

Strategic Overview of Curriculum Drama

Curriculum Handbook

Character Education Trust
Aylesford School
2026-2027

Curriculum Intent

Purpose and Vision:

Through curriculum and extra-curricular ***Drama***, we strive at Aylesford to create an **open-minded and experimental community**, unafraid to **take risks** and **explore the essence of human behaviour** through process and performance.

During the different key stages of study, we focus on developing our students' **interpersonal, teamwork and performance skills**; developing their ability to **communicate confidently, sensitively and with creativity**. The attributes of a good Drama student – Independence, Creativity, Communication, being a Team Player and being Reflective – are explicit in the learning of our students at all Key Stages. Also embodied and encouraged through our curriculum are the character strengths – respect, self-discipline, motivation, resilience, integrity, courage, open-mindedness, confidence, compassion, and curiosity. As a department we believe that Drama has a vital role to play in the SMSC development of all students.

We expose our students to excellence through a department of experienced subject-specialists, regular professional **workshops**, theatre visits and **in-house productions** that always look to redefine the audience's traditional expectations of a "school play".

It is our intention that students who leave us after 7 years of study should not just understand the impact major theatre practitioners have made on the arts and society as a whole, but have the potential to **be the theatre practitioners of the future**.

Key concepts that underpin the Drama Curriculum

1	Audience Awareness
2	Characterisation
3	Dramatic Styles and Forms
4	Exploring Text – Analysis
5	Devising from Stimulus
6	Historical/Social/Cultural/Political Context
7	Application of Directing Skills
8	Designing Set/Costume/Sound/Lighting
9	Evaluating own and others' live performance

Academic end points:

<u>Year 7</u>	The ontological structure of knowledge in Drama in Year 7 is primarily vertical. In the Autumn term Students will have explored a tool-kit of practical techniques that they will have been able to apply in the 4 schemes of learning that follow. By the end of the year students should be able to present in performance a range of stereotypical and archetypal characterisation, be able to present a clear story in a piece of performance group work, create short, rehearsed improvisations and behave appropriately as performers and as a watching audience. Each scheme develops the students' understanding of how these skills are essential for successfully communicating with an audience and structuring coherent Drama. By the end of the year students should be able to use the skills they learn in term one in their practical work with minimal prompting.
<u>Year 8</u>	In Year 8 the ontological structure becomes more horizontal as students are introduced to a range of contrasting theatre forms, styles and genres to which the skills learnt in Year 7 can be applied. By the end of Year 8, students will have practically explored the story and themes of two classical texts - introducing students to two important periods in theatre history, the Dramatic features of two contrasting genres, two specific theatre forms and a recent historical event. Students should now begin recognising the cultural and social importance of Drama through the ages. In performance, Characterisation should be more nuanced and three-dimensional, and students should be starting to show some empathy and truthfulness in their performances.
<u>Year 9</u>	In the final year of KS3 Drama students will be part of a carousel where students will spend three lessons per week, for one month, studying Drama before moving on to explore other creative subjects. During their time with the Drama Department, students will have developed both a practical and theoretical knowledge of a range of influential writers and practitioners. With a focus on the Power of Theatre, students will study Theatre in Education and rehearsed improvisation. Through this they will have developed a strong understanding of how theatre can effectively combine with other art forms, how to create a piece of didactic theatre for an age-specific audience and how to use extended improvisation to create a naturalistic performance. All of these skills provide students with either the tools they need to move into GCSE Drama, or to recognise and analyse performance elements of other areas of the curriculum at KS4 and 5.
<u>Year 10</u>	By the end of Year 10 students will have begun to accumulate a range of performance or design skills that deepen their understanding of both devised and scripted performance. Students will be introduced to the Theatre Practitioner Constantin Stanislavski and the concept of method acting as an introduction to the GCSE course before learning about other practitioners. They will have devised an extended piece of theatre from a given stimulus in the style of Frantic Assembly, applying their techniques and theories to the work and analysing how successfully they were able to do this. Students will have engaged in 2 long term creative projects, developing the ability to analyse and critically assess their work and the work of others. Students will have been introduced to the set text – DNA – and begun to consider how to deconstruct a text in relation to a range of performance spaces. Year 10 will also visit the theatre and learn about analysing and evaluating professional theatre in preparation for the written exam.

<u>Year 11</u>	By the end of Year 11 students will have recognised the horizontal ontological structure of the knowledge they have acquired studying GCSE Drama. By exploring, social political theatre and Bertolt Brecht as the chosen practitioner for their Component 1 Devised unit and comparing this with their work on Stanislavski in Year 10 they will have observed how the two most influential theatre practitioners of the 20 th Century both complement and contrast each other. Students will have been able to draw on this knowledge when exploring the Component 3 Set Text DNA, developing a growing understanding of how space, form, design and context can impact on a production. Students will have developed the skills to analyse a piece of live theatre in some depth, particularly how the performance and design aspects of a play generate a range of audience responses. Students will have learnt to approach a role with clear artistic intentions, creating text-based performances that are true to the writer's intentions.
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The Curriculum

Our curriculum at KS3 is structured to ensure our students learn about the world around them **through Drama**, rather than learn Drama skills without context. This enables them to develop their **empathy and understanding** of their own and other cultures, beliefs and periods of history. At KS4 the emphasis moves gradually more towards **theatre studies and Drama theory**, with pupils developing a strong understanding of theatre history and the demands of **performance, design and direction** through the texts studied, but all the while **the core values of KS3 remain**.

Following a term of learning and applying a toolkit of techniques and skills, our curriculum at **KS3** is structured to ensure our students learn about the world around them through Drama, rather than learn Drama skills without context. This enables them to develop their empathy and understanding of their own and other cultures, beliefs and periods of history.

The schemes in **Year 7** introduce the pupils to stereotypical and archetypal characterisation, storytelling and how to create atmosphere on stage. Each scheme develops the students' understanding of how these skills are essential for successfully communicating with an audience and structuring coherent Drama. Emphasis is placed on students starting to use the skills they learn in term one in their practical work with minimal prompting.

In **Year 8**, the context and technical style of the work become a little more advanced, with emphasis on classical texts (The Tempest and Antigone - introducing students to two important periods in theatre history), genre (Soap Opera and horror), theatre forms (Mask) and how to use Drama to explore recent historical events (Evacuees). Although subtle, the emphasis on theory enables students to begin recognising the cultural and social importance of Drama through the ages.

In **Year 9** we develop student's understanding of the Power of Drama. We also challenge them to empathise with a range of characters, situations and time periods. For example, Year 9 will be introduced to naturalism and then spend time studying the Theatre in Education writer Mark Wheeller and scenes from three of his TIE plays. Students will develop an understanding of Drama techniques used to communicate a message to an audience. The final SOW is where they will explore life in a Young Offender's Institute in the 1970s where they will be part of an extended rehearsed improvisation looking at knife crime in prison. The focus is on the Power of Theatre and TIE through devised work in small groups. We conclude KS3 Drama exploring Theatre in Education, culminating in pupils creating their own TIE pieces designed for a younger audience. This provides an excellent stepping stone for the more complex devised work required of pupils at KS4.

Throughout **KS3** students are assessed practically at the end of each SOL. Assessment criteria covers use of Skills, understanding of concepts and the ability to demonstrate knowledge. Homework quizzes, Pages for Purpose, practical rehearsal or research projects and written end of unit evaluations/target setting reflect the natural interleaving of skills that occurs throughout each year.

