



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear concepts that students must grasp to progress. We define end points to illustrate what mastery looks like by year-end.

Location of resources:	John Port Spencer Academy - Sharepoint – Arts Staff – Drama	
Curriculum intent and rationale:	Drama We aim to develop students of drama who: • Explore how performances we create, perform, design, direct and watch can engage an audience . • Understand that theatre exists in response to society and that multiple approaches can lead to the same creative impact. • Are able to define character from self and use dramatic mediums in co-operation in their own performance work, and are able to analyse how this is effective in the work of others. • Know how to order and shape work to have impact and routinely practice the transferable skills needed to achieve that collaboratively. ExCELLENCE IN EVERYTHING <u>Qualification aims and objectives</u> The aims and objectives of this qualification are to enable students to: • develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre • understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre • develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre • understand the practices used in 21st-century theatre making • experience a range of opportunities to create theatre, both published text-based and devised work • participate as a theatre maker and as an audience member in live theatre • understand and experience the collaborative relationship between various roles within theatre • develop and demonstrate a range of theatre-making skills • develop the creativity and independence to become effective theatre makers • adopt safe working practices as a theatre maker	



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear concepts that students must grasp to progress. We define end points to illustrate what mastery looks like by year end.

- analyse and evaluate their own work and the work of others.

National Curriculum Links:

Edexcel A Level Drama and Theatre:

- AO1 Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice (20 %)
- AO2 Apply theatrical skills to realise artistic intentions in live performance (30%)
- AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed (30%)
- AO4 Analyse and evaluate their own work and the work of others (20%)

What content needs to be covered? Key Knowledge and skills / misconceptions to address (with vocab in bold and spelling underlined>

By the end of the year students will know:

Project 1	Project 2	Project 3	Project 4	Project 5	Project 6
Transition work and theatre history Sharing all transition work (this will include performing a monologue of their choosing ,as well as doing a presentation on a different point in theatre history). This will be Used as a baseline assessment of student ability to research, evaluate and perform and RAGged by staff. Students will then practically engage with a range of texts exploring how theatre practice has evolved across the ages. Students will learn key knowledge and skills about: Greek Theatre, Medieval Theatre, Commedia dell’arte, Renaissance theatre, Restoration comedy, an influential style from 20th Century Key Concepts -Greek theatre -Medieval theatre -renaissance theatre -contemporary theatre Threshold Concepts -Theatre exists in response to society Challenge: The level and depth of the presentations being that of a standard of an A Level student. Misconceptions: Not enough depth in transition work not just in PowerPoint, but in essay and monologue as well.	La Llorona and Practitioners Introducing the ideas and theories of key contrasting theatre practitioners and applying their ideas for theatre to text. Students will learn about the ideologies of Artaud, Berkoff, Brecht and Stanislavski. This will then be applied practically to the script, “La Llorona” Students will learn key knowledge and skills about: The ideologies of Brecht, Artaud, Stanislavski and Berkoff Key Concepts -Brecht (alienation, gestus, spass) -Artaud (cruelty, totality) -Stanislavski (units and objectives, emotion memory) -Berkoff (exaggeration, mime) -Text can be interpreted in multiple ways Threshold Concepts -‘Truth’ can be pursued in different ways. Challenge: Creating work committed to the style, purpose and practices of the practitioner. Working with practitioners and their ideologies will push students out of their comfort zones as some styles are very different to what is taught at GCSE. Misconceptions: Understanding and remembering the different practitioners and their varying ideologies.	Component 1 mock and Frantic Assembly <i>Developing an original performance in response to a key extract of text and a given practitioner.</i> Students within this half term will explore the methodologies of Frantic assembly, a movement-based performance group. They will explore their ideals practically and gain a deep understanding of what the theatre company do and why they do it. This will be done using a variety of stimuli. All of the work that they do here will be the foundations of their component 1 mock exam Within this process they will also respond to text as a stimulus and answer 6 mini versions of the portfolio questions to see the jump from GCSE to A Level. Students will learn key knowledge and skills about: Frantic Assembly- Chair duets, Round by through, Push Hands, Picking the Fluff. Considering the meaning behind these starting points and how they are used successfully as part of the devising process. The use of sound and music playing a key part in the devising process. Key Concepts -methods of F.A	Component 1 practical <i>Developing an original performance in response to a key extract of text and a given practitioner.</i> Using feedback given from last half terms mock, students will now follow the same process for their real component 1 work. Lessons will be predominantly practical, however within this there will be written lessons spread out to work on their portfolio questions in lesson time with the guidance of staff for their starting point. A new stimulus will be given, and students will follow the practical process using frantic assembly techniques to create a sophisticated performance. Students will learn key knowledge and skills about: Refining existing work to boost the sophistication of the outcome. Continuing to focus on Frantic Assembly and how their process can be used to create a sophisticated performance. Key Concepts -methods of F.A -Defining group and personal intentions Threshold Concepts	Component One Portfolio <i>Documenting and evaluating the development of the devised performance in response to six portfolio essays.</i> Written lessons will spread out the work on their portfolio questions whilst the practical process is ongoing After the final performance. students will be given back their drafts of their portfolio questions, marked by the class teacher and will type up their portfolio in controlled conditions. Students will learn key knowledge and skills about: Reflecting on the refinement of work Making connections between influence and practice Continue to develop their written skills using feedback form staff on their work. Key Concepts -Consideration of audience demographic -How to measure efficacy of choices Threshold Concept Influence is found in disparate places. Challenge: Writing the portfolio, making sure they manage this with their rehearsal work with enough depth needed.	Component 3 study Lysistrata: <i>Developing a vision for staging the set text to resonate with a contemporary audience through the ideas of a set practitioner.</i> Equus: <i>Exploring how actors and designers might stage the set text to communicate understanding to the audience.</i> Students will begin the study of their set texts for their component 3 written exam at the end of year 13. (Lysistrata or Doctor Faustus and Colder than Here or Equus) Students to study both texts practically, understand the story line and language used before practically getting up and considering how they might stage this from a director or designers point of view. Work to be set over the summer for students to have their own modern concept for either Faustus or Lysistrata. Students will learn key knowledge and skills about: The time period the text is set in (contextual knowledge around original performance conditions) How to view a text from a directorial point of view, considering their own concept when bringing a performance to life. Use of design elements and how this can be incorporated on a more sophisticated level.



