

Subject	Drama
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<p style="text-align: center;"><u>Whole school curriculum purpose</u></p> <p>Our overall mission is to provide the young people of Greenwich with equal or better life chances than any other school in the UK with the accompanying vision of being a school where young people thrive and grow in an environment that brings out the best in everyone. In order to achieve this, we know that we must provide an excellent curriculum for our students, ensuring that they receive a world-class education which brings out the best in all of them and prepares them for success in education and life. Therefore, our curriculum equips children with powerful knowledge, maximises their cognitive development and nourishes their whole person and individual passions. Our overriding aim is that this curriculum liberates and empowers, providing students with the confidence to understand and shape the world around them, to be active and economically self-sufficient citizens, and to ‘enter into the conversation of mankind’ (Michael Oakeshott).</p>	<p style="text-align: center;"><u>Subject purpose</u></p> <p>The purpose of the Drama curriculum is to:</p> <ul style="list-style-type: none"> • To enrich the cultural, emotional and artistic understanding of our pupils by exposing them to a diverse range of performance styles, play texts, and theatre practitioners which enable them to encounter and empathise with cultural, social, moral and historical contexts. • To encourage pupils to develop a love of theatre and live performance for pleasure as well as education. • To develop confidence, team skills and life skills.
<p style="text-align: center;"><u>Whole school curriculum principles</u></p> <ul style="list-style-type: none"> • Entitlement: Our curriculum is designed to be inclusive and cater for all of our students; all students have the right to learn what is in the curriculum, and our teachers have a duty to ensure that they are all taught the whole of it. • Coherence: Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects. • Mastery: We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupil’s revisit prior learning and apply their understanding in new contexts. • Adaptability: The core content – the ‘what’ – of our curriculum is stable and in line with what the best schools are teaching, but we ensure we bring it to life for our own local context in South-East London. Equally, teachers will adapt lessons – the ‘how’ – to meet the needs of their own classes. • Representation: We are committed to the idea of ‘the mirror and the window’, that pupils see themselves in our curriculum, ensuring diversity 	<p style="text-align: center;"><u>Subject principles</u></p> <p>Here we explore the John Roan curriculum principles in the context of the drama curriculum:</p> <ul style="list-style-type: none"> • Entitlement: The drama curriculum is designed to develop the confidence to excel and experience a broad range of theatrical styles and play texts. Where possible the curriculum should encompass activity from outside of the classroom and build on pupils’ learning from beyond the classroom which include school productions and Founders Day performances. • Coherence: The drama curriculum is based around the following key skills, Devising, Script Exploration and Performance. Every year group covers these fundamentals with the skills being built every year with ever increasing complexity of stimuli or scripts. • Mastery: The curriculum is based on a mastery model, in which the ambition is that all pupils are taught and achieve the essential knowledge and skills in each of the years of the curriculum so that both knowledge and skills can be re-used effectively in future learning to achieve greater depth of drama.

and equality, but that our curriculum takes all pupils beyond their immediate experience, building cultural capital and aspiration.

- **Education with character:** Our curriculum, which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, is intended to spark curiosity and to nourish both the head and the heart.

- **Adaptability:** The curriculum is planned and overseen by the head of drama and are adapted for the local needs of our school community and the individual classes in which teachers deliver this content.
- **Representation:** The drama curricula in our schools is unlikely to remain static for extended periods of time. It needs to respond to the changing nature of the school and society.
- **Education with character:** Drama plays a vital role in delivering a values-led education, aiming to:
 - **Give our pupils ambition:** to perform to a high standard, and to support others who also aim for high standards.
 - **Build confidence:** to enable pupils to build their confidence in lesson time to enable them to perform their work for their peers.
 - **Foster creativity:** to be able to take ownership of their own ideas and develop them into interesting performances.
 - **Instil respect:** for each other in rehearsals and during performances.
 - **Drive enthusiasm:** to pursue their drama talents and interests through an engaging curriculum and co-curriculum.
 - **Encourage determination:** to persevere and strive when refining and improving performance.

Curriculum Overview

Term 1

	Autumn 1	Why this? Why now?	Autumn 2	Why this? Why now?
Year 7	Introduction to Drama: Mime and Physical Theatre	<ul style="list-style-type: none"> • Introduction to the core physical skills of drama and the concept of creating and developing ideas from a stimulus. • Students needs to master these principles before progressing onto future SOW. • Pupils also experience and develop groups working skills and understanding of rehearsing and developing a piece of drama. 	Introduction to Drama: Mime and Physical Theatre	
Year 8	Greek Theatre	<ul style="list-style-type: none"> • Pupils are introduced to key history of theatre elements. • Introduce pupils to where western theatre began with the Greeks. • Use if Greek Mythology as a tool to explore key Greek theatre techniques including choral speaking and movement. • Pupils are developing skills from year 7 including mime and physical skills and vocal skills developed during script exploration. 	Silent Movies	<ul style="list-style-type: none"> • Next step after learning mime skills in year 7. • SOW develops pupil's characterisation skills focusing on stock characters. • Pupils developing devising skills and creating own storylines for their silent movies.
Year 9	Macbeth	<ul style="list-style-type: none"> • Extension and development of year 8 Shakespeare SOW. • Revisit a scene studied in year 8 but pupils develop this using there now advanced characterisation skills. • Macbeth is chosen as it looks at human ambition and we explore this concept during the SOW. • Exploration of modern versions of Macbeth – pupil take ownership and create their own version of scenes. • This is challenging and complex play and it is studied at the start of year 9 as it set the correct challenge level for the rest of the year and has an immediate link back to their work in year 8. 	Brecht	<ul style="list-style-type: none"> • Pupils are introduced to the theatre practitioner Brecht at this point in the year as it introduces them to new devising techniques that will feed into the next SOW they study. • Pupils now have a greater knowledge of devising and can use Brecht to advance their skills and challenge level of devising.
Year 10	DNA Practical Exploration	<ul style="list-style-type: none"> • DNA is the text pupils write about in their written exam. • I start to explore the play at the very start of the year as they need to know the text in detail. • We read the text and practically explore it. It is vital pupils understand how they would play particular characters in the play in order to write about this in their exam. • This unit also helps the new GCSE group to develop team and rehearsals skills in a new setting. I find it useful to 	Monologues and Stanislavski	<ul style="list-style-type: none"> • Introduce pupils to the rigour of learning lines ready for Component 2. • Stretch and challenge pupils performing a monologue. • Introduction to Stanislavski which is a practitioner that we revisit when preparing for their Component 2 exam in year 11 and during their devising unit in year 10.

