



Colton Hills Community School

PERFORMING ARTS

Explore, Empower, Express

DRAMA

CURRICULUM PLAN

Department: Performing Arts (**Drama, Dance and Music**)

Vision Statement:

The arts are vital for **engaging** and **maximising** the life chances of all students by providing a **stimulating, challenging** and **respectful** environment. To develop **artistically literate** students who are able to fully engage with **current issues** and **critically evaluate** information.

Strapline: Explore, Empower, Express (To **explore**, you will **empower** and creatively **express**)

Curriculum Story: Students will explore the extremes of theatre, be empowered to consciously create and express their own and others' views through respective perspectives.

Skills developed: To enable young artists to progress to the next stage of their career and provide them with the **tools** they need to succeed. Each performing arts lesson embeds literacy, applied numeracy and expand upon a **transferable** skill set.

Curriculum time: The drama curriculum in KS3 is taught once a week over a two-week timetable and students in KS4 have five lessons over a two-week timetable. In KS3 the time is split with dance meaning students receive half a year of dance in year 7,8, and 9. Students can then opt for A-Level Theatre Studies in KS5 where they receive 10 lessons over the two weeks.

Year 7: Exploring Extremes						
Experiment with the stylings of practitioners to conjure character and concepts.						
<u>Topics</u>	<u>Why we teach this</u>	<u>Links to last topic</u>	<u>Links to future topics</u>	<u>Key skills developed</u>	<u>Cultural capital opportunities</u>	<u>Links to whole school curriculum</u>
Topic 1 To explore a style of acting that will build confidence in physical acting.						
Melodrama	Student will be introduced to the style of melodrama, the concept of stock characters, characterisation. Exaggeration and connection finding will be highlighted for the historical roots of melodrama but also understand the bigger picture of the topic into contemporary theatre.	The purpose of delivering melodrama first is to ensure all students have the same base knowledge for acting and make links to concepts such as cartoons which are derived from melodrama.	All key concepts such as tone, clarity and projection skills continue to be taught and developed throughout the drama curriculum.	The characterisation of body language, gesture, facial expressions, use of the voice, use of focus and purposeful energy are vital skill sets in addition to script reading and learning lines.	The topic will make links to popular culture and historical roots to understand the placement of the style within the world of acting.	Links to History, Geography, Art, English and Media will all be made though the taught knowledge.
Topic 2 To empower actors in building autonomy and intellectual playfulness when working in physical genres.						
Physical Theatre	Student will build physical confidence through Physical Theatre. Curious Incident of the Dog in the Nighttime will be used as a stimulus to understand how Physical Theatre can be used to explore concepts in an abstract manner.	This topic is purposeful in contrast to the prior topic to demonstrate to students the breadth of styles in acting.	Physical Theatre builds on the physicality of characterisation that will be adapted in the next topic.	In contrast to Melodrama this topic will focus on abstraction of theatre instead of the literal.	Students will gain an understanding of the performance CIOTDITNT and the associated themes of family and living with Autism.	Links to Media through showing the production value and English as the play was originally a book.
Topic 3 To give students the tools needed to explore, empower and express their creative voices.						
Musical Theatre Seussical the Musical	Students take part in individual workshops based on a musical, focusing on specific 'number's and learning the script. Through a series of rehearsals students will build confidence and their ability to practice .	Students will be exposed to another form of acting and how to develop characterisation through given character mannerisms and traits.	Musicals continue into year 8 and the use of character development and theatre skills are developed further in year 8 and 9.	The core aim of this topic is for student to build confidence in their ability to play and maintain a character.	Students will learn in brief the history of the musical that is studied.	Cross curricular links between the three performing arts subjects as well as the context of the musical.
Topic 4 Empower students by building confidence and subject specific skill sets.						
Workshops on Drama Strategies	These workshops develop self-regulation and autonomy . The workshops will focus on drama strategies which will then be used throughout key stage 3.	These workshops will extend the practical vocabulary of students.	The drama strategies will be used throughout the remainder of key stage 3.	Student gain new drama strategies of Cross cutting and Flashback and Conscious Alley.	This transitional topic is focused on improving skill application for drama strategies to mark moments in performances.	

