Drama curriculum map (Key stage 4 and 5)

Drama Curriculum Intent
The drama curriculum at KNGS intends to engage students through encouraging creativity, focusing on practical work which reflects
theatre practice and developing drama skills used made theatre makers. These skills will support progression to further study of drama and a wide range of other subjects. There are opportunities to build character, resilience and courage, promote leadership, and embed values such as respect.

Personal development and extracurricular activities
The department actively encourages the students to develop drama skills outside of the class room. We are aware that throughout their GCSE and A level exam courses students may require some extra staff time and support in preparation for their examinations and this may happen in the form of revision session, catch up groups and extra rehearsal.

As part of the examination course the department organises theatre trips and these have involved visits to various theatres, including the National theatre. We are fortunate to have Warwick Arts theatre, Birmingham Hippodrome, Birmingham Repertory theatre, Crescent theatre and the Royal Shakespeare Company (RSC) all within close proximity to the school.

We encourage participation in enrichment activities such as Drama club and student leadership though drama subject ambassadors,
As part of our self-review we regularly consider and vary the choice of texts being studied at GCSE and A level to ensure there is opportunity to discuss themes of equality and diversity. The curriculum across all key stages offers opportunity to discuss the importance of mutual respect and tolerance of those with different beliefs.

As a department we look to build partnerships with the wider community and have previously arranged visits from outside theatre companies such as RPA (theatre in Education), director of Geese (prison theatre) and other professionals in the world of theatre and higher education related to dramatic arts.

Cultural Capital
The subject of Drama is rich with opportunities for developing cultural capital. The class teacher will help learners understand how, when and why additional experiences and knowledge can help them improve as lifelong learners. For example, when teaching vocal awareness, the class teacher may make links to vocal skills they use when delivering a presentation. When pupils are devising a new piece of drama work there is an emphasis on the need to show respect and have courage in their own ideas if they are to flourish in the final performance.

We also recognise that that cultural capital can be used to improve the learner's chances in succeeding in Drama. The knowledge and experiences that the cultural capital brings to the curriculum goes into creating richer and broader exploration of dramatic elements. Pupils have opportunity to draw on knowledge which does not just come from the teacher but also from the connections and comparisons made possible by their additional cultural capital. Through effective questioning the class teacher can build on this to develop the teaching groups awareness of cultural capital during the drama exploration tasks.

Special Education Needs
Drama is inclusive and we endeavour to support every child regardless of their level of need. Teaching is adaptive in order to support all students so that they achieve good progress. For further details of SEND support at KNGS, see our website at https://www.kngs.co.uk/about-us/special-educational-needs

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	Autumn term	Spring term	Summer term	Autumn term	Spring term	Summer term
GCSE (KS4 year 10 and 11)	Introduction- Students develop their knowledge, understanding and skills for the course. Students ability to debate and discuss will be a key part of the drama analysis and evaluation process. • vocal and physical skills • creation of character • communication of creative intent to an audience • understanding of style, genre and theatrical conventions. • use of design skills to contribute and support the performance as a whole • understanding of practical application and production elements. • Students develop skills for recording their ideas for performance as well as underpinning skills such as analysis and evaluation. • Students see a piece of live theatre and develop their analysis and evaluation skills. **Component 3: Theatre makers in practice-** Students start looking at an overview of their chosen set text, practically exploring extracts from it. Set text offers pupils opportunity to reflect and discuss moral issues and issues of personal character:	**Component 1: Devising** In groups, students explore a range of stimuli and begin developing their devising skills. A key skill is students' ability to use their imagination and creativity. A portfolio for recording the creation and development of their devised work is introduced and they begin to record their ideas and how they have been developed as part of their exploration. Students are given the stimuli that their assessment will be based on. In groups students devise their own piece of work based on the stimulus. Students begin their portfolio of evidence detailing their devising process.	**Component 1:** (continued) The performances /design realisations for the piece are finalised and performed. Additional rehearsals outside of lessons offer enrichment and extracurricular opportunities. These are assessed by the teacher. Students analyse and evaluate the devising process and the performance in their portfolio. **Component 3: Theatre makers in practice** Students start looking at an overview of their chosen set text, practically exploring extracts from it.	**Component 3: (continued)** Students continue looking at their set text and develop skills for interpreting the text as a director, performer and designer. There are opportunities within the set text to investigate and offer reasoned views about moral and ethical issues. Students go to see a piece of live theatre. Through a planned theatre visit student will be required to participate in and respond to artistic and cultural experiences. **Component 2: Performance from text** Students explore their chosen text and select their extracts for performance. Students develop their performances or designs for their chosen extracts.	**Component 2: (continued)** Students continue to develop their performances or designs for their chosen extracts. The performances /design realisations for the pieces are finalised and performed (rationale) These are assessed by a visiting examiner. **Component 3: Theatre makers in practice** Students begin to revise their exploration of the set text.	**Component 1: Devising** Internally assessed work is sent for moderation. Students complete and revise their live theatre evaluation notes (500 words) Students continue to revise the set text they have studied Students sit the external examination in May/June.

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A level (KS5 year 12 and 13)	Introduction to drama and theatre studies. Students explore how theatre makers effectively use drama skills to communicate with an audience. Introduction to theatre practitioners - Stanislavski - Boal - Brecht - Artaud - Frantic Assembly **Component 3 -Section B** Students to be introduced to the set text (from List A) that will be practically explored for their external examination (That Face) Students explore the text as theatre makers, including performer and designer considerations. **Component 3 -Section A** Students to see live theatre and build on their evaluation skills (digital theatre?). Through a planned theatre visit student will be required to participate in and respond to artistic and cultural experiences.	**Component 1 Devising** Students begin the exploration of an extract from a performance text in light of the work of a key theatre practitioner (text TBC). A key skill is students' ability to use their imagination and creativity. Devising skills developed using the extract and practitioner as stimuli. As a group, students devise their own piece of work based on the extract and practitioner. Additional rehearsals outside of lessons offer enrichment and extracurricular opportunities. Students begin their portfolio of evidence detailing their devising process- portfolio questions saved in studentshare.	**Component 1 Devising** The performances/design realisations for the piece are finalised and performed. These are assessed by the teacher. Students analyse and evaluate the devising process and the performance in their portfolio. Students ability to debate and discuss will be a key part of the drama analysis and evaluation process. Students sit a mock examination **(C3 section A and B)** Summer work- **Component 3 Section C-** Lysistrata	**Component 3 Section C-** Lysistrata Students are introduced to the set text that will be explored for their external examination. Students are introduced to the work of the practitioner that they have chosen (Brecht). There is also opportunity to discuss issues of gender and equality and political theatre styles. Students create their director's concept of the text reimagined for a contemporary audience using the ideas of the practitioner. Students see another live theatre and further build on their evaluation skills. **Component 2- performance** Students select a performance text and develop a monologue/ duologue performance.	**Component 2- performance** The monologue /duologue performances/design realisations are also performed. These are assessed by a visiting examiner. Students start to work on a group performance of an extract from another performance text to those used for the devising stimulus and the monologue/ duologue. The group extracts performances/design realisations are finalised and performed. These are assessed by a visiting examiner.	**Component 3- revision** Students revise the two set texts they have explored over the course. Students prepare their live theatre evaluation notes. Through a planned theatre visit student will be required to participate in and respond to artistic and cultural experiences. Internally assessed work is prepared for moderation. Students sit the external examination in May/June.