At **GCSE** pupils create a mix of devised and scripted work for performance, whilst also studying theatre forms and styles by devising in the style of an established theatre practitioner and studying a set text from a directorial perspective. In Year 10, we have traditionally taught Frantic Assembly as the devising practitioner for a practice Component 1 unit, whereas in Year 11 for the genuine GCSE practical examination, pupils explore the style and techniques of Brecht. Frantic Assembly follows an introduction to Stanislavski and naturalism in the first term as we feel this provides an important theoretical grounding for the students, Stanislavski also enables them, to better understand the style of theatre Brecht was railing against when they undertake their actual devised unit in Year 11.

The written examination set text DNA enables pupils to explore how a naturalistic text can be interpreted in a variety of styles, enabling them to incorporate both the Stanislavskian and Brechtian ideas the devising units have taught them.

The exam board we have used since the introduction of the new specifications in 2016 is Edexcel. We felt the choice of texts for the written examination and structure of the practical work was best suited to our students as are the texts used as stimuli for devising. For the externally examined scripted performance unit the freedom offered by Edexcel in terms of texts enables us to choose performance texts that best suit each individual, whether that be finding a more accessible and relatable text such as John Godber's *Bouncers* or *Teechers* for a less able student, or stretching the empathetic and naturalistic skills of a more able student with texts such as Arthur Miller's *The Crucible*.

Extra-Curricular

Clubs

We aim to provide opportunities for all through our extra-curricular programme. For KS3 students we have after school clubs, one for KS3 to develop their improvisation skills and build on the techniques they have learnt in lessons with students from outside their class.

School Productions

Open auditions will be held for our Main School production every year, which rehearses twice weekly from October through to March, when the show is performed. We normally have a cast of around 25 students from Years 7-13. This may change from year to year. The mission statement of Aylesford School Productions is “to produce theatre that alters the perception of the “school play” and challenges cast and audience alike”. This is reflected in the range of texts we have performed over the last decade and the innovative ways in which we have used the school hall as a performance space!

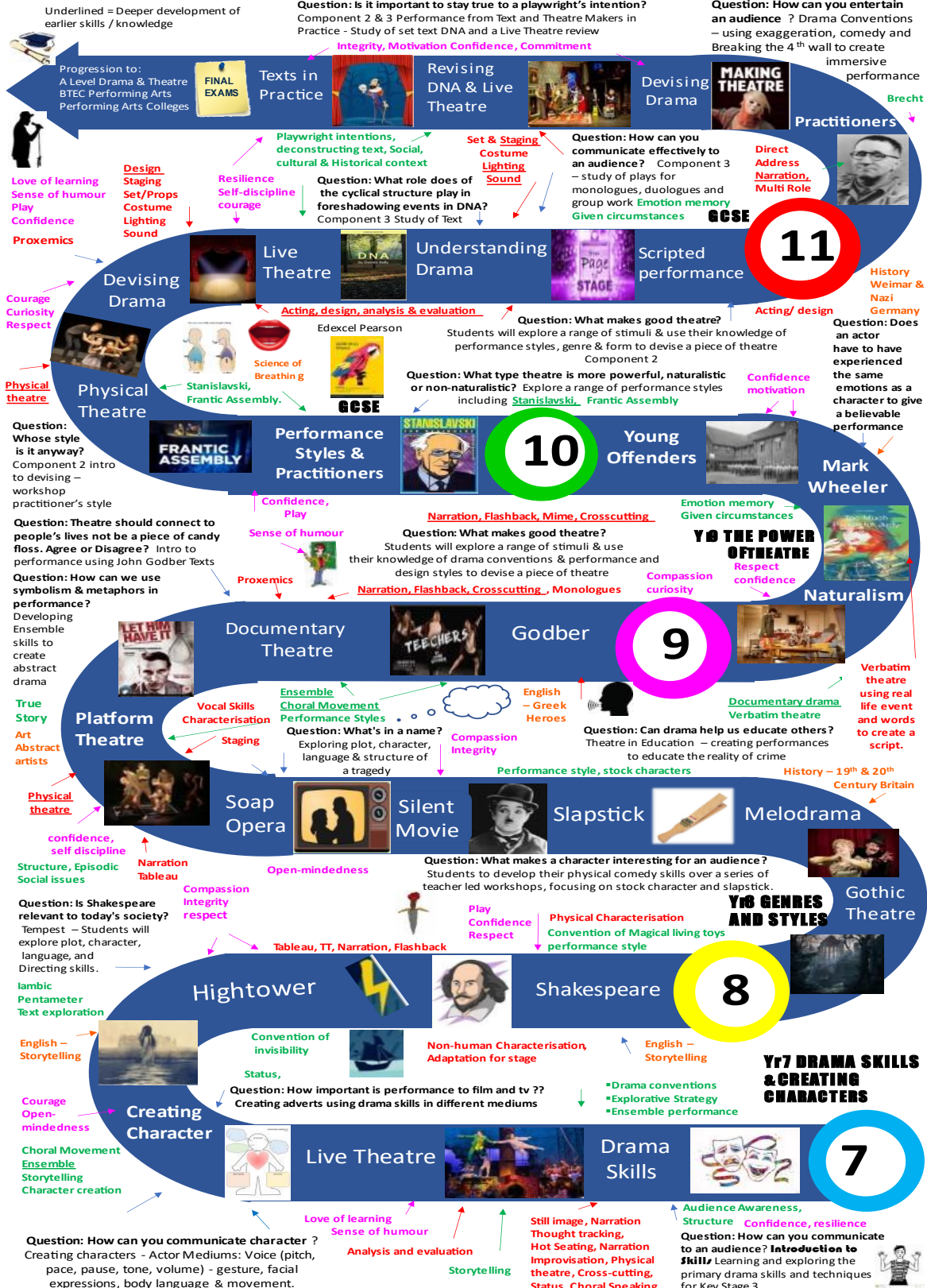
We also hope to launch a House Drama competition the summer of 2028 and provide a truly vertical student experience, with performers in Years 7-9 and directors in Years 10-13. Open to all performers in KS3 and directors from KS4 & KS5.

Exam Revision

KS 4 Students will be expected to attend afterschool rehearsals in preparation for practical examinations. They will also be required to attend revision session in preparation for the written examinations.

