

The Drama Curriculum

The Drama Department has created a challenging, varied and inspirational curriculum that takes the students on a 3, 5 or 7 year journey. The curriculum inspires students to become creative, co-operative and confident young people, with the communication skills to allow them to succeed both within school and beyond. We aim to create learners who are empathetic, thoughtful and considerate – skills which they will carry with them throughout the life after Tupton Hall School. We aim to expose the students to a range of styles, genres, themes and theatrical experiences, allowing them to explore a wide range of experiences and opportunities. The basic skills of oracy, co-operation, confidence and creativity are embedded throughout the Drama journey and form part of our core values. Drama is intrinsically an opportunity for Cultural Capital and Equality, Diversity and Inclusion. We endeavor to allow students to fully be themselves and find confidence in their own identity, alongside learning about others - both within their own community and in the wider world. We try to introduce students to the study of society, including relationships, social interactions and culture via the medium of Drama throughout their time in Tupton Hall School.

Extra-curricular

We offer a range of extra-curricular opportunities throughout the year. We work with the Music department to create a whole school production, which we start in September and perform in February. We also work together to create a Summer Showcase for KS3 students in the summer term. We run a series of Theatre Trips for each Key Stage at various times of the year, with particular focus on a range of theatre experiences with GCSE and A Level students. We run workshops with Theatre Practitioners and Theatre Companies. There are also Drama Clubs for different Key Stages and Technical Clubs for students to learn how to use the lighting in the Richard Smith Hall. We also have GCSE and A Level rehearsals at lunch times and after school throughout the year.

Curriculum Intent

The Drama curriculum is designed to give students the opportunity to explore Drama from a range of perspectives:

- By devising their own, original work;
- By bringing to life the work of a playwright;
- Exploring a range of drama strategies which will inform performance and devising work.
- Learning to work in a range of group sizes.
- Creating a culture of independent exploration.

KS3 – Teaching basic Drama skills through devising original drama, exploring published plays and evaluating their own and others’ work. Brief introduction to design and technical specialisms. Developing confidence, co-operation and creativity through group work.

KS4 – Developing Drama skills in line with AQA GCSE specification. Creating original drama, performing and exploring published plays, analysing and evaluating their own and others’ work. Developing written communication via devising logs and exam questions. Developing technical and design skills.

Post-16 – Refining Drama skills in line with AQA A Level specification. Creating original drama, performing and exploring published plays from a range of time periods, genres and styles. Exploring and applying the work and methodologies of a variety of theatre practitioners. Analysing and evaluating their own and others’ work. Developing written communication via devising logs, reflective reports and exam questions. Refining and implementing technical and design skills.

The curriculum is designed to link to the GCSE and A Level specifications and developing the skills needed to be successful in the exams. We aim to teach and develop communication, co-operation and creativity skills and helps the students to become more confident and resilient learners.

Curriculum Implementation

We implement the intent of our curriculum through:

- Creating a safe and supportive environment where students can feel confident in exploring and experimenting with different elements of Drama
- A wide variety of schemes of work, allowing for a range of experiences and perspectives
- Differentiating outcomes throughout the Drama journey, allowing all students to identify, acknowledge and celebrate their individual successes
- The expectation that students will use appropriate Drama vocabulary and key words as part of their natural vocabulary in lessons
- A wide selection of contexts that are engaging, challenging and relevant to our young people, which will help equip them for life beyond Tupton Hall School
- A range of extra-curricular opportunities exploring all aspect of Drama and Theatre
- Continued CPD and training for staff, including opportunity to see and work with a range of contemporary practitioners, theatres and theatre companies

