

Drama

Curriculum Intent

By the end of their secondary education, a student of Drama at Dixons McMillan will have:

- Created, developed and rehearsed a variety of performances for an audience
- Confidently performed in a range of styles included scripted and devised performance
- Watched an experienced a range of performances being able to critique and respond to the artist work.
- Explored a range a professional performances, understanding their creative intent and professional process.

In order to truly appreciate the subject and create deep schema, topics within Drama have been intelligently sequenced with the following rationale:

- Students will develop a broad but detailed understanding of a variety of theatrical genre, with all students charting the development of key acting techniques and how they have changed over time.
- Each genre (For example Naturalism, Physical Theatre, Epic Theatre) covered will be themed around their real world context in order for students to develop their own understanding as to how art imitates life.
- Key theatrical practitioners (Stanislavski, Brecht, Artaud) will be referenced throughout, with their interpretations and judgements being a driving force behind students' development in the creation of their own drama pieces
- Current theatre creators (Splendid productions, Frantic Assembly, Paper Birds) are referenced throughout the curriculum to reflect the current contextual changes in society and therefore modern theatre.

The Drama curriculum at Dixons McMillan has been influenced by:

- Students will be taught powerful knowledge (Young: 2014, 2020) in all areas of the Drama curriculum, that being knowledge which is domain specific and 'the best that is currently taught and known' (Watson, et al: 2019)
- Students will not be exclusively taught a curriculum which is knowledge-focused or exam skills-based, but instead be taught knowledge which will enable them to access their examinations but most importantly: beyond
- As well as 'core' powerful knowledge needed to be academically successful, students will be taught knowledge in the 'hinterland' (Counsell: 2018) which allows them to contextualise that core knowledge, but also the world around them in which they live along with the current affairs in which they read and see
- Students will be exposed to a wide range of different stimuli. There will be explicit links in appropriate lessons made to current affairs topics, such as wider national and global issues (e.g. Grenfell Tower, Black Lives Matter, human trafficking and #Me Too)

Our Drama curriculum ensures that social disadvantage is addressed through:

- Drama as a subject affords students the ability to rapidly increase their levels of cultural capital in order to better access the world around them. Through the creation, performance and appreciation of performance students widen their cultural experience.
- Ensuring that within the Drama curriculum there is a wide array of opportunities for students to develop their literacy skills. Students will use a number of whole class reading strategies of challenging scripts (Lemov et al: 2016), along with analysis of contemporary stimuli.
- Students will be taught using booklets. This adheres to the Lemovian principle of 'everything in one place' (Lemov: 2021). All activities that students will complete, from marked work, Directed Independent Review Time (DIRT) work, to source and interpretation analysis will be done within a bespoke booklet

Our belief is that homework is used for deliberate practice of what has been taught in lessons. We also use retrieval practice and spaced revision to support all students with committing knowledge to long term memory.

- The Drama curriculum has been sequenced to allow for focused revision and interleaving of knowledge retrieval from previous learning especially in the run-up to an assessment or marked piece of work. Whilst retrieval arrival activities will allow for greater access of new learning and content, building upon what is already known, homework and revision and recap lessons will ensure that that knowledge is revisited throughout a student's history career (Lemov: 2021)

Opportunities to build an understanding of social, moral and ethical issues are developed alongside links to the wider world, including careers. We fully believe Drama can contribute to the personal development of students at Dixons McMillan through:

- Ensuring that students have access and exposure to a wide array of views and opinions in order to develop empathy in order to create their own nuanced performances
- Giving opportunity for students to watch professional performances which they might not have necessarily have seen before. All students at KS4 will have the opportunity to go to the theatre and work with a practising Theatre company such as Splendid Productions.



- Developing a sense of the social, cultural, religious, racial, and political diversity of Britain and the world, through exposure to historical and contemporary scripts along with the work of key theatre practitioners.
- Ensuring there are explicit and in depth links to how qualifications in Drama, from secondary level onwards, can benefit a student in their academic and career progression, from development of performances, collaborative teamwork and formal academic writing style to an in depth study of the key careers within the performing arts industry

Further information can be found in:

- AQA Drama GCSE (9-1) exam specification
- Pearson BTEC Level 1/Level 2 Performing Arts Specification
- Drama Curriculum Overview (KS3 & GCSE)
- Drama Long Term Plans (Y7-11)
- KS3 (Y7-8) BTEC (Y9-10) and GCSE (Y11) Schemes of Work

References:

- Counsell, Christine (2018), 'Senior Curriculum Leadership 1: the indirect manifestation of knowledge – curriculum as a narrative' in *The Dignity of the Thing* [online]. Available at: <https://thedignityofthethingblog.wordpress.com/2018/04/07/senior-curriculumleadership-1-the-indirect-manifestation-of-knowledge-a-curriculum-as-narrative/> [accessed July 2022]
- Lemov, Doug et al (2016) 'Control the Game' in *Reading Reconsidered: A Practical Guide to Rigorous Literacy*. Jossey-Bass: Hoboken, New Jersey. pp. 225-39
- Lemov, Doug (2021) 'Double Planning' in *Teach Like A Champion 3.0*. Jossey-Bass: Hoboken, New Jersey. pp. 58-62
- Sherrington, Tom (2019), 'Daily Review' in *Rosenshine's Principles in Action*. John Catt: Woodbridge. p. 13
- Watson, Shirley et al (2019), 'Curriculum Principles at Dixons Academies Trust'. Dixons Academies Trust: Bradford.
- Young, Michael (2014), 'Powerful Knowledge as a Curriculum Principle' in *Knowledge and the Future School: Curriculum and Social Justice*. Bloomsbury Academic: London. pp. 65-88
- Young, Michael (2020), 'From Powerful Knowledge to the Powers of Knowledge' in Sealty, C. et al, *The researchED Guide to the Curriculum* (2000), pp. 21-2

Curriculum Overview – Drama

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 Y7 through to Y11 in order to equip scholars 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 schema.