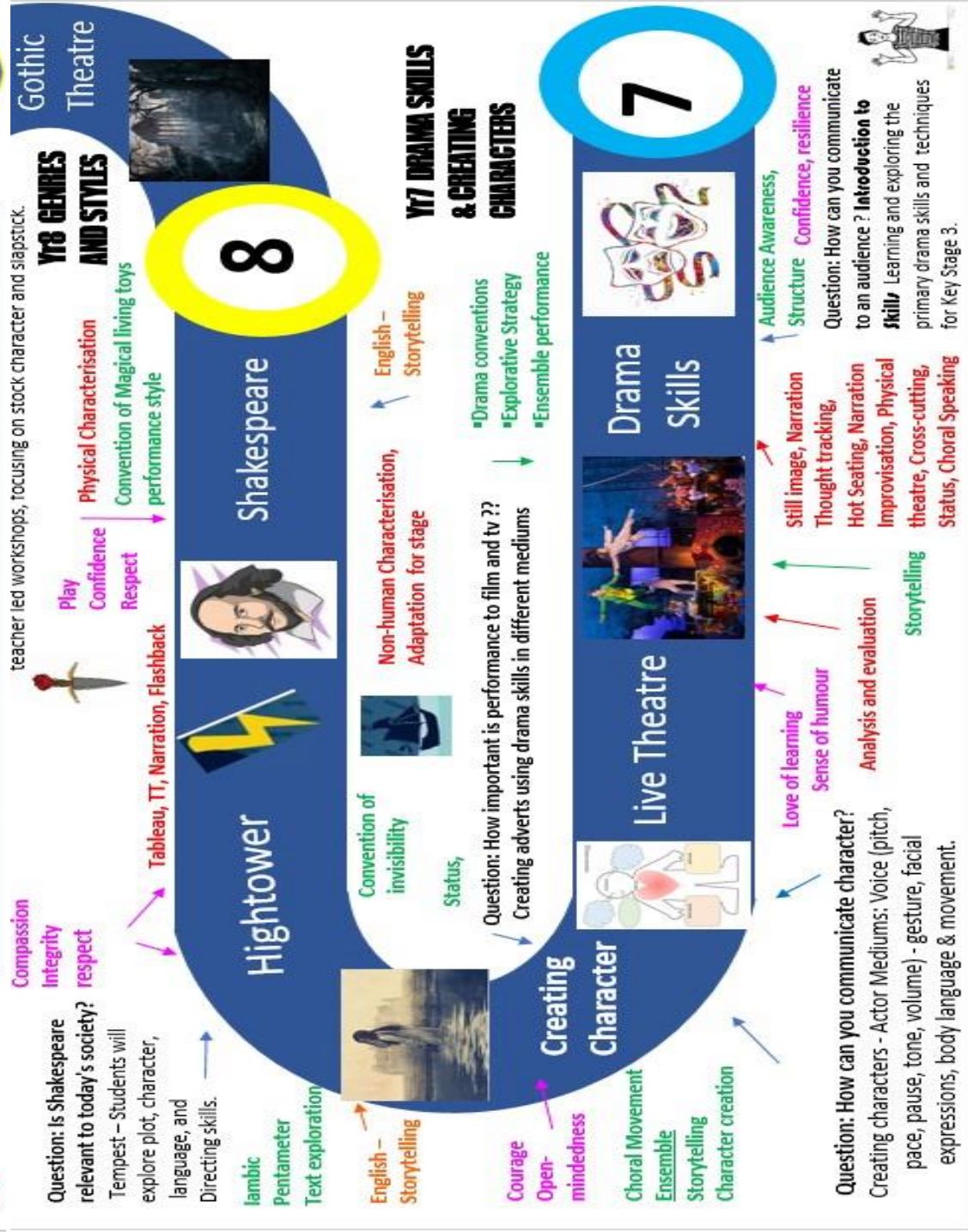
- Character strengths
- Cross Curricular Links
- Knowledge
- Subject Specific Skills

Drama Learning Journey



Drama Learning Journey

- Character strengths
- Cross Curricular Links
- Knowledge
- Subject Specific Skills



Year 7 Curriculum Drama

Subject Intent	In Year 7, students establish the foundations of Drama through the development of core performance skills, Dramatic conventions and collaborative working. The curriculum introduces students to the practical techniques required to create believable characters and engaging performances whilst developing confidence, communication and creativity. Through the study of Drama Skills, Live Theatre, Hightower and Shakespeare's The Tempest, students begin to understand how Drama can tell stories, create atmosphere and engage an audience. Students are introduced to theatre evaluation and experience their first Shakespeare text, laying the foundations for the increasingly challenging genres, theatrical styles and historical contexts studied throughout Key Stage 3. Year 7 Drama develops students' confidence in performance, introduces essential theatrical vocabulary and conventions, and encourages students to become thoughtful, creative and reflective performers through practical exploration, rehearsal and evaluation.				
Rationale	Taking the Key Stage 2 curriculum as a starting point, Year 7 introduces students to the fundamental knowledge, skills and conventions required for successful study of Drama throughout Key Stage 3. The curriculum deliberately progresses from: • developing confidence through practical Drama skills • understanding basic Dramatic conventions and performance techniques • creating believable characters and simple narratives • exploring atmosphere, tension and storytelling through scripted Drama • evaluating live theatre using appropriate theatrical vocabulary • performing and interpreting Shakespeare for the first time. Students therefore leave Year 7 with secure practical performance skills, an understanding of how theatre communicates meaning to an audience, and the knowledge and confidence required to study more challenging theatrical genres, historical contexts and performance styles in Year 8.				
Topic					
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Drama Skills SOW	Drama Skills SOW	Drama Skills & Live Theatre	Hightower - A Ghost Story	Tempest - Shakespeare	
Assessment					
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Assessment Base Line = Still images and thought tracking	Key skills 1 = Stolen Necklace (Flashback, thoughts aloud, Narrator-in-role, direct address) Key skills 2 = Performance Goldilocks (Split Stage, Dramatic Irony) Peter Pan (NT) Last 3 lessons	Key skills 3 – School Trip (all Drama skills) Key skills 4 – Creating Characters for Alice (learning lines)	Assessment 5 = Helping Violet (Creating Character and building Tension)	Assessment 6 = Caliban (Considering Audience – non-human characters, The convention of invisibility)	Time allowing there will be two lessons where we will study the story of The Velveteen Rabbit. Character week and then start year 8

	Live Theatre evaluation				
Homework	Homework	Homework	Homework	Homework	Homework
Key Terms Booklet - Part 1	Key Terms Booklet - Part 2	Extended writing Theatre Evaluation – Peter Pan - Creating characters - Line learning Mad Hatters Tea Party	Rehearse your assessment performance Helping Violet - Pages for Purpose - Why we love scary stories.	Costume design – Rehearse your scene	Complete Questionnaire - Drama review
	Extended writing Theatre Evaluation – Peter Pan				

Assessment

Assessment is predominantly practical and focuses on students' developing confidence, creativity and application of fundamental Drama skills. Students receive regular formative feedback, retrieval activities, peer and self-assessment before completing end-of-unit performances and simple written evaluations. Assessments progressively develop students' ability to create believable characters, apply Dramatic conventions and reflect upon their own performances using appropriate theatrical vocabulary.

Homework Philosophy

Homework reinforces classroom learning through rehearsal, script reading, theatre evaluation, character development, design tasks and retrieval of key terminology. Students complete research and reading activities that develop disciplinary literacy, encourage independent learning and prepare them for practical performance whilst fostering positive rehearsal habits.

Character Education

Students develop confidence, resilience, communication, empathy, creativity, respect, teamwork and responsibility through collaborative rehearsal and performance. Drama encourages students to take creative risks, value the contributions of others, demonstrate perseverance and develop self-belief within a supportive and inclusive environment.

Literacy

Students develop literacy by reading scripts, responding to stories, evaluating live theatre and using increasingly accurate theatrical vocabulary. Extended writing, performance evaluations and *Pages for Purpose* activities strengthen reading comprehension, writing skills and disciplinary literacy.

Numeracy

Students develop numeracy through sequencing Dramatic action, understanding timing and pacing, applying blocking, proxemics and spatial awareness, and organising movement safely and effectively within performance spaces.

Oracy

Drama develops oracy through collaborative discussion, rehearsal, performance, storytelling and reflective evaluation. Students build confidence in speaking clearly, listening actively, expressing ideas creatively and communicating effectively with both their peers and an audience.

Cultural Capital

Students encounter a range of theatrical styles and stories through Drama conventions, live theatre, traditional fairy tales, *Alice in Wonderland*, ghost stories and their first study of Shakespeare through *The Tempest*. These experiences introduce students to the cultural importance of theatre whilst encouraging curiosity, imagination and appreciation of performance as an art form.