| Subject | Drama | | Year Group: | 7 | | |
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| Unit/Topic | Expedition | Charlie and the Chocolate Factory | Storytelling | A Mid-Summer Night's Dream | Puppets and Lighting | Live Theatre |
| Skills | Teacher in Role, Mantle of the Expert, Mime, Thought Tracking, Freeze Frames, Hot Seating, Choral Speaking, Synchronised Movement, Whole Class Improvisation, Small Group Improvisation, Polished Improvisation, Spontaneous Improvisation, Flashbacks, Narration, performance skills, communication, co-operation, creativity, confidence and evaluation. Rehearsal and performance skills. Active audience skills. | Physical Theatre, Characterisation, script reading, line learning, small group Improvisation costume design, set design and performance skills, communication, co-operation, creativity, confidence and evaluation. Rehearsal and performance skills. Active audience skills. | Internal Narration, External Narration, script work, small group Improvisation, Physical Theatre, Body as Prop, Polished Improvisation, Spontaneous Improvisation, communication, co-operation, creativity, confidence and evaluation. Rehearsal and performance skills. Active audience skills. | Script work, characterisation, costume and prop design, line learning, small group work, Physical Theatre, Shakespearean language and characterisation. Rehearsal and performance skills. Active audience skills. | The making and using of; shadow puppets, paper hand puppets and real puppets. The use and effects of a scrim. Lighting for creating atmosphere, location and mood. Rehearsal and performance skills. Active audience skills. | Analysis and evaluation of live theatre. |
| Knowledge | A variety of different Drama techniques along with how to create and show a character. Process Drama. | Script work - Roald Dahl's Charlie and the Chocolate Factory. | Looking at different ways to use Narration and Storytelling from around the world. | Script work – William Shakespeare's A Mid-Summer Night's Dream. | Puppet making and operating. Lighting | Analysing and evaluating the acting, design elements and semiotics of live theatre. |
| Recall/review from previous learning | For many students this is their first experience of Drama. | Different Dramatic Techniques. Group work. Performance and rehearsal skills. | Different Dramatic Techniques. Group work. Performance and rehearsal skills. | Script work and different Dramatic Techniques. Group | Key features of Storytelling. Group work. | Lighting vocabulary and evaluation skills. |

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| Assessment | Summative assessment – end of unit practical assessment. Self and peer assessment. | Summative assessment – end of unit practical assessment. Self and peer assessment. | Summative assessment – end of unit practical assessment. Self and peer assessment. | Summative assessment – end of unit practical assessment. Self and peer assessment. | Self and peer assessment. | Written evaluation. |
| Cultural Capital, Equality, Diversity Inclusion | Exploring different cultures within tribes and tribal/ritual dances. | Context for Bucket family. | Exploring stories from a range of cultures. | Renaissance Theatre and traditional faerie myths. | Different aspects of design and puppets. | Exploring a range of plays and playwrights from different cultures and backgrounds. |
| Literacy/Numeracy | Literacy – written evaluation at the end of unit. | Script reading and line learning. | Scripted reading and line learning. | Shakespearean language. Script reading and line learning. | Key words and new lighting vocabulary. Short written descriptions and evaluations. | Written evaluations. |

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| Subject | Drama | | Year Group: | 8 | | |
| Unit/Topic | Twisted | Melodrama and Pantomime | Improvisation | Physical Theatre | Aberfan | Practitioners and Live Theatre |
| Skills | Script work, line learning, small group work, whole class performances, Tableaux, Through Tracking, Split Screen, Cross Cutting, Spotlighting, Monologues, Flashbacks, use of scrim and silhouettes. Rehearsal and | Genre and style based work. Characterisation, physical comedy, call and response, audience awareness, costume and set design. Rehearsal and performance skills. Active audience skills. | Spontaneous and polished improvisation. Paired and small group improvisation. Creativity and co-operation. Rehearsal and performance skills. Active audience skills. | Skills based work on Physical Theatre. Small group work, rehearsal and performance skills. Active audience skills. | Topic based work on the Aberfan disaster. Whole class improvisation, physical theatre, monologue, script work, small group improvisation, rehearsal and performance skills. Active audience skills. | Written and verbal analysis and evaluation of live theatre. Practical exploration of different theatrical styles and genres. |

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| | performance skills. Active audience skills. | | | | | |
| Knowledge | Different types of bullying. Dramatic techniques. Script work. | Exploring, understanding and performing Melodrama and Pantomime. | Spontaneous and Polished Improvisation. | How to create effective and successful Physical Theatre. | Developing an understanding of the Aberfan Disaster. How to create and perform an effective, appropriate and successful monologue. | Semiotics and dramatic intentions of directors, designers and actors. How to write and structure a live theatre evaluation. |
| Recall/review from previous learning | Script work and different Dramatic Techniques. Group work. Performance and rehearsal skills. | Audience awareness, group work, characterisation, design elements, rehearsal and performance skills. | Audience awareness, group work, characterisation, creativity, rehearsal and performance skills. | Group work, rehearsal and performance skills. | Group work, rehearsal and performance skills. | Design and acting terminology. |
| Assessment | Summative assessment – end of unit practical assessment. Self and peer assessment. | Summative assessment – end of unit practical assessment. Self and peer assessment. | | Summative assessment – end of unit practical assessment. Self and peer assessment. | Summative assessment – end of unit practical assessment. Self and peer assessment. | Written evaluation. |
| Cultural Capital, Equality, Diversity Inclusion | Exploring dramatic techniques within theatre. | Cultural context of Melodrama and Pantomime. | Building confidence in improvisation and creativity. | Exploring a different style of theatre. | Aberfan Disaster, mining communities and life in 1960s. | Theatre practitioners and live theatre |
| Literacy/Numeracy | Script reading and line learning. | Script reading and line learning. | Using alphabet in Alphabet Improvisation. | Reading and understanding song lyrics. | Writing, learning and performing monologues. | Key words, extended writing and Big Write. |

