

Performing Arts Faculty: Drama

Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge which will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this particular subject, at each key stage from Year 7 to Year 11, in order to equip students with the cultural capital they need to succeed in life. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

The purpose of the Drama curriculum is to ensure students can explore a variety of topics, issues and characters through the use of drama. Students should be able to work cooperatively with their peers across all key stages, develop teamwork skills within rehearsal time allowing them to devise theatre. Students should explore a variety of characters within society and how these characters can be represented within a performance. They should be able to develop opinions on various topics through the use of spoken language skills and develop the confidence and creativity to express these through the use of drama and performance. Drama embeds verbal use of peer and self-assessment where students can demonstrate how to improve a performance to make it further engaging for an audience.

- Key skills & concepts of learning
- Perform
- Explore topics, issues and characters
- Work cooperatively
- Develop teamwork skills
- Evaluate and improve performance
- Devise theatre
- Develop opinions, creativity and confidence

Knowledge, skills and understanding to be gained at each stage*

	Cycle 1		Cycle 2		Cycle 3	
YEAR 7	Basic Drama Skills (Bullying) Teamwork, Confidence, Voice, Physicality, & Conventions	Character Development (Haunting of Bly Manor) Voice, Physicality, Character Creation	Script Work (The Twits) Script, Character Development, Accent, Staging and Blocking, Non - Naturalistic Performance	Physical Skills (The Jungle Book) Physical Skills, Abstract Performance, Body as Object	Improvisation (Rosa Parks) Improvisation, non-naturalistic Performance, Devising	Classical Themed Text 1 (The Tempest) Reading for Information, Page to Stage, Accent, Character Creation, Line Learning Given Circumstances, Stereotypical Characters
YEAR 8	Conventions Conventions Structuring Plot and Scenes, Staging, Naturalistic Performance	Characterisation (The Crucible) Characterisation, social context, performance style, Devising	Devising 1 (WW1 Trenches) Genre, Social & Historical Context, Audience, Defining Performance Space, Naturalistic Performance, Conventions, Structuring Performance	Genres Genres, Reading for Information, Page to Stage, Character Creation, Lines, Given Circumstances	Melodrama (King Henry 8th Wives, Six Musical) Mime Skills, Use of Body and Physicalisation, Comedy, Slapstick Comedy	Classical Themed Text 2 (Romeo & Juliet) Social and Historical Context, Character Development, Staging and Blocking Creating: Forum Theatre, Physical Signature, Conscience Alleyway, Split Scene.



Knowledge, skills and understanding to be gained at each stage*						
Cycle 1		Cycle 2		Cycle 3		
YEAR 9	Naturalism (Gangs and Living on the Streets) Genre, Social & Historical Context, Audience, Defining Performance Space, Naturalistic Performance, Reading for Information, Character Creation, Given Circumstances.	Abstract (7 Deadly Sins and the 38) Genre, Social & Historical Context, Audience, Defining Performance Space, Conventions, Structuring Performance, character creation.	3 Modern Text (Blood Brothers) Styles of performance, reading for information, written application of knowledge.	Practitioners (Bouncers and Shakers, Brecht) Brecht, Social & Historical Context, direct address, Audience, Defining Performance Space, reading for Information, Page to Stage, Character Creation, Line Learning, Given Circumstances,	Devising 2 (TIE, Kindertransport, Nazi Propaganda) Genre, Social & Historical Context, Audience, Defining Performance Space, Conventions, Structuring Performance, character creation	Classical Themed Text 3 (Macbeth) Teamwork, planning and preparation, target audience, Defining Performance Space, performance style, Conventions, Structuring Performance, character creation.
	Component 1: Exploring the Performing Arts (National Theatre, Macbeth, Stanislavski, Naturalism) Devising, Semiotics, Structure, Defining Audience and Performance Space, Character, Context Plot, Genre, Performance Style and Convention.		Component 3: Performing to a Brief Devising, Semiotics, Structure, Defining Audience and Performance Space, Character, Context Plot, Genre, Performance Style and Convention.		Component 1 and 2 (Revisit/Mop Up)	
YEAR 11	Component 2: Professional Repertoire (Blood Brothers) Performing to an audience, character development, artistic intention, demands of text, artistic vision, social, cultural, historical context, performance style, audience and performance space.					

*A powerful, knowledge-rich curriculum teaches both declarative knowledge (facts; knowing that something is the case; what we think about) and non-declarative or procedural knowledge (skills and processes; knowing how to do something; what we think with). There are no skills without bodies of knowledge to underpin them.

In some subjects, a further distinction can be made between substantive knowledge (the domain specific knowledge accrued e.g. knowledge of the past) and disciplinary knowledge (how the knowledge is accrued e.g. historical reasoning).

Please refer to the DAT Curriculum Principles, published on our website, for further information about how we have designed our all-through curriculum.