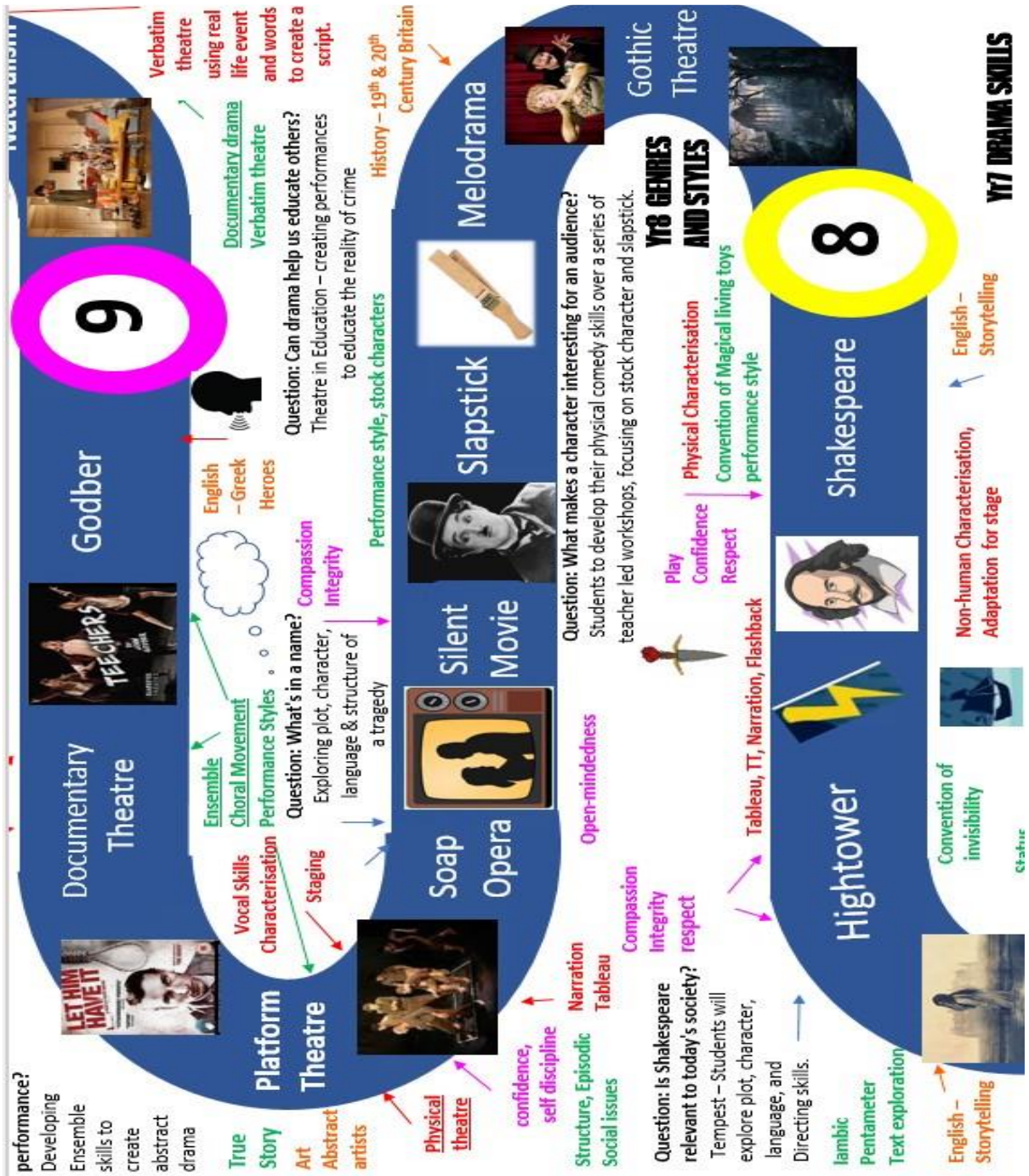
Careers

Students are introduced to careers including acting, directing, stage management, costume, lighting, sound, set design, theatre production, education and community arts, developing an awareness of the wide range of roles required to bring a theatrical production to life.

Future Learning

The curriculum prepares students for Year 8 by securing the fundamental performance skills, theatrical vocabulary and confidence needed to explore more sophisticated genres, historical theatre, practitioners and performance styles. Students leave Year 7 ready to deepen their understanding of theatre through the study of classical texts, theatrical genres and contemporary performance techniques before progressing towards Edexcel GCSE Drama.

Drama Learning Journey



Y17 DRAMA SKILLS

Year 8 Drama Curriculum

Subject Intent	In Year 8, the context and technical style of the work becomes a little more advanced, with emphasis on classical texts (Frankenstein and Antigone - introducing students to two important periods in theatre history), genre (Melodrama and Gothic horror), theatre forms (Physical Theatre) and how to use Drama to explore recent historical events (Derek Bentley) and social issues (Soap Opera). Although subtle, the emphasis on theory enables students to begin recognising the cultural and social importance of Drama through the ages. Year 8 Drama develops students' understanding of contrasting theatrical genres, styles and historical contexts. Students refine performance skills, deepen theatrical knowledge and become increasingly reflective performers through practical exploration, rehearsal and evaluation.				
Rationale	During Year 8 students move beyond simply learning Drama skills towards understanding why different theatrical forms developed and how practitioners communicate meaning to audiences. The curriculum deliberately progresses from: - recognising theatrical genres - understanding classical theatre -creating believable naturalistic characters - exploring physical theatre - performing documentary Drama based upon real events. - studying contemporary theatre practitioners Students therefore leave Year 8 with both greater theatrical knowledge and a richer understanding of theatre's role within society.				
Topic					
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Genre	Soap Opera	Platform Theatre	Let Him Have it - Documentary Theatre	John Godber Plays	Creating in the style of Godber
Assessment					
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Silent movie (exaggerated mime/slapstick)	Teapot Lane Soap Opera (demonstrating naturalism, cliff-hangers, Dramatic irony and exploring social issues)	Physical theatre (Communicating with the body - storytelling)	Performance Derek Bentley – Creating pathos	Formally assessed at the beginning of Term 6 - Exploring the techniques and Dramatic devices of John Godber plays - Bouncers and Teechers.	Assessment 5 = Performing social comedy (repetition) – concept 'root' character, direct address, choral speaking, routine & Ritual and layering of lines. Time allowing there will be two lessons where we will study the play of Antigone (Greek Theatre). Character week and then start year 9 Carousel

Homework	Homework	Homework	Homework	Homework	Homework
Create a Genre Conventions booklet - Rehearse your assessment Performance	Research Grange Hill & Social issues. Collect costume and props. Rehearse your assessment performance. Extended writing Theatre Evaluation – Treasure Island	Costume design – Include colour and fabric choices. Rehearse your assessment performance	Research 10 facts about Derek William Bentley (30/6/1933 – 28/01/1953) - Design and label a 1950s costume design and any props suitable for the character of Derek Bentley and one other person (Mother, Sister or Christopher Craig). Include colour and fabric choices. - Complete Pages For Purpose about Documentary Theatre	Research, John Godber, 1980s and social comedy.	Complete Questionnaire - Drama review Pages for Purpose - Greek Theatre 1

Assessment

Assessment is predominantly practical but this is followed by a written evaluation. Students receive regular formative feedback, retrieval activities, peer and self-assessment before completing end-of-unit performances.