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| Subject | Drama | | Year Group: | 9 | | |
| Unit/Topic | Blood Brothers | Scripted Performance | Live Theatre | Hillsborough | Devising | Soap Opera |
| Skills | Script work, line learning, small group work, whole class performances, Tableaux, Through | Line learning. Group work. Vocal and physical performance skills. | Analysis and evaluation – both written and verbal. Extended writing skills. Design skills, | Script work. Analysis of real life events. Performance and design skills. Off-text improvisation. | Small group work. Responding to stimulus. Creativity and characterisation. Analysis, refinement | Script writing. Line learning. Recording and editing. Production elements of creating work for |

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| | Tracking, Split Screen, Cross Cutting, Spotlighting, Monologues, Flashbacks. Rehearsal and performance skills. Active audience skills. | Characterisation. Genres and styles. | features and techniques. Performance skills, features and techniques. | Contextual understanding. Characterisation. Verbatim theatre. | and development of ideas and practical work. | television. Group work. Rehearsal techniques. Technical aspects. |
| Knowledge | Social Class, Nature Vs Nurture. Dramatic techniques. Script work. Script analysis, character and theme analysis. Costume, set and lighting design and it's meaning within the play. Written practical detail. | Dramatic techniques, rehearsal techniques and performance skills. | Subject specific terminology. How theatre is created and meaning is communicated in live theatre. Styles, genres and practitioners in practice. | Script analysis, character and theme analysis. Costume, set and lighting design and it's meaning within the play. Written practical detail. | Dramatic techniques. Styles and features of Drama. Dramatic intentions and their importance when devising drama. | How TV is made. Structure and form of specific TV genre. Roles within the production industry. Script writing, line learning, filming, editing and production skills. |
| Recall/review from previous learning | Script work and different Dramatic Techniques. Group work. Performance and rehearsal skills. Key design vocabulary. Analysis and evaluation of semiotics, design elements and performance skills. | Performance skills. Design and technical skills and understanding of semiotics and dramatic intentions. | Live Theatre analysis and evaluation. Semiotics. Design and performance skills. | Performance and audience skills. Devising skills. Style, form and structure of a piece of theatre. | Performance and audience skills. Dramatic techniques. Design elements. | Group devising tasks to a brief. |
| Assessment | Summative assessment – end of unit practical assessment. Self and peer assessment. | Practical group assessment. | Assessment of written work in line with GCSE marking criteria. | Practical assessment of group piece. | Practical assessment. | Recorded practical assessment. |

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| Cultural Capital, Equality, Diversity Inclusion | Exploring social class and inequality. Theatre genres. | Exploring different plays, playwrights, genres and styles of theatre. | Appreciation and understanding of live theatre. | Exploration of Verbatim Theatre. Exploring real life events and the people who experienced it. | Range of stimuli. Exploring a range of themes, topics and styles. | Understanding of the TV industry. |
| Literacy/Numeracy | Written work, using key vocabulary and subject specific language. Creative writing. | Key words and script work. | Written work, using key vocabulary and subject specific language. | Script work and text based research. | Note making. Subject specific language. | Script work, using key vocabulary and subject specific language. |

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| Subject | Drama | | Year Group: | 10 | | |
| Unit/Topic | Mock Comp 3 | Technical Theatre/ Design | Live Theatre Evaluation | Blood Brothers | Devising | |
| Skills | Line learning, performance skills, characterisation, group work. Design and technical skills. | Lighting, costume, set, sound and puppet design elements. Understanding of semiotics. Analysis of scripts. | Written and verbal analysis and evaluation of live theatre. | Script work. Analysis of script. Performance and design skills. Off-text improvisation. Contextual understanding. Characterisation. | Small group work. Responding to stimulus. Creativity and characterisation. Analysis, refinement and development of ideas and practical work. | |
| Knowledge | Dramatic techniques, rehearsal techniques and performance skills. Design and technical features and skills. | Semiotics and meaning in design. Analysis of design elements. Practical application of design skills. | Semiotics and dramatic intentions of directors, designers and actors. How to write and structure a live theatre evaluation. | Script analysis, character and theme analysis. Costume, set and lighting design and it's meaning within the play. Written practical detail. | Dramatic techniques. Styles and features of Drama. Dramatic intentions and their importance when devising drama. | |
| Recall/review from previous learning | Performance skills. Design and technical skills and understanding of semiotics and dramatic intentions. | Technical theatre skills from prior learning. | Design and acting terminology. How to structure written work and written practical detail. | Previous set text analysis. | Previous devising work. | |