	Knowledge, skills and understanding to be gained at each stage		
	Cycle 1	Cycle 2	Cycle 3
Year 7	<p>Introduction to Drama- Charlotte Dymond</p> <p>Using a real life event (The murder of Charlotte Dymond) scholars will be introduced to performance. They will be introduced to explorative strategies such as thought tracking, flash back and narration.</p> <p>They will begin developing their skills in rehearsal performance and being a critical audience, forming the building blocks of Drama.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of working as part of a group and finding their voice and self confidence</p>	<p>How to work with a stimulus- Conflict</p> <p>Scholars will be introduced to the process of devising their own work. In this cycle they will explore the theme of conflict. They will experience working with a variety of stimuli such as poetry, song and artwork. They will gain the skills needed to create their own work in response to a given stimuli.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of conflict and war</p>	<p>Script Exploration - Terrible Fate of Humpty Dumpty</p> <p>Scholars will explore a short historical play focussed on the slave trade, based on real life experiences.</p> <p>They will experience how to read a script and bring it from page to stage. They will learn how to explore and understand characters personalities and motivations and how to bring it to life</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of race and racism.</p>
CEAIG	<i>Actor- Performance Skills, Actor- Collaboration skills, Playwright- Empathy</i>		
Year 8	<p>Documentary Drama</p> <p>Building on skills learnt in cycle 2 Year 7 scholars will be creating a performance in response to real life events. Scholars will learn how to complete their own research, construct an extended performance and how to develop and improve their work over a period of time.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of Grenfell tower and the implications of class and race on society.</p>	<p>Script exploration- Blood Brothers</p> <p>Building on the scripted skills gained in cycle 3 of year 7 Scholars will explore how to develop an understanding of a character implementing explorative strategies such as hot seating.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of teen mental health.</p>	<p>Shakespeare</p> <p>Scholars will complete a short introduction to Shakespeare in performance. They will gain an insight of the social historical context of when the plays were written and explore how we can make them relevant to a contemporary audience</p> <p>Silent Movie</p> <p>Scholars will explore the comedic genre of silent movie. They will gain an understanding of the history of the genre. They will create and film their own silent movie pieces</p>
CEAIG	<i>... Director-Leadership skills, Producer- Budget management, Lighting and sound designer- technical skills including lighting board management</i>		
Year 9	<p>Introduction to BTEC Performing Arts (Acting)</p> <p>Scholars will begin understanding how we use style, form and structure in performance.</p> <p>They will gain an insight in Naturalism, Epic Theatre and Physical theatre. These will form the grounding needed to excel at BTEC drama.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of performance. They will experience difference of opinion</p>	<p>Component 3- Devising- An introduction</p> <p>Scholars will gain an insight into the process of devising using a BTEC level stimuli. The teacher will lead and direct this process Scholars will be coached through the process of documenting, recording and reflecting on the process of devising.</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of a given stimuli in response to current affairs. In the past this has been immigration and</p>	<p>Component 1-Set Blood Brothers and TEECHERS</p> <p>Context, character and plot</p> <p>Scholars will deepen their understanding of the plot and characters of two plays. Special focus will be given to the social and historical context of the plays</p> <p>Scholars will be given the opportunity to discuss and explore their own understanding of class and equality/inequality in Britain and their place within it</p>





CEAIG	... Actor- Collaboration and team work, Director - Reflection and analysis skills , Costume and set designer		
Year 10	<p>Component 1- Macbeth- Splendid productions Scholars will deepen their understanding of the plot and characters of the third play. Special focus will be given to the social and historical context of the plays Scholars will be given the opportunity to discuss and explore their own understanding of class and equality/inequality in Britain and their place within it</p> <p>Component 2- Preparing scripted skills Students will experience monologue, duologue and group performances in preparation for component 2</p>	<p>Component 1- CONTROLLED ASSESSMENT</p> <p>Students will complete their PSA set assignment for their chosen play in response to the given theme</p>	<p>Component 3- Building on skills learnt in Year 9 students will complete a practise PSA for component 3 developing and implementing their devising skills</p>
CEAIG	... Investigative journalism , Playwright, Actor		
Year 11	<p>COMPLETING COMPONENT 2 Scholars will complete their component 2 Scholars will work independently and/or in small groups to produce 1 performance from a published play. Scholars will rehearse and learn lines completing work to a professional standard. Scholars will be assessed by an external visiting examiner. Scholars will be supported and given the opportunity to select the play they would be interested in exploring. Subject matter can include (but is not limited by) race/gender/LGBTQ+ In tandem to this scholars will be watching live theatre and developing the skills needed to complete a critical review</p>	<p>COMPLETING COMPONENT 3 This will include working and responding to a given stimuli and applying skills developed over the course. Scholars will produce 1 final group performance and a word document reflecting on their experiences and process. Scholars will be given the opportunity to discuss and explore their personal experiences that are relevant to the stimuli.</p>	
CEAIG	Actor and Director- collaboration, research and devising skills. , Actor and Director - Script work skills		

