

Oasis Academy Silvertown Drama Curriculum: Statement of Intent

Purpose of study

We believe that Drama is an essential part of personal development. Students explore ways to effectively and harmoniously work with others to create truthful and exciting work. All of the work they create is evaluated so that they can develop their performance skills, confidence, body language, voice & speech, role-play, and emotional intelligence.

Drama teaches:

- **Communication** – active listening, oral communication, written communication, assertive communication, and non-verbal communication.
- **Evaluating and reflecting on practice** – self-direction, accountability, continuous learning, constructive thinking and being observant.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, establishing and maintaining team organisation.
- **Beyond the classroom** - the Drama department offers extensive extra-curricular opportunities across all Key Stages. We take part in the annual Shakespeare Schools Festival and have a partnership with Old Vic Theatre. We also contribute to various school showcases and offer school clubs.

Drama Knowledge Strands

1. **Knowledge:** Historical context of texts and performance styles
2. **Basic skills:** Physicality; how to use voice and body.
3. **Creativity:** Devising a piece of drama in a group
4. **Collaboration:** Script work in groups
5. **Advanced skills:** Character development

Drama aims to assess the drama skills, knowledge and understanding that pupils enter the academy with and then to work with them to ensure that all pupils:

- Perform, view, review and evaluate theatre across a range of historical periods, genres, styles and traditions, including the works of the practitioners and playwrights.
- Learn to perform, direct and devise.
- Understand and explore how theatre is created, produced and communicated, including through the theatrical elements: sound, props, costume etc.
- Develop a lifelong love of theatre and performance underpinned by knowledge, skills, confidence, and a belief that they are a performer, playwright, director and stage technician or any role in the performing arts.
- Have sufficient drama and performances skills and understanding by the end of KS3 that allows them to continue their love of theatre and drama independently or by studying GCSE Drama if they wish.
- Engage in extracurricular clubs and enrichment activities that allow them to develop their own theatrical interests and skills.
- Have a better understanding of relationships in drama; introducing the transactional analysis drama triangle.

Key Stage 3 Drama Long Term Plan

In Drama, we teach...	
Personal development skills:	Knowledge and skills:
Communication – active listening, oral, written, and non-verbal communication.	Basic skills: e.g. Still image, gesture, mime
Evaluating and reflecting on practice – self-direction, continuous learning, constructive thinking and being observant.	Advanced skills: e.g. Tone, body language, characterisation
Relationship-building skills – teamwork, trust, intercultural sensitivity, conflict resolution and negotiation.	Creativity: Devising a piece of drama in a group. Collaborating effectively to produce scenes based on a stimulus.
Collaborative problem solving – establishing and maintaining shared understanding and team organisation.	Script work: Reading and interpreting script. Writing and performing scripts.
Beyond the classroom – exciting and enriching extra-curricular opportunities across all Key Stages.	Knowledge: Historical context of texts and performance styles.

Schemes that include the teaching of computing.

Explicit teaching of issues related to equality, diversity and inclusion.

Schemes that relate to careers teaching.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Introduction to Drama Freeze frames Facial expressions Gesture Voice	Dramatic Genres Horror Comedy Tragedy Drama careers lesson – actors	‘Oliver’ Creating scenes depicting characters from Dickens’ ‘Oliver Twist’	Script Work Conventions of script writing. Creating a script. Students to create word processed scripts.	Fairy tales Story telling Acting out famous fairy tales.	Devising Using a stimulus to create a setting, plot, characters, and storyline. Students to film performances and self-assess.
Year 8	Superheroes Good vs. Evil Thought track. Still image. Narration.	Detective Genre Role-play. Hot seating. Improvisation.	7 Deadly Sins Voice – tone, pitch, rhythm. Stage – centre, downstage, upstage.	Documentary Theatre The Murder of Steven Lawrence. The Colour of Justice.	Devising Stimulus – storyline, plot, character. Collaboration with peers. Students to film performances and self-assess.	
Year 9	Blood Brothers Social class. Physical skill and vocal skill.	DNA Setting and characterisation. Monologues. Careers in drama session to help inform options choices.	Tragedy – Macbeth Key characters. Key Quotes. Shakespearean context.	Tragedy – The Crucible Allegory Symbolism / hidden meaning.	Devising Setting and characterisation. Creating their own scene. Students to film performances and self-assess.	