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear

Theatre's primary function is entertainment		-Defining group and personal intentions Threshold Concept -Applied research builds context Challenge: Frantic Assembly has never been looked at and their style incorporates movement, speech, sound and lighting as one. Not knowing the ending of their performance when it starts as it is a different process to normal. Portfolio work will need to be of a much higher standard than GCSE, this will be a challenge for certain students. Sophistication of the performance work needed to get into the top bands. Misconceptions: What needs to be included in each portfolio question- PowerPoint to be given and gone through by staff to avoid this.	- -Applied research builds context Challenge: Sophistication of their practical work. This must be of a higher level than GCSE and the jump is quite big. Staff will be able to support their work once they have gotten started. Time management Misconceptions: Audience awareness- making sure the audience is considered when staging of the piece.	Misconceptions: Portfolio content- this will be addressed in lesson time by the teacher to minimise the risk of this.	Key Concepts -Character development -Staging character relationships -Original performance conditions -Revisiting practitioner methodologies (TBC) Threshold Concepts -Psychological realism -Effective vision permeates all mediums and sculpts the 'world of the play' Challenge: Set text 2 requires a lot of different things to be added into an answer which must be always considered. (Original performance conditions, theatre practitioners' methodologies, their original concept for a modern audience) Creating their own concept that is relevant to a modern audience but stays true to the text's intentions. Misconceptions: Understanding and remembering the different elements needed in each paragraph particularly with set text 2. Remembering character names in two complicated texts.
Previous learning that is particularly relevant: Students will be expected to use all work from GCSE as a starting point to their work. Component 1 is more sophisticated than that at GCSE, however, students will be familiar with the structure of the component- extended devising process interspersed with reflective portfolio essays. Students to be expected to use skills from GCSE and lower for their practical work as a starting point, with staff guidance to boost the sophistication based on the theatre practitioners they are studying.					
Students will have a firm understanding of the standard expected in year 12 from the transition work as well as the work on "La Llarona". In addition to this, students will have a solid introduction to different theatre practitioners within the second project, with the focus being their different ideas of perfect theatre and how these can be applied to a performance. Frantic Assembly will play a key part in their work throughout year 12 and commencing project 3 at the end of the half term 2 should build a solid foundation of their skills and techniques.		This term will be focused on Component 1, however this will be split. Half term 3 will be a mini mock of component 1, this will allow the students to understand the process of devising from the point of view of Frantic Assembly, as well as what to include in their portfolio work. Half term 4 they will then start this process for real which will go towards 40% of their final A Level grade. They will use everything they have learn from the first half of the year and apply this to a performance that is highly sophisticated.		This term will see the end of their component 1 work, meaning by the end of half term 5, students will have completed 40% of their final A Level grade. Once this is complete, students will start work on their component 3 exam. This will entail reading 2 set texts (picked for by staff based on the cohort of students) The final project will be about reading and understanding the different texts, looking particularly at unpicking and understanding the language and considering their own concepts.	
Future Learning - How content prepares students for future units, Key Stage 4, or Key Stage 5?					



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear concepts that students must grasp to progress. We define and practise to illustrate what mastery looks like through and

This format is the first part of the A Level course, allowing students a deep understanding of practitioners and what their idea of perfect theatre is. This all filters into their component 1 work which expects them to create a devised performance using the skills of one of the practitioners. Any practical work based on their stimulus will go towards their final Component 1 exam-performance based. This will be done around May.
All of the year focuses on the Creation, Development, Performance, Analysis and Evaluation of live theatre as well as play texts.