Year 8: Consciously Creative		Examine the behaviours of theatre of different time periods.				
<u>Topics</u>	<u>Why we teach this</u>	<u>Links to last topic</u>	<u>Links to future topics</u>	<u>Key skills developed</u>	<u>Cultural capital opportunities</u>	<u>Links to whole school curriculum</u>
Topic 1 To explore two conflicting styles of theatre through Intellectual Playfulness .						
Naturalism	Students will find connections in the Naturalism style and Stanislavski methods of professional theatre and soap operas. Through the topic students learn how to creatively apply characterisation, analyse script and become believable characters.	The style of Naturalism is a new style to widen their breadth of theatre exposure.	Naturalism is often used in conjunction with other styles and so forms a strong platform for students' disciplinary knowledge.	Analyse how to read subtext within scripted work and understand how to create roll on the wall, consider the magic If, and develop a given circumstances to profile characters.	Explore the application of British Soap Opera's and how characters become national treasured due to their believability.	Exploration of character and story in English literature and language.
Topic 2 To express concerns for society , specifically environmental issue through physical theatre.						
Theatre in Education (TIE) through Urban Astronaut	TIE is a vehicle for delivering key messages to audiences and not just to entertain. Whilst finding connections with topics from year 7 and building self-regulation in skill application as we revisit Physical Theatre as a style used within TIE.	Theatre in Education is a contrast of styles to Naturalism.	When moving into year 9 students will explore themes of moral, social and political importance in greater depth.	An understanding of relationships with the audience and how to devise from a stimulus.	Reading diary entries as a stimulus, using a professional work and how to deliver messages to audience.	Links to Geography and Science as the work is based on air pollution and statistical information of the effects on global life.
Topic 3 To give students the tools needed to explore, empower and express their creative voices.						
Musical Hamilton	Students will learn how historical events can be presented through musicals, they will build on their knowledge of Naturalism and Physical Theatre and how to be intellectually playful with combining historical stories with modern twists.	Students have already explored Naturalism and Physical Theatre, and a Musical in year 7.	The understanding of being revolutionary and evolutionary thinkers is important for the year 9 curriculum.	Students will need to apply several skills sets simultaneously. The ability to multi-task is a key skill in theatre.	Students will learn in brief the history of the musical that is studied.	Cross curricular links between the three performing arts subjects as well as the context of the musical.
Topic 4 To give students the tools needed to explore, empower and express their creative voices.						
Workshops on Drama Strategies	These workshops develop self-regulation and autonomy . The workshops will focus on drama strategies which will then be applied in year 9.	These workshops will extend the practical vocabulary of the year.	The drama strategies will be used throughout the remainder of key stage 3.	Student gain new drama strategies of Multi-Rolling and Monologues.	This transitional topic is focused on improving skill application for drama strategies and when to apply them to mark a moment in a drama performance.	