Responsive teaching and assessment
<p><u>Grow Lessons and Rehearsals</u> Students are given feedback on their performances once per half term in KS3 and twice in KS4. Students complete a performance in class which is marked by the teacher. Students are then guided to rehearse and improve their performance in the following lesson.</p> <p><u>Assessment</u> We assess students on the new skills and techniques they have learnt so far. KS3 complete two assessments on these skills per year, KS4 complete three assessments on these skills per year.</p> <p><u>Feedback</u> After seeing each performance, the students are encouraged to give the performers a specific praise point and action step using the appropriate vocabulary.</p>

Year 10

Term	Topic	Knowledge, Skills and Vocabulary	Assessment	Aims of Unit
Autumn 1	Shakespeare Schools Introduction to GCSE Drama	<ul style="list-style-type: none"> the ability to recognise and understand the roles and responsibilities of performer, designer and director the study and exploration of texts and extracts must include the relevant social, historical and cultural contexts the ability to analyse and evaluate their own work and the work of others the ability to understand how performance texts can be interpreted and performed. acting style and purpose, including vocal and physical skills 	<p>Performance:</p> <p>This component deals with developing knowledge, understanding and skills in exploring and performing from a performance text. Students will interpret this text and rehearse leading to a final performance. They will demonstrate and use a wide range of acting skills to communicate their interpretation in performance.</p>	<p>The Drama curriculum includes the study of influential practitioners such as Stanislavski, Artaud and Brecht, embracing classical theatre and drawing upon contemporary issues and material to which pupils can relate in the modern world. Pupils learn concepts, techniques and performance skills to present collaboratively devised group work and individual monologues. They also study set texts in depth from the point of view of writer, director, designer and actor. The Edexcel Drama syllabus has three components – Component 1 Devising, Component 2 Performance from Text, and Component 3 Theatre Makers in Practice.</p>

		<ul style="list-style-type: none"> • set and props, including stage furniture and personal props lighting and sound, including colour and music • costume, makeup and masks as appropriate • use of stage space and spatial relationships, including levels and entrance points • intended impact and meaning for the audience. <p>Vocabulary: Drama Glossary:</p>		<p>This unit of work prepares students for the GCSE course as well as increasing their understanding and appreciation of theatre in all its various forms.</p> <p>The aims and objectives of this qualification are to enable students to:</p> <ul style="list-style-type: none"> • apply knowledge and understanding when making, performing and responding to drama • explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created • develop a range of theatrical skills and apply them to create performances • work collaboratively to generate, develop and communicate ideas • develop as creative, effective, independent and reflective students able to make informed choices in process and performance • contribute as an individual to a theatrical performance • reflect on and evaluate their own work and that of others • develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • adopt safe working practices. <p>Performance texts have been at the core of drama since the inception of theatre. The need to hand down stories has been fundamental to human development and for thousands of years, people have written, performed, watched and enjoyed innumerable plays. Understanding a performance text is fundamental to the subject, as this provides students with opportunities to explore plot, structure, narrative and stories from around the world and from different time periods. It</p>
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				<p>encourages them to develop empathy skills, as they consider different characters and develop methods of communicating ideas and themes.</p>
<p>Autumn 2</p>	<p>Theatre Practitioners (Use the internet to research/look at how various elements are used on stage i.e lighting etc.)</p>	<p>Practitioners to cover:</p> <ul style="list-style-type: none"> • Henrick Ibsen- Desperate Drama • Constantin Stanislavski- Naturalism and The System • Bertold Brecht- Epic Theatre techniques • Antonin Artaud- Theatre of Cruelty techniques • Augusto Boal- Forum Theatre and Image Theatre • Steven Berkoff- Total theatre and physical theatre • Rudolf Laban- Laban efforts • Jacques Lecoq- 7 states of tension and mask work <p>Performance Skills to cover: Stylised movement Audience Awareness Juxtaposition Devising Choreography Structure Proxemics Vocalisation</p> <p>Students learning theory of the practitioners but need to know the dominant techniques so that they can apply them in practical work.</p> <p>Students must develop the ability to:</p> <ul style="list-style-type: none"> • analyse and evaluate the work of theatre-makers • recognise specific challenges for performers, directors and designers based 	<p>Section A: Bringing Texts to Life o Consists of one question in five parts that students must answer based on an unseen extract from the chosen performance text. Students answer from the perspective of performer, director and designer.</p> <p>Worth 45 marks. AO3 is assessed.</p>	<p>This component focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will be develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance.</p> <p>Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process. Students will also analyse and evaluate their experience of a live theatre performance as informed members of the audience.</p> <p>They will develop skills to recognise the meaning created in the theatre space in order to communicate ideas to an audience. This will give them a more critical and varied approach to their own work as theatre makers.</p>