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| Assessment | Practical assessment using GCSE Comp 3 criteria. | Formative assessment. | Written assessment of a Comp 1 past paper. | Past papers Comp 1 GCSE. | Practical and written assessment using GCSE Comp 2 criteria. | |
| Cultural Capital, Equality, Diversity Inclusion | Students will explore a range of texts. | Exploring different aspects of theatre making. | Exploring different styles and genres of theatre. | Contextual understanding of time period, social class, Nature Vs Nurture and other themes. | Working with a range of stimuli. | |
| Literacy/Numeracy | Line learning. | Mind maps and note making. | Written work, using key vocabulary and subject specific language. | Script reading, line learning, written work and extended writing. Key vocabulary. | Mind maps and note making. | |

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| Subject | Drama | | Year Group: | 11 | | |
| Unit/Topic | Devising – Comp 2 | Scripted – Comp 3 | Live Theatre | Comp 1 Revision | | |
| Skills | Small group work. Responding to stimulus. Creativity and characterisation. Analysis, refinement and development of ideas and practical work. Evaluation. | Selecting, rehearsing and performing a script – or designing and implementing the design of a technical aspect for a script. Group work. Rehearsal skills. Design skills. Understanding of semiotics. Characterisation. Understanding of dramatic intentions. | Written and verbal analysis and evaluation of live theatre. | Written work based on set text and live theatre. Written practical detail, analysis and evaluation. | | |
| Knowledge | Dramatic techniques. Styles and features of Drama. Dramatic intentions and their importance when devising drama. | How to create an effective piece of theatre. How to achieve specific dramatic intentions in | Semiotics and dramatic intentions of directors, designers and actors. How to write and structure a successful | Deep knowledge and understanding of set text. Knowledge of semiotics and dramatic intentions | | |

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| | | both performance and design skills. | and high quality live theatre evaluation. Extended writing skills. | of directors, designers and actors. | | |
| Recall/review from previous learning | Devising process. Analysis and evaluation skills. | Rehearsal and performance skills. Design skills and application of technical skills. | Design and acting terminology. How to structure written work and written practical detail. | All previous work on texts and live theatre. | | |
| Assessment | Practical assessment and written portfolio. (Internally assessed and externally moderated) 40% of GCSE. | Practical assessment (externally assessed) 20% of GCSE | Written assessment of a Comp 1 past paper. | Final GCSE comp 1 exam. 40% of GCSE | | |
| Cultural Capital, Equality, Diversity Inclusion | Exploring a range of stimuli, issues and themes. | Exploring a range of texts, playwrights, styles and themes. | Exploring different styles and genres of theatre. | Revision skills. | | |
| Literacy/Numeracy | Written analysis, description and evaluation. | Script reading and line learning. | Written work, using key vocabulary and subject specific language. Extended writing skills. | Extended writing skills. | | |

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| Subject | Drama | | Year Group: | 12 | | |
| Unit/Topic | Mock Devising – Comp 2 | Mock Scripted – Comp 3 | Live Theatre | Antigone | Theatre History & Theatre Practitioners | Our Country's Good |
| Skills | Small group work. Responding to stimulus. Creativity and characterisation. Analysis, refinement and development of ideas and practical work. Written | Selecting, rehearsing and performing a script – or designing and implementing the design of a technical aspect for a script. Group work. Rehearsal skills. | Written and verbal analysis and evaluation of live theatre. Research into different plays and genres. | Script analysis and understanding. Practical and written exploration of text. Research into Greek Theatre. High quality creative, descriptive, | Practical and written exploration of different theatre periods, genres, styles and practitioners. | Script analysis and understanding. Practical and written exploration of text. Research into time relevant time periods and historical events. High quality creative, |