Year 9: Respective Perspectives		Delve into drama disciplines				
Topics	Why we teach this	Links to last topic	Links to future topics	Key skills developed	Cultural capital opportunities	Links to whole school curriculum
Topic 1 Building confidence to express students' political thoughts on topics such as social class, equality, and diversity.						
Social and Political Theatre and Brechtian strategies	Social and Political theatre draws on performances that make the audience think, an alternative method of audience engagement. Splendid theatre company requires the audience to think about what they are watching and develop opinions.	Splendid requires students to be flexible thinkers and have the confidence to speak up and not accept information at face value.	The use of drama strategies, characterisation and audience connection are key for this topic.	Understanding the Distancing effect, placards, direct address, and multi-rolling, riffing and clowning are features of this topic.	Using current political issues for stimulus and a basis to spark students concerns for society .	Dependant on the political issue focused on; connections could be made to a variety of subjects. The main premise of the topic is fables and fairytales.
Topic 2						
Mask performances	Masking is a very niche style of acting but opens many possibilities for students' physical skills and helps them to make connections between gestures and how their qualities impact meaning.	Masks draws on students' physical skills, to be successful in this topic they first need to develop a wide gestural vocab.	When students have greater control over their physical skills they can draw on these for more bespoke characters.	The focus of the topic is developing physical skills including posture, weight, gait, gestures, quality of movement, action and reaction.	Masks focuses very much on the relationships between the characters, how to clock the audience and communicate non verbally.	Through this topic students learn the importance of non-verbal communication and how to communicate effectively.
Topic 3 To explore performance skills through scripted performances and character development whilst developing alternative perspectives						
Verbatim Theatre	Verbatim Theatre is a style of theatre that can explore more mature PSHE topics. Verbatim theatre is excellent for students to explore how real people stories can be transferred to stage to raise awareness or share positivity.	We study the play for this topic is Too Much Punch for Judy by Mark Wheeler. Through the carefully selected scenes student utilise several vocal and physical skills explored in KS3 and draw on other styles of theatre.	Verbatim theatre is a style that can be explored further in GCSE	Through this topic students utilise skills that have explored throughout key stage three. This final topic is an opportunity for students to consolidate their learning and find new contexts to apply the transferable theatre skill to.	This particular play explored the issue of drink driving, how UK Drink driving laws began and how decisions made in a moment of 'fun' can have lasting consequences.	The topic focuses on creative artistry; specifically how to tell a true and sometimes challenging story with sophistication and care. The topic of drink driving addresses PSHE topics of actions and consequences.
Topic 4 Work in collaboration with others to develop original work and consolidate student intellectual playfulness by finding connections and developing these independently.						
Monologues	Students will be big picture finding as they draw all the skill sets from the past three years into one final performance.	This short topic draws all skills from the past three years together.	Monologues are a feature of the GCSE Drama specification	Performance skills including vocal, physical, and interpretive.	Social, moral, cultural, and spiritual appreciation. Awareness of others.	A range of monologues will be explored, all with a cultural, social or historical content.

Year 10: Growing Grit						
Devise and drawing upon drama etiquette.						
<u>Topics</u>	<u>Why we teach this</u>	<u>Links to last topic</u>	<u>Links to future topics</u>	<u>Key skills developed</u>	<u>Cultural capital opportunities</u>	<u>Links to whole school curriculum</u>
Autumn Term To explore and develop automaticity in the fundamental drama knowledge concepts.						
Introduction to Drama Performance Component 1, section C: Live Theatre review Component 1: Blood Brothers	This introductory unit provides a foundation for students to practise skills and build confidence . The performance will be filmed and reviewed for students to become resilient and reflective. Students will experience their first theatre review by introduction to the work 'Blood Brothers' which will be the performance they discuss in their final GCSE exam.	This topic surmises KS3 and harness a way of thinking within the actor which will open their minds to the subliminal choices they made in KS3 and make these choices conscious decisions.	Through the course in a performance context but also build intellectual curiosity in the decisions they and playmakers have made.	This topic is multifaceted for practical performance skills, design skills and building students confidence as an actor.	The performance of the scripted play, understanding of the playwrights and choices made will support students to see how playwrights are connected to their plays.	The introduction unit draws greater links between the connection of KS3 to KS4 than whole school.
Spring Term Students are empowered with the knowledge of genres and styles in greater depth to develop their own intellectual playfulness .						
Clarifying Genres and Styles Component 2: Introduction to performance, devising and design.	Recalling styles from key stage 3 will build speed and accuracy when devising and recall fluent thinking of styles and practitioners. Students will build automaticity and precision within the chosen style. They will choose from a selection of stimuli for their C2 and through multi-step problem solving devise their own group work through collaboration .	The continuation of performance skills is developed with a greater focus on the devising process. Students will research and building intellectual playfulness around a stimulus point.	This topic ensures students can make informed decisions when devising. The exploration process will form part of C2 which will then be continued into year 11 and will account for 40% of the overall GCSE.	Students will constantly be analysing their choices for stimulus, responses, progress and product through a devising log. The skills focused on will depend on the chosen stimulus and style.	Each genre will bring with it a root in a social, historical, or cultural identity that shaped The cultural capital will vary on the basis of the student's stimulus choice.	The links to whole school curriculum will vary based on the student stimulus choice.
Summer Term By selecting extracts from the set work students will express their character understanding and build confident in performance skills and character knowledge.						
Component 3: Performance skills Mock using blood brothers' extracts Component 1: Set Text Practical Performance and Design Explorations	Students will choose 2 extracts to perform for an assessment on their performance. This topic will build self-regulation and automaticity for C1 whilst enhancing C3 skill sets. During this half term students' discoveries from this practical work of blood brothers will both provide a foundation for their Component 1 Section B response and increase their confidence when approaching Component 3.	The continuation of knowledge from the set text will be vital for this topic. Students will have built a wider scope of the world of theatre to draw smaller conclusions and analyse the work in greater depths as a result.	This hybrid topic will allow students to practise a set of skills though a text they are already familiar with. The work taught in this topic will be critical to the final exam in the summer of year 11.	Students will be deepening their set text knowledge whilst rehearsing their performance skill sets and building speed and accuracy in their rehearsal process. Throughout this topic students will be analysing, detailing, developing extended writing skills.	The social, economic, historical and cultural perspectives of the time in addition to the playwrights through process will constantly be cross examined. of the spring term.	Concerns for society, family and mental health and addiction are at the core of the play meaning several PSHE topics will be referenced.