		see who works better with who in preparation for their devised piece of theatre.		
Year 11	Component 1: Devising (unit completion)	<ul style="list-style-type: none"> • Completion of the Devising unit started in the summer term of year 10. • Must be completed by October half term 	DNA Design Elements Component 2: Performance from Text	<ul style="list-style-type: none"> • Pupils explore further design elements in for their written exam. I begin focusing on set design. • Taught at this time in preparation for their mock exams in November.
Year 12				
Year 13				

	Spring 1	Why this? Why now?	Spring 2	Why this? Why now?
Year 7	Short Scripts and Performance Skills	<ul style="list-style-type: none"> Pupils have developed sound physical skills by this point and then I move onto the introduction of short scripts and vocal skills. A range of scripts are explored. Pupils can only confidently develop characters once they are more confident with physical skills. 	Darkwood Manor	<ul style="list-style-type: none"> This unit combines both vocal and physical skills. Pupils are also introduced to the concept of using a stimulus for devising, they have not been introduced to this yet.
Year 8	Devising and Brecht	<ul style="list-style-type: none"> Early introduction to some key ideas of Brecht and how this can influence devising work. Use of the graphic novel The Arrival as a stimulus for this unit. This is the first-time images have been used as a stimulus – increasing the challenge of devising. 	Shakespeare and types of staging	<ul style="list-style-type: none"> Pupils are now ready to explore script work after developing their vocal and physical skills and key devising skills. Shakespeare extracts are used as the language and concepts are more challenging and this helps to keep building the level of challenge with each SOW. Pupils explore types of staging; this will then feed into the next SOW when exploring a whole text.
Year 9	The Riots	<ul style="list-style-type: none"> Exploration of a real-life event and the impact it has had. Introduction to Verbatim Theatre – new concept Pupils re ready to explore a more challenging topic at this point. Pupils will use some of their previous devising skills to explore the key themes and ideas in this SOW. Links to GCSE devising and exploration – preparation for pupils choosing to explore the subject further. 	The Riots	
Year 10	Introduction to devising and practitioners	<ul style="list-style-type: none"> Preparation for Comp 1 Devising which follows in the summer term. Exploratron of Brecht and Stanislavski extended from KS3. Introduction to new practitioners to support their devising work. SOW taught at this time as pupils have developed numerous skills and crucially teamwork and rehearsal skills. 	Introduction to devising and practitioners	
Year 11	Component 2: Performance from Text Component 3: Written Exam	<ul style="list-style-type: none"> Comp 2 – assessment window Jan-March, visiting examiner Comp 3 – Exam in May 	Component 3: Written Exam	<ul style="list-style-type: none"> Comp 3 – Exam in May

Year 12				
Year 13				

Term 2

Term 3

	Summer 1	Why this? Why now?	Summer 2	Why this? Why now?
Year 7	Script Exploration: <i>Return to the City</i>	<ul style="list-style-type: none"> Pupils introduced to a full script for the first time rather an extract. They have now developed the necessary performance, devising, teamwork and rehearsal skills to tackle this SOW. Historical based play explores WW2 and evacuees – linked to real-life examples and local history. 	Script Exploration: <i>Return to the City</i>	
Year 8	Script Exploration: <i>The Plague Village</i>	<ul style="list-style-type: none"> Pupils explore full script. Building on knowledge of ready full scripts from year 7. They have now developed the necessary performance, devising, teamwork and rehearsal skills to tackle this SOW. Historical based play explores The Plague in 1665, the play is based on a true story. 	Script Exploration: <i>The Plague Village</i>	
Year 9	Script Exploration: <i>Noughts and Crosses</i>	<ul style="list-style-type: none"> Building on some of the themes and ideas for The Riots sow this text feels like a natural progression. Pupils have now developed a variety of key skills to explore the script not only using it as a tool for devising but also for a scripted performance. This SOW feeds into GCSE Modern play – a lot of pupils are familiar with the book, relatable to the pupils. 	Script Exploration: <i>Noughts and Crosses</i>	
Year 10	Component 1: Devising	<ul style="list-style-type: none"> Pupils have developed the necessary skills to start the real Comp 1 examined unit. SOW is placed here to allow more time in year 11 to focus on the written paper and C2. 	Component 1: Devising	
Year 11	Component 3: Written Exam	<ul style="list-style-type: none"> Comp 3 – Exam in May 		
Year 12				
Year 13				



The John Roan School

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