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| | analysis, description and evaluation. Relevant research. Knowledge and understanding of practitioners. | Design skills. Understanding of semiotics. Characterisation. Understanding of dramatic intentions. Relevant research. Knowledge and understanding of practitioners. | | analytical written work. | | descriptive, analytical written work. |
| Knowledge | Dramatic techniques. Styles and features of Drama. Dramatic intentions and their importance when devising drama. Written analysis, description and evaluation. | How theatre is created. How to create an effective piece of theatre. How to achieve specific dramatic intentions in both performance and design skills. | Semiotics and dramatic intentions of directors, designers and actors. How to write and structure a successful and high quality live theatre evaluation. Extended writing skills. Research. Analysis and evaluation skills. | Greek Theatre. Semiotics. Characterisation. Understanding of the themes, genre and time period. Understanding of design elements. | Understanding of different theatre periods, genres, styles and practitioners. | First convict fleet arriving in Australia. Semiotics. Characterisation. Understanding of the themes, genre and time period of the play's writing and when it was set. Understanding of design elements. |
| Recall/review from previous learning | Devising from previous years. | Scripted work from previous years. | Design and acting terminology. How to structure written work and written practical detail. | Set Text work from previous years. | Previous exploration of different styles, genres and practitioners. | Set Text work from previous years. |
| Assessment | Practical and written assessment using A Level Comp 2 criteria. | Practical and written assessment using A Level Comp 3 criteria. | Written assessment of a Comp 1 past paper. | Written assessment using past papers Comp 1. | | Written assessment using past papers Comp 1. |
| Cultural Capital, Equality, Diversity Inclusion | Exploring a range of stimuli, issues and themes. | Exploring a range of scripts from different time periods and styles. | Exploring different styles and genres of theatre. | Greek Theatre, Feminism and other themes. | Theatre history, different cultures, styles and influences. Historical context. | Australian Aboriginal culture. Reformation or punishment of the penal system. Colonisation of Australia. Political landscape in Britain in the 1980s. |

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| Literacy/Numeracy | Research. Extended writing. | Script reading and analysis, research and line learning. Extended writing. | Written work, using key vocabulary and subject specific language. Extended writing skills. | Script reading and analysis, research and extended writing. | Note making and script work. | Script reading and analysis, research and extended writing. |
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| Subject | Drama | | Year Group: | 13 | | |
| Unit/Topic | Devising – Comp 2 | Scripted – Comp 3 | Live Theatre | Antigone – Revision | Our Country’s Good - Revision | |
| Skills | Small group work. Responding to stimulus. Creativity and characterisation. Analysis, refinement and development of ideas and practical work. Written analysis, description and evaluation. Relevant research. | Workshopping a variety of scripts. Selecting, rehearsing and performing a script – or designing and implementing the design of a technical aspect for a script. Group work. Rehearsal skills. Design skills. Understanding of semiotics. Characterisation. Understanding of dramatic intentions. Relevant research. | Written and verbal analysis and evaluation of live theatre. Research into different plays and genres. | Script analysis and understanding. Practical and written exploration of text. Research into Greek Theatre. High quality creative, descriptive, analytical written work. | Script analysis and understanding. Practical and written exploration of text. Research into time relevant time periods and historical events. High quality creative, descriptive, analytical written work. | |
| Knowledge | Dramatic techniques. Styles and features of Drama. Dramatic intentions and their importance when devising drama. Written analysis, description and evaluation. Knowledge and | Knowledge and understanding of practitioners. | Semiotics and dramatic intentions of directors, designers and actors. How to write and structure a successful and high quality live theatre evaluation. Extended writing skills. Research. | Greek Theatre. Semiotics. Characterisation. Understanding of the themes, genre and time period. Understanding of design elements. | First convict fleet arriving in Australia. Semiotics. Characterisation. Understanding of the themes, genre and time period of the play’s writing and when it was set. Understanding of design elements. | |

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| | understanding of practitioners. | | Analysis and evaluation skills. | | | |
| Recall/review from previous learning | Devising from previous years. | Scripted work from previous years. | Design and acting terminology. How to structure written work and written practical detail. | Set Text work from previous years. | Set Text work from previous years. | |
| Assessment | Practical assessment and written portfolio. (Internally assessed and externally moderated) 30% of A Level. | Practical assessment and written portfolio. (Externally assessed) 30% of A Level | Written assessment of a Comp 1 past paper. | Written assessment using past papers Comp 1. | Written assessment using past papers Comp 1. | |
| Cultural Capital, Equality, Diversity Inclusion | Exploring a range of stimuli and themes. | Exploring a range of scripts from different time periods and styles. | Exploring different styles and genres of theatre. | Greek Theatre, Feminism and other themes. | Australian Aboriginal culture. Reformation or punishment of the penal system. Colonisation of Australia. Political landscape in Britain in the 1980s. | |
| Literacy/Numeracy | Extended writing – describing, analysing and evaluating. | Script reading and line learning. Extended writing – describing, analysing and evaluating. | Written work, using key vocabulary and subject specific language. Extended writing skills. | Script reading and analysis, research and extended writing. | Script reading and analysis, research and extended writing. | |