Year 11: Making Moments		Devise and drawing upon drama etiquette.				
<u>Topics</u>	<u>Why we teach this</u>	<u>Links to last topic</u>	<u>Links to future topics</u>	<u>Key skills developed</u>	<u>Cultural capital opportunities</u>	<u>Links to whole school curriculum</u>
Autumn Term An opportunity to build self-expression through the process of devising for the exam.						
Recorded performance of C2 and devising logs Live Theatre review C1 section C (32 marks)	Reflecting on students work from year 10 pupils will complete C2 devising through multi-step problem solving and collaboration . This will be accompanied by a devising log and be performed in front of an examiner in the Spring Term. Students will also complete a live theatre review which forms part of the summer exam.	This part of the process will build on the work from year 10 and develop students thinking further into fully formed ideas with structure, form, style, and depth.	The exploration process will form part of C2 which will account for 40% of the overall GCSE.	Students will draw on their intellectual playfulness, self-regulation , bank of knowledge in styles and genres and ability to self-reflect and critique.	The cultural capital will vary based on the student's stimulus choice.	The links to whole school curriculum will vary based on the student stimulus choice.
Spring Term Students ability to confidently express themselves will continue through the performance of two performance extracts to be performed to an examiner.						
Component 3: Research and Rehearsal of two text extracts Component 1: Revisions Component 3: Rehearsals and visiting examiner	Students will choose two extracts that contrast in style and context. Students can perform monologues, duologues, a group performance, or a combination of these. During this time they will harness their intellectual playfulness to develop original characters. Simultaneously revision for C1 will continue and in the Spring Term the extracts will be performed for the examiner.	Students will utilise their theatrical skills through research and planning and preparation. They will then rehearse using the processes from C2 and improve on their collaborative practise .	This is the final opportunity to harness the performance skills for C3 before being performed in front of a live examiner.	Students' confidence and preparation skills will be vital to their performance efforts.	This will depend on the play extracts chosen.	This will depend on the play extracts chosen.
Summer Term Empower student to self-regulate and build speed and accuracy to capitalise on the marks and time available.						
Component 1: Mock examinations	During the final term students will constantly retrieve knowledge on roles and responsibilities in theatre, their understanding of 'Blood Brothers' and complete past paper practise in ready for the summer exam.					