		<p>on their own experiences in exploring the chosen text</p> <ul style="list-style-type: none"> • analyse and evaluate the ways in which different performance and production elements are brought together to create theatre • use subject-specific terminology in discussing their work as theatre makers. Students must also be aware of, and be able to use appropriate subject-specific terminology. 		
Spring 1 & 2	<p>Devising Students create and perform a piece of devised theatre around a stimulus for Component 1. Alongside acting and devising skills, students also complete a Portfolio which documents the development of the piece from inception to performance to a maximum of 2,000 words.</p>	<p>There are three areas of focus.</p> <ul style="list-style-type: none"> • Creating and developing a devised piece from stimuli. • Group performance/design realisation of the devised piece. • Analysing and evaluating the creative process and group devised performance. <p>Knowledge and skills:</p> <ul style="list-style-type: none"> • rehearsing and learning lines; adapting work in response to rehearsals (to be done collaboratively) • voice: use of clarity, pace, inflection, pitch and projection • physicality: use of space, gesture, stillness and stance • ability to combine and apply vocal and physical skills • characterisation • communication with other performers and with the audience • understanding of style, genre and theatrical conventions. <p>Students are required to know and understand the following:</p>	<p>GCSE Component 1: In groups, students create and develop a devised piece from a stimulus (chosen by centre).</p> <p>Groups perform this devised piece to a live audience.</p> <p>Individually, students analyse and evaluate the devising process and performance in a written log (portfolio)</p>	<p>This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece. Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. It allows both performer and designer the opportunity to stretch the limits of their creativity and imagination, while exploring a theme or topic of interest to them and their intended audience. Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate.</p>

		<p>characteristics of dramatic work including genre, structure, character, form, style, and language</p> <p>how meaning is communicated and interpreted through:</p> <ul style="list-style-type: none"> • performance conventions • use of space and spatial relationships on stage or relationships between performer and audience. <p>All students must explore the processes by which devised performance is developed and demonstrate the following skills to create and communicate meaning through:</p> <ul style="list-style-type: none"> • research • developing ideas and intentions • rehearsing, refining and amending work in progress for performance. 		
<p>Summer 1 & 2</p>	<p>Portfolio</p>	<p>All students must reflect on and evaluate the effectiveness of the devising process.</p> <ul style="list-style-type: none"> • Students must analyse and evaluate: • ideas explored and research undertaken • decisions made and the rationale behind them • their collaborative involvement • content, genre, structure, character, form, style, and language • the final performance and the effectiveness of their contribution to it • The realisation of their intentions. • All students must also be aware of, and be able to use, appropriate subject-specific terminology 	<p>GCSE Component 1: In groups, students create and develop a devised piece from a stimulus (chosen by centre).</p> <p>Groups perform this devised piece to a live audience. Individually, students analyse and evaluate the devising process and performance in a written log (portfolio)</p> <p>Students must answer the following questions in 1,500 – 2000 words:</p> <p>Each student must include a response to the following questions.</p>	<p>This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece. Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. It allows both performer and designer the opportunity to stretch the limits of their creativity and imagination, while exploring a theme or topic of interest to them and their intended audience. Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate.</p>