Homework Philosophy

Homework consolidates learning through research, rehearsal, reading, design tasks and contextual investigation. It develops disciplinary literacy, cultural capital and independent rehearsal habits while preparing students for practical assessments.

Character Education

Confidence, courage, resilience, empathy, integrity, communication, leadership and teamwork are explicitly developed through collaborative rehearsal and performance.

Literacy

Students read scripts, analyse Dramatic texts, evaluate performances and use accurate theatrical terminology.

Numeracy

Students apply timing, pacing, spatial awareness, blocking, proxemics and sequencing during rehearsal and performance.

Oracy

Drama develops oracy through exploratory talk, rehearsal discussion, active listening, spoken confidence, formal presentation and justification of artistic choices.

Cultural Capital

Students encounter Melodrama, Silent Film, Soap Opera, Platform theatre, John Godber's social comedy, documentary theatre and Ancient Greek theatre,

Career

Students explore careers including acting, directing, stage management, costume, lighting, sound, set design, television, film, education and community arts.

Future Learning

The curriculum prepares students for Year 9 practitioner study, naturalism, Theatre in Education and, ultimately, Edexcel GCSE Drama.

- Character strengths
- Cross Curricular Links
- Knowledge
- Subject Specific Skills

Drama Learning Journey



12 of Curriculum

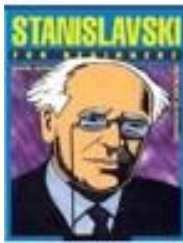
Question: What makes good theatre?

Students will explore a range of stimuli & use their knowledge of performance styles, genre & form to devise a piece of theatre
Component 2

Question: What type theatre is more powerful, naturalistic or non-naturalistic? Explore a range of performance styles including Stanislavski, Frantic Assembly

Confidence motivation

Question: Does an actor have to have experienced the same emotions as a character to give a believable performance



10

Young Offenders



Mark Wheeler

Narration, Flashback, Mime, Crosscutting

Question: What makes good theatre? Students will explore a range of stimuli & use knowledge of drama conventions & performance and design styles to devise a piece of theatre

Emotion memory
Given circumstances

Yr9 THE POWER OF THEATRE

Compassion curiosity

Respect confidence



Naturalism



Godber

9



Verbatim theatre using real life event and words to create a script.

Documentary drama
Verbatim theatre

What is a name?
Character,
are of

Compassion Integrity

English – Greek Heroes



Question: Can drama help us educate others?
Theatre in Education – creating performances to educate the reality of crime

Year 9 Curriculum Drama

Subject Intent	In Year 9, students begin to study Drama in greater depth through the exploration of realistic performance, contemporary theatre practices and theatre as a vehicle for social and political change. Emphasis is placed on Naturalism, Theatre in Education (TIE), Verbatim Theatre and devised performance, enabling students to understand how theatre can reflect real life, challenge audiences and communicate powerful messages. Through the study of Naturalism, the works and techniques of Mark Wheeler, and the Young Offenders scheme of work, students develop increasingly sophisticated acting skills whilst exploring character motivation, social issues and the ethical responsibilities of theatre-makers. The curriculum places greater emphasis on theatrical intention, interpretation and performance style, encouraging students to make informed creative decisions and justify their artistic choices. Year 9 Drama develops students' ability to create authentic performances, devise original theatre from source material and become thoughtful, independent and reflective theatre practitioners in preparation for GCSE Drama.	
Rationale	During Year 9, students move beyond exploring theatrical genres and styles towards understanding how theatre can educate, influence and challenge society. Students begin to work with more sophisticated rehearsal processes and performance methodologies, applying theatrical knowledge to create meaningful and purposeful Drama. The curriculum deliberately progresses from: • creating truthful and believable naturalistic performances • understanding the principles of Stanislavski and Naturalism • exploring Theatre in Education as a tool for informing audiences • using Verbatim Theatre techniques to communicate real stories and viewpoints • devising original performances from research and source material • considering theatre's role in exploring social justice, crime, responsibility and rehabilitation through contemporary issues, using Augusto Boal's Theatre of the Oppressed techniques to pause, discuss and redirect the action, encouraging critical thinking, empathy and informed decision-making. Students therefore leave Year 9 with greater independence as performers and theatre-makers, a secure understanding of contemporary theatrical practice, and the practical, creative and evaluative skills required to successfully embark upon the GCSE Drama course.	
Topic		
Scheme 1	Scheme 2	Scheme 3
Introduction to Naturalism	TIE - Verbatim Theatre (Mark Wheeler Plays)	Young Offenders - Devising
Assessment		
Assessment 1	Assessment 2	Assessment 3
Performing Naturalism - Playing truth and objectives with tactics	Creating and Performing a devised performance - Using verbatim script and Mark Wheeler techniques	Whole Class Improvisation
Homework	Homework	Homework
Pages for Purpose - Naturalism	Research Young Offenders - Borstals of the 20th century.	Performance Rehearsal

Assessment

Assessment is predominantly practical and focuses on students' ability to perform believable naturalistic characters, devise original theatre from source material and apply practitioner techniques effectively. Students receive regular formative feedback, retrieval activities, rehearsal critiques, peer and self-assessment before completing end-of-unit performances and written reflections that justify their creative decisions using appropriate theatrical terminology.

Homework Philosophy

Homework extends classroom learning through contextual research, script analysis, rehearsal, writing in role, practitioner research and independent preparation for practical performance. Students investigate Naturalism, Theatre in Education, Verbatim Theatre and historical contexts such as twentieth-century borstals, developing disciplinary literacy, independent learning habits and the research skills required for GCSE Drama.

Character Education

Students develop empathy, resilience, integrity, confidence, critical thinking, communication, leadership and social responsibility through collaborative rehearsal, devising theatre from real-life issues and exploring ethical dilemmas. The curriculum encourages students to consider multiple perspectives, challenge stereotypes and recognise the power of theatre to educate, influence and inspire positive social change.

Literacy

Students read and interpret scripts, research historical and social contexts, analyse practitioner methodologies and evaluate performances using increasingly sophisticated theatrical vocabulary. Writing in role, reflective evaluation and justification of artistic choices further develop disciplinary literacy and analytical writing.

Numeracy

Students apply timing, pacing, sequencing, spatial awareness, blocking, proxemics and stage composition to create realistic and purposeful performances. They also consider structure, pacing and Dramatic tension when devising and refining original theatre.

Oracy

Drama develops advanced oracy through collaborative rehearsal, structured discussion, Theatre in Education workshops, reflective dialogue and performance. Students learn to articulate artistic intentions, justify directorial and performance choices, actively listen to others and use spoken language confidently to communicate complex ideas and respond to challenging social issues.

Cultural Capital

Students encounter Naturalism, the work of Konstantin Stanislavski, Mark Wheeler's Verbatim Theatre and Theatre in Education, alongside Augusto Boal's *Theatre of the Oppressed*. Through the exploration of youth justice, crime, rehabilitation and contemporary social issues, students gain a deeper understanding of theatre's role as a catalyst for education, debate and social change.

