more stylised and physical approach. They will begin to study how to use methodologies of Theatre Practitioners to enhance their own work.**

**By the end of year 9 students will have the skills required to approach any text in a variety of ways and will have developed skills in how to ensure maximum impact on an audience and how to confidently interpret more challenging texts and apply more creative practitioner methodologies to their own work. They will have a clear understanding of the practical requirements of GCSE.**

**By the end of KS4 all students will be able to confidently create their own original piece of theatre and explore how to use a range of approaches like the methodologies of Brecht and the style of Frantic Assembly and their own interpretations to effectively communicate with an audience. They will also be able to discuss and analyse how to bring Priestley's *An Inspector Calls*, to life: "from page to stage."**

**By the end of KS5 students will be able to work with challenging texts such as Satre's 'No Exit' and Kennedy's 'How to disappear completely**

and never be found,' to create sophisticated and skill full theatre.

They will have a good knowledge of a variety of theatre practitioners such as Brecht, Artaud, Frantic Assembly and Berkoff and how to use their techniques and methodologies to enhance their own work. They will be able to fluently and intelligently discuss and analyse theatre from the point of view of an actor, designer and director, using texts such as Treadwell's 'Machinal,' and Buchner's 'Woyzeck.'

## **PROGRESSION AT KS3**

8/9	<p><b>Character</b></p> <p><b>Technical</b></p> <p><b>Rehearsals &amp; evaluation</b></p> <p><b>Audience</b></p>	<p>Character performed with flair (confident, purposeful gestures)            Characters are used to create tension &amp; mood for a specific reason.            Confidently explores voice &amp; used for a clear effect (clarity, accent, silences &amp; pauses)</p> <p>Willingness to learn &amp; experiment with a range of technical skills (sound, costume, set)            Set enables actors to explore their space &amp; characters &amp; create a specific effect (pathos) Imaginative &amp; creative risks taken.</p> <p>Performance's aims are to both educate &amp; entertain.            Without prompting, experiment with a range of resources, styles &amp; genres (improvisation)            Contrasts used confidently &amp; effectively.</p> <p>Work productively &amp; sensitively to suggest ways to improve the performance (subtlety, hot-seating)            Highly analytical of performances with good knowledge of theatre styles &amp; roles (director, designer)            Uses considered &amp; appropriate theatrical terminology confidently.</p> <p>Evidence that the audience are to experience a specific effect /mood (tension, comedy)            Constantly aware of the role of the audience (engagement, seating, direct address)</p>
7/8	<p><b>Character</b></p> <p><b>Technical</b></p> <p><b>Rehearsals &amp; Evaluation</b></p> <p><b>Audience</b></p>	<p>Characters are sustained, have depth &amp; aid the creation of a specific mood.            Character performed with a confident combination of a range of skills (gestures, voice)            Evidence that voice has been explored (clarity, pauses)</p> <p>Willing to learn &amp; experiment with a range of technical skills (lighting, sound, costume)            Combination of technical skills have been explored (lighting, sound, costume, set)            Set enables actors to explore their space &amp; characters &amp; an intended effect is created.</p> <p>Contribute creatively to the drama which includes combining a range of drama resources.            Enthusiastic &amp; keen to experiment &amp; refine work recognising strengths &amp; weaknesses.</p>

		<p>Combination of a range of dramatic devices used (silences, lights, contrasts)          Critical of performances, makes connections between their work &amp; a range of styles &amp; genres          Uses considered theatrical terminology.</p> <p>Performance challenges audience (combination of silence, lights to create powerful mood)          Evidence that different roles /expectations of the audience were explored (Surreal, Greek Chorus)</p>
5/6	<p><b>Character</b></p> <p><b>Technical</b></p> <p><b>Rehearsals &amp; Evaluation</b></p> <p><b>Audience</b></p>	<p>Characters are defined &amp; have considered motivation          Select &amp; control appropriate vocal &amp; physical skills (rhythm, pace)          Often character performed with some confidence (use of gestures, focus)</p> <p>Willingness to learn &amp; experiment with a range of technical skills          Set reflects the genre (symbolism used)          Set allows the characters to explore some sub-text &amp; some effect is created.          Good use of available technology.</p> <p>Willingness to tackle challenging issues &amp; themes &amp; some creative risks have been considered.          Experiments with genres &amp; styles.          Contrasts considered &amp; experimented with for an intended effect.          Give &amp; accept suggestions &amp; ideas.          Relevant theatrical terminology used.          Begin to analyse how actors, technicians &amp; directors have achieved effects &amp; communicated ideas.</p> <p>Evidence that the audience are to experience a specific effect / mood &amp; is often challenging.          Evidence that the expectations of the audience were considered (engagement, sight-lines)</p>
4/5	<p><b>Character</b></p> <p><b>Technical</b></p> <p><b>Rehearsals &amp; Evaluation</b></p> <p><b>Audience</b></p>	<p>Vocal &amp; physical skills maybe explored but are sometimes misleading.          There is an attempt of the character to add tension/drama to the performance.</p> <p>Limited experimentation with a range of technical skills.          Set lacks imagination &amp; may restrict the actor's ability to explore the play/characters.</p> <p>Simplistic approach to the rehearsal process &amp; may lack enthusiasm.          Prompting needed to experiment with genres &amp; styles.          Analysis of performances will be simplistic.          Correct terminology may have to be prompted.</p> <p>Performance may lack imagination &amp; may not be challenging. Clichés may be relied upon.          The audience may not have confidence in the manner in which the genre/style is presented.          Evidence that the audience's needs have not been fully considered (sight-lines, dramatic effects)</p>