			<ol style="list-style-type: none">1. What was your initial response to the stimuli and what were the intentions of the piece?2. What work did your group do in order to explore the stimuli and start to create ideas for performance?3. What were some of the significant moments during the development process and when rehearsing and refining your work?4. How did you consider genre, structure, character, form, style, and language throughout the process?5. How effective was your contribution to the final performance?6. Were you successful in what you set out to achieve? <p>Portfolios may include any of the following elements:</p> <ul style="list-style-type: none">● annotations and notes● audio and/or video evidence● annotated drawings and sketches● annotated photographs● extended written responses.	
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Year 11

Term	Topic	Knowledge, Skills and Vocabulary	Assessment	Aims of Unit
Autumn 1	<ul style="list-style-type: none"> Performance from a text (Component 2) Blood Brothers 	<p>Skills:</p> <ul style="list-style-type: none"> Voice, physical and non-verbal techniques Use of space and spatial relationships The presentation of characters/roles Relationships between performer and audience Production elements, such as set (including props), costume, lighting and sound. Characterisation Communicating creative intent to audience Communication with other performers and/or with the audience. Developing interpretations independently and collaboratively 	<p>Component 2 – Performance – filmed & moderated.</p> <p>Written evaluation – linked to component 3 at the end of each week to build writing skills and to reflect on practical work</p>	<p><i>In groups, students will explore and rehearse two extracts from a text. Students will perform these extracts to a visiting examiner. Interpreting and exploring two key extracts from a chosen performance text. Performing or realising a design of two key extracts from this text.</i></p>

		<ul style="list-style-type: none"> • The development of specific artistic intentions • Learning lines, rehearsing, amending and refining text extracts in progress for performance • Performing to an audience 		
Autumn 2	<ul style="list-style-type: none"> • Theatre Makers in Practice (Component 3) exam revision – use the internet to research/look at how various elements are used on stage i.e lighting etc. • Performance from a text (Component 2) Blood Brothers 	<ul style="list-style-type: none"> • For comp 2 as above • Understand the practices used in twenty-first century theatre-making • Understand production elements and theatrical conventions • Understand the role of theatre makers in contemporary practice including performers, directors and designers • Understand how the meaning of a text might be interpreted and communicated to an audience • Understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed • Use appropriate vocabulary and subject-specific terminology. • Analyse and evaluate the work of theatre-makers • Recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text • Analyse and evaluate the ways in which different performance and production elements are brought together to create theatre 	<p>Component 2 – Performance – filmed & moderated.</p> <p>Component 3 – written exam Section A Only</p>	<p>For Comp 2 – as above</p> <p>Comp 3: Revising of the key themes, characters, issues within AIC. Revising how to answer all questions for Section A and consistent practise with mock papers interleaved</p>

		<ul style="list-style-type: none"> • Use subject-specific terminology in discussing their work as theatre makers. 		
Spring 1	Theatre Makers in Practice (Component 3) exam revision	<ul style="list-style-type: none"> • Analyse and evaluate the work of theatre makers • Form critical judgements about live theatre based on their understanding of drama and theatre • Analyse and evaluate the ways in which different performance and production elements • are brought together to create theatre • Analyse and evaluate the work of others. 	Written Exam Section A & B	Students will go to see a live theatre performance (or watch streamed) They will reflect on their experience as an informed member of an audience at a live theatre performance, enabling them to demonstrate knowledge and understanding of performance through analysis and evaluation.
Spring 2	Theatre Makers in Practice (Component 3) exam revision	As above for Section A & B	Written Exam Section A & B	As above for Section A & B
Summer 1	Theatre Makers in Practice (Component 3) exam revision	As above for Section A & B	Written Exam Section A & B	As above for Section A & B

Content which includes teaching of computing

Content which links to careers/professionals