Careers

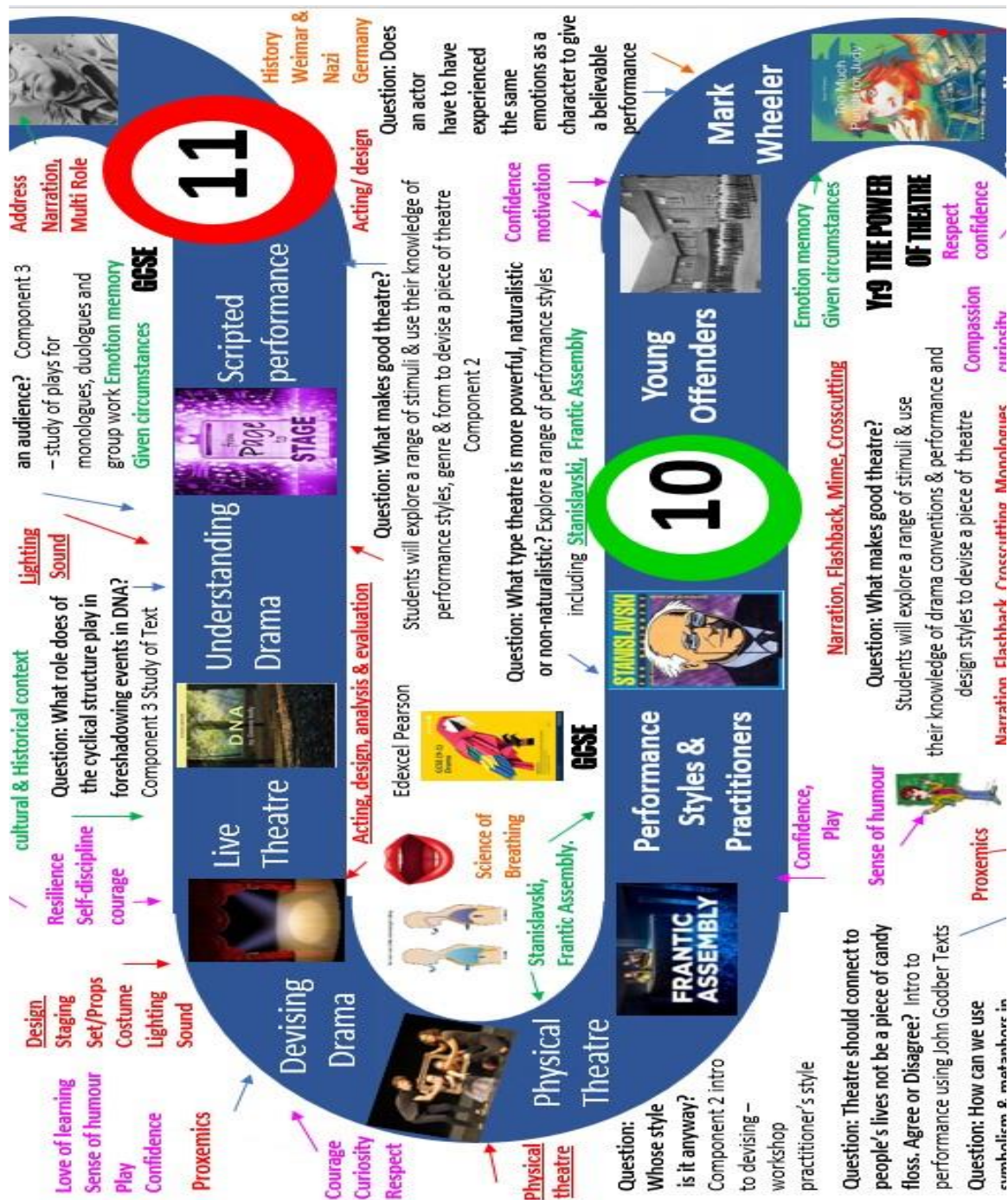
Students explore careers including acting, directing, theatre education, community arts, youth theatre, scriptwriting, Dramaturgy, stage management, lighting, sound, costume and set design, as well as careers linked to education, youth justice, social care and community engagement where Drama is used as a tool for communication and social development.

Future Learning

The curriculum provides a direct bridge into Edexcel GCSE Drama by developing students' understanding of Naturalism, practitioner-led performance, devising theatre, rehearsal methodology and theatrical evaluation. Students leave Year 9 with the practical, creative and analytical skills needed to confidently begin the GCSE course, where they will further explore performance, design, devising and live theatre evaluation.

Drama Learning Journey

- Character strengths
- Cross Curricular Links
- Knowledge
- Subject Specific Skills



Year 10 Curriculum Drama

Subject Intent	In Year 10, students begin the Edexcel GCSE Drama course, building upon the practical, creative and analytical skills developed throughout Key Stage 3. The curriculum introduces students to the requirements of the GCSE specification through the study of influential theatre practitioners, contemporary texts and professional theatre. Students develop increasingly sophisticated performance, devising and evaluative skills whilst learning to communicate artistic intentions with confidence and precision. Students begin by exploring the work of Konstantin Stanislavski, applying Naturalistic acting techniques to the study of Dracula by Liz Lochhead before progressing to devising theatre inspired by Frantic Assembly. Throughout the year, students develop their understanding of the devising process, rehearsal methodologies and collaborative theatre-making in preparation for Component 1. Alongside practical performance, students study DNA by Dennis Kelly and analyse professional live theatre, developing the analytical and evaluative skills required for Component 3. Students also begin preparing for Component 2 by exploring scripted performance through either acting or design pathways. Year 10 develops confident, independent and reflective theatre-makers who are able to create, perform and evaluate Drama using specialist theatrical knowledge and terminology.
Rationale	Year 10 marks the transition from Key Stage 3 Drama to the formal study of GCSE Drama, where students apply previously acquired knowledge and skills within the framework of the Edexcel specification. The curriculum balances practical performance with theoretical understanding, ensuring students develop as both performers and informed theatre practitioners. The curriculum deliberately progresses from: - applying Stanislavski's Naturalistic acting techniques to scripted performance - developing collaborative rehearsal and devising processes through practitioner-led workshops - creating original theatre inspired by contemporary theatre companies - analysing and evaluating contemporary play texts and professional live theatre - developing specialist theatrical vocabulary to justify artistic intentions - preparing for scripted performance through acting or design specialisms. Students continually revisit and refine the GCSE Assessment Objectives (AO1–AO4), developing their ability to create, perform, analyse and evaluate Drama with increasing independence and sophistication. Practical exploration is underpinned by written reflection, rehearsal documentation and theatrical analysis, enabling students to understand not only how theatre is created but why creative and technical decisions communicate meaning to an audience. Students therefore leave Year 10 with a secure understanding of the GCSE Drama course, well-developed practical and analytical skills, and the confidence to complete the assessed components of the qualification successfully in Year 11.

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Topic

Roll over	Introduction to GCSE Drama -Stanislavski (practitioner) (2 weeks) Workshops to develop good class dynamic				
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Comp 2 - Dracula by Liz Lochhead Study of a Practitioner - Frantic Assembly (Physical Theatre - Comp 1 Devising	Comp 1 Devising Performances Week of 7th Dec – (TBC) Portfolio and Evaluations prepped in class - written over Christmas.	Comp 3 Live theatre visit Comp 3 Study DNA by Dennis Kelly + the study of a Live theatre performance Analysis and evaluation (AO2 & AO4)	Comp 3 DNA by + Live theatre exam paper questions Analysis and evaluation (AO2 & AO4)	Comp 3 DNA by + Live theatre - Mock exam Comp 2 Scripted - The study of a play written before 2000. Acting/Design (AO2)	Comp 2 Scripted - The study of a play written before 2000. Acting/Design (AO2)

Assessment

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
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Assessment- Applying Given Circumstances, Magic if, Units and Objectives to script – Written evaluation (AO1, AO2 & AO4)	Devising Portfolio and Evaluation	Live theatre exam questions	Comp 3 DNA by + Live theatre - Mock exam	Comp 3 DNA by + Live theatre - Mock exam	Scripted performance - Performance or realisation of a design concept for two extracts of the studied play.
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Assessment =

AO1 Create and develop ideas to communicate meaning for theatrical performance.

AO2 Apply theatrical skills to realise artistic intentions in live performance.

AO3 Demonstrate knowledge and understanding of how Drama and theatre is developed and performed.

AO4 Analyse and evaluate their own work and the work of others.

Homework	Homework	Homework	Homework	Homework	Homework
Favourite performing artist research, Line Learning, rehearsal Research into Frantic Assembly, Research stimulus	6 Portfolio questions + Evaluation	DNA research + Character notes Live theatre exam questions	Mock paper questions	Mock paper questions & Play reading, analysis, research and rehearsal	Play research and rehearsal

Assessment

Assessment reflects the requirements of the Edexcel GCSE Drama specification and is both practical and written. Students develop and demonstrate their ability to devise original theatre, perform scripted work and analyse live performance whilst working towards the GCSE Assessment Objectives (AO1–AO4). Regular formative feedback, retrieval practice, rehearsal critiques, peer and self-assessment enables students to refine their artistic intentions before completing practical performances, portfolio work and written evaluations.

Homework Philosophy

Homework extends classroom learning through script study, practitioner research, rehearsal, portfolio preparation, live theatre evaluation and independent retrieval of key theatrical knowledge. Students investigate the work of Konstantin Stanislavski and Frantic Assembly, prepare for practical assessments, analyse contemporary texts and develop the independent study habits required for success at GCSE.

Character Education

Students develop resilience, independence, creativity, professionalism, empathy, communication, leadership and collaboration through sustained rehearsal, devising and performance. The curriculum encourages students to take

ownership of their learning, respond constructively to feedback, meet deadlines and demonstrate integrity whilst working as responsible and reflective theatre-makers.

Literacy

Students read and interpret contemporary play texts, analyse theatrical practitioners and evaluate live theatre using accurate and increasingly sophisticated theatrical terminology. Portfolio writing, rehearsal documentation and analytical responses develop disciplinary literacy, critical thinking and extended writing skills required for GCSE Drama.

Numeracy

Students apply timing, pacing, sequencing, spatial awareness, blocking, proxemics and stage composition to communicate meaning effectively in performance. Numeracy is further developed through rehearsal scheduling, interpretation of stage plans, technical cueing and the organisation of performance material.

Oracy

Drama develops advanced oracy through practitioner workshops, collaborative rehearsal, devising, scripted performance and evaluative discussion. Students confidently articulate artistic intentions, justify creative decisions, provide constructive feedback and communicate complex theatrical ideas using specialist subject vocabulary.

Cultural Capital

Students encounter influential theatre practitioners including Konstantin Stanislavski and Frantic Assembly, alongside contemporary playwrights including Liz Lochhead and Dennis Kelly. Through the study of *Dracula*, *DNA* and professional live theatre, students deepen their understanding of contemporary theatre-making, performance styles and the cultural significance of theatre in reflecting and questioning society.

Careers

Students explore careers including acting, directing, stage management, technical theatre, lighting, sound, costume and set design, Dramaturgy, theatre production, arts management and theatre education. The curriculum also develops transferable skills including communication, creativity, collaboration, leadership, organisation and critical thinking, all of which are highly valued across the creative industries and wider employment sectors.

Future Learning

The curriculum prepares students for the completion of Edexcel GCSE Drama in Year 11 by strengthening their understanding of devising, scripted performance, theatrical analysis and evaluation. Students develop increasing independence in rehearsal, performance and written work, ensuring they are fully prepared to complete all three GCSE components successfully and to progress to A Level Drama and Theatre, Performing Arts or further study within the creative and cultural industries.



Drama Learning Journey

- Character strengths
- Cross Curricular Links
- Knowledge
- Subject Specific Skills

Underlined = Deeper development of earlier skills / knowledge

u003Cp>Progression to:
A Level Drama & Theatre
BTEC Performing Arts
Performing Arts Colleges

Question: Is it important to stay true to a playwright's intention?
Component 2 & 3 Performance from Text and Theatre Makers in Practice - Study of set text DNA and a Live Theatre review

Question: How can you entertain an audience? Drama Conventions – using exaggeration, comedy and Breaking the 4th wall to create immersive performance



Year 11 Curriculum Drama						
Subject Intent	In Year 11, students consolidate and refine the practical, creative and analytical skills developed throughout the Edexcel GCSE Drama course. The curriculum focuses on preparing students for the successful completion of all three GCSE components through increasingly independent rehearsal, performance and evaluation. Students demonstrate confidence as theatre-makers by applying theatrical knowledge, practitioner influences and performance skills to communicate clear artistic intentions.					
	Throughout the year, students complete the scripted performance component, refine their understanding of contemporary theatre through the study of DNA by Dennis Kelly, and develop sophisticated analytical skills through the evaluation of professional live theatre. Students are encouraged to think critically about performance, design and directing, applying specialist theatrical terminology to justify creative decisions and evaluate the effectiveness of theatre in performance.					
	Year 11 Drama develops confident, resilient and reflective practitioners who are capable of working independently, responding constructively to feedback and communicating complex theatrical ideas with clarity. The curriculum prepares students not only for success in GCSE Drama but also for further study in Drama and Theatre, Performing Arts and the wider creative industries.					
Rationale	During Year 11, students move beyond developing theatrical skills towards demonstrating mastery of performance, interpretation and theatrical analysis within externally assessed contexts. The curriculum provides opportunities for students to refine practical techniques whilst deepening their understanding of theatre as both an artistic discipline and a means of communicating ideas, emotions and social issues.					
	The curriculum deliberately progresses from:					
	-refining scripted performance through sustained rehearsal and performance -applying sophisticated acting or design skills to communicate artistic intentions -analysing and evaluating contemporary play texts using specialist theatrical terminology critically evaluating professional live theatre performances -independently applying the GCSE Assessment Objectives (AO1–AO4) across practical and written work -preparing students for further study through reflective practice, resilience and independent learning.					
	Students are expected to work with increasing autonomy, demonstrating professionalism, creativity and resilience throughout the rehearsal and examination process. Regular retrieval practice, rehearsal reflection and written analysis ensure that theoretical knowledge and practical skills are fully integrated, enabling students to confidently meet the demands of the Edexcel GCSE Drama specification.					
	Students therefore leave Year 11 as confident, knowledgeable and reflective theatre-makers with a secure understanding of performance, devising and theatrical analysis. They are well prepared to progress to A Level Drama and Theatre, Performing Arts, technical theatre pathways and a wide range of further education and careers within the creative and cultural industries.					
Topic						
Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	

Study of a Practitioner - Brecht - Epic Theatre & Political theatre Comp 1 - Devising (AO1, AO2 & AO4)	Comp 1 Devising Performances Week of 7th Dec – (TBC) Portfolio and Evaluations prepped in class - written over Christmas.	Comp 3 Live theatre visit Comp 3 Revision - DNA by Dennis Kelly + the study of a Live theatre performance (AO2 & AO4)	Comp 2 Scripted - The study of a play written before 2000. Acting/Design (AO2)	Comp 3 DNA by + Live theatre - Mock exam Comp 2 Scripted - The study of a play written before 2000. Acting/Design (AO2)	Comp 3 DNA + Live theatre Revision Exam (AO2 & AO4)
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Assessment

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Assessment-Applying Epic Theatre techniques to create a devised performance - Written evaluation (AO1, AO2 & AO4)	Devising Portfolio and Evaluation	Live theatre exam questions - PPE	Comp 3 DNA by + Live theatre - Mock exam	Comp 2 - Exam Scripted performance - Performance or realisation of a design concept for two extracts of the studied play. Comp 3 Written EXAM 14th May 2027	

Assessment =

AO1 Create and develop ideas to communicate meaning for theatrical performance.

AO2 Apply theatrical skills to realise artistic intentions in live performance.

AO3 Demonstrate knowledge and understanding of how Drama and theatre is developed and performed.

AO4 Analyse and evaluate their own work and the work of others.

Homework	Homework	Homework	Homework	Homework	Homework
Bertolt Brecht research, Line Learning, rehearsal, Social, Culture, Historic and Political stimulus Research	6 Portfolio questions + Evaluation	DNA revision + Live theatre exam questions practice	Line Learning - Scripted performance rehearsals. Mock paper questions	Scripted performance rehearsals. Mock paper questions &	

Assessment

Assessment is both practical and written, reflecting the requirements of the Edexcel GCSE Drama specification. Students receive regular formative feedback, retrieval activities, rehearsal critiques, peer and self-assessment before completing assessed performances, written evaluations and portfolio work. Assessment progressively develops students' ability to create, perform, analyse and evaluate theatre in line with the GCSE Assessment Objectives (AO1–AO4), whilst preparing them for externally assessed components.

Homework Philosophy

Homework extends classroom learning through script study, rehearsal, practitioner research, portfolio preparation, live theatre evaluation and retrieval of key theatrical terminology. Students complete independent research, written analysis and reflective tasks that develop disciplinary literacy, strengthen practical performance and encourage the independent study habits required for GCSE success.

Character Education

Students develop resilience, independence, creativity, empathy, professionalism, leadership, collaboration and personal responsibility through sustained rehearsal, devising and performance. The GCSE course encourages students to demonstrate commitment, meet deadlines, respond positively to feedback and develop the confidence to justify artistic decisions whilst working effectively as theatre-makers.

Literacy

Students develop advanced disciplinary literacy by studying contemporary play texts, analysing theatrical practitioners, evaluating live theatre and producing extended written responses using accurate theatrical terminology. Portfolio writing, rehearsal documentation and analytical essays strengthen students' ability to communicate sophisticated theatrical ideas with clarity and precision.

Numeracy

Students apply numeracy through the planning and timing of rehearsals, sequencing performances, analysing performance durations, blocking, proxemics, stage composition and spatial awareness. Students also interpret production budgets, technical planning and design measurements where appropriate within acting and design pathways.

Oracy

Drama develops advanced oracy through collaborative rehearsal, practitioner workshops, scripted performance, devising, discussion and evaluation. Students confidently articulate artistic intentions, justify interpretative choices, respond constructively to feedback and communicate effectively with audiences and fellow theatre-makers using specialist theatrical vocabulary.

Cultural Capital

Students encounter influential theatre practitioners including Konstantin Stanislavski and Frantic Assembly, alongside contemporary playwrights including Liz Lochhead and Dennis Kelly. Through the study of professional live theatre and contemporary performance, students develop an appreciation of theatre as both an artistic discipline and a reflection of society, culture and human experience.

Careers

Students explore careers including professional acting, directing, stage management, theatre production, choreography, lighting, sound, costume, set design, Dramaturgy, playwrighting, arts management, technical theatre, teaching, community arts and creative industries. The curriculum also develops transferable skills including communication, leadership, collaboration, problem-solving and presentation that are highly valued across a wide range of professions.

Future Learning

The curriculum prepares students for Year 11 by establishing a secure understanding of the knowledge, skills and assessment requirements of Edexcel GCSE Drama. Students develop confidence in devising, scripted performance and theatrical analysis whilst strengthening their ability to apply the GCSE Assessment Objectives independently. Year 10 provides the practical, analytical and evaluative foundations required to complete the assessed components of the qualification successfully and progress to A Level Drama and Theatre, Performing Arts or further study within the creative industries.

Drama References
Key Stage 2 National Curriculum

Although Drama is not a statutory National Curriculum subject in Key Stage 2, pupils develop many of the knowledge, skills and confidence required for secondary Drama through the English curriculum. Spoken language, performance, role play and collaborative learning provide the foundation for Drama at Key Stage 3.

Relevant statutory guidance:

- [Department for Education – National Curriculum in England: English Programmes of Study \(Key Stages 1 & 2\)](#)

Key Stage 3 National Curriculum

Drama is taught as part of the National Curriculum for English, where pupils are expected to:

- Speak confidently and effectively.
- Participate in collaborative discussions.
- Use spoken Standard English appropriately.
- Perform scripted and devised work.
- Analyse and evaluate performances.
- Develop empathy, creativity and communication through practical exploration.

Drama also contributes significantly to the development of:

- Oracy
- Literacy
- Cultural Capital
- Personal Development
- Character Education
- SMSC
- British Values

Relevant guidance:

- [Department for Education – National Curriculum: English \(Key Stage 3\)](#)

KS4 GCSE Drama

Students follow the Pearson Edexcel GCSE Drama specification.

The course consists of:

- Component 1 – Devising
- Component 2 – Performance from Text
- Component 3 – Theatre Makers in Practice (written examination)

Specification:

- [Pearson Edexcel GCSE Drama Specification](#)

KS5 A' level / BTEC

It is hoped that we will be introducing A Level Drama before/by 2028

KS5 A Level Drama and Theatre

Students follow the Pearson Edexcel A Level Drama and Theatre specification.

Areas of study include:

- Live Theatre Evaluation
- Creating Original Drama

- Interpreting Performance Texts
- Theatre Practitioners
- Performance and Design

Specification:

- [Pearson Edexcel A Level Drama and Theatre](#)

Further reading and national bodies/ homework log in's

Further Reading and National Bodies / Homework Log-ins

Professional Organisations

- [National Drama](#)
- Drama & Theatre Magazine
- [National Theatre Learn](#)
- [Royal Shakespeare Company Learning](#)
- [Frantic Assembly](#)
- [The Globe Theatre Education](#)
- [BBC Teach Drama](#)

Recommended Reading

Key Stage 3

- The Curious Incident of the Dog in the Night-Time
- The Boy in the Striped Pyjamas
- Alice's Adventures in Wonderland
- A Christmas Carol

GCSE

- DNA
- Blood Brothers
- The Curious Incident of the Dog in the Night-Time
- Things I Know to be True

A Level

- Antigone
- Woyzeck
- Equus
- The House of Bernarda Alba
- The Maids
- Waiting for Godot
- Hedda Gabler
- Doctor Faustus
- Lysistrata
- The Tempest

Theatre Companies

Students are encouraged to experience live theatre whenever possible. Recommended companies include:

- National Theatre
- Royal Shakespeare Company
- Frantic Assembly
- Complicité
- Kneehigh Theatre
- The Paper Birds
- Punchdrunk

Homework and Revision Platforms (*where used by the school*)

- Microsoft Teams
- Satchel:One (Show My Homework)
- Seneca Learning
- BBC Bitesize
- Digital Theatre+
- National Theatre Collection

This provides students with opportunities to revisit learning, watch professional productions, deepen their understanding of theatre practitioners and styles, and prepare effectively for practical and written assessments.