This format is the first part of the A Level course, allowing students a mock exam of how to use a theatre practitioners ideas into a successful piece of work. This is then mirrored when starting the process of their final component 1 piece.
Any practical work based on their stimulus will go towards their final Component 1 exam- performance based. This will be done around May.
All of the year focuses on the Creation, Development, Performance, Analysis and Evaluation of live theatre as well as play texts.

This format is the final half term of their performance work for Component 1 as well as finishing their portfolio work.
The second half of this term will be an introduction to their set text. All work being done regarding set texts will go towards Component 3- the written exam. This will be completed in the exam period in May/June of the following year.
All of the year focuses on the Creation, Development, Performance, Analysis and Evaluation of live theatre as well as play texts.

Outcomes:

By the end of the year pupils will be able to solve/create/produce/write:

The Year 12 Curriculum is structured to enable students to be able to gain increasing confidence in their ability to access Drama and Dramatic form. Students will be expected to be able to Creative, Develop, Refine, Perform, Analyse and Evaluate to a high standard. This is done through both performing (and/ or designing) as well as theoretical work.

Students by the end of Year 12 should be beginning to analyse and evaluate a playwright's intentions and understand how they can interpret these intentions to be able to create their own concepts for a modern audience. They should be able to practically engaging with the playwright's work, looking at characterisation and development throughout the play. This should then be shown using physical skills, vocal skills and use of space.

Students should be able to produce a sophisticated performance using the ideas of a theatre practitioner to enhance their production for an audience. This should be justified within their written work allowing students to analyse and evaluate the success of their performance.

Assessment Strategy How we know our students are knowing and remembering more –

Data from hunting not fishing, formative and summative assessment/s is used to adapt teaching and provide targeted challenge and intervention, supporting SEND and disadvantaged pupils.

Formative:

Constant peer on peer assessment at various stages throughout a lesson.
Questioning of student intentions and understanding of key concepts.
Low stakes assessment of work in progress with verbal and occasionally written feedback.
Independent self-evaluation and self-reflection (Group work)

Summative (& cumulative)

Half Term 1: Transition work RAG and La Llarona work RAG
Half Term 3: Component 1 mock exam
Half Term 5: Component 1 exam- 40% of final A Level Grade

Opportunities to revisit past learning:

Performance skills are constantly being revisited in a variety of different tasks giving students the opportunity to re-engage with these skills.
Evaluation of Live Theatre is done yearly to ensure greater depth of understanding of key terms.
Opportunities for homework (including apps):
Line Learning from Play Texts, mock essay questions given at points that work for where they are in the course throughout the year, research

How is the curriculum adapted to meet the needs of SEND and disadvantaged pupils, while maintaining high expectations?

Constant repetition of uses of key techniques/ practitioners and ideas within the schemes of learning reinforce the names of, uses of and purposes of them in creation and presentation of work.
Structured lessons for SEND students with written work, examples and modelling of top band answers given to them.
During larger project work groups are stopped and asked to present where they are currently in order to ensure that misunderstandings are addressed and re-aligned with the expected outcome.
SEND and PP students are the first groups to be visited by a member of staff once tasks have been set.
Early intervention given in the form of 1:1 support where needed

Wider Curriculum and Enrichment – cultural capital and real world application -

Enriching experiences:

By the end of the year pupils will have experienced:

- Reading of a variety of different texts from different points in history.
- An opportunity to see at least one piece of live theatre for the component 3 exam (often many more)

Literacy, Oracy and disciplinary language:

Oral literacy is important in Drama as it is the main requirement when performing. This is developed across the year to include

Cross-Curricular opportunities / Opportunities to develop 'character':

English: Play texts- set texts are studied and analysed. Set texts from English GCSE and A Level are often referred to in the context of the work we are studying. Students may draw on



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear concepts that students must grasp to progress. We define and practise to illustrate what mastery looks like through and

- An opportunity to take part in the school productions
- Help with running KS3 drama club.
- The opportunity to become a subject ambassador for Drama
- Opportunities to work with students from other schools
- Opportunities to take part in workshops with professional theatre makers (Splendid Theatre Company, Cheek by Jowl)

Our curriculum supports the school value of:

Joy	Foster enthusiasm and engagement by experiencing a number of different performance opportunities and styles of performance. We seek opportunities to share and celebrate student work.
Progress	We monitor and support progress through constant observation of work. Realising misunderstandings to ensure that progress is made in lessons as well as across multiple lessons. The collaborative nature of the course means students can easily be impacted by the conduct of others so we take care to respond as quickly as possible to emergent issues and involve the sixth form team and home at the earliest opportunities. Transparency with students from the offset that high attendance is a crucial factor to allow them to complete component 1 and 2 as a performer due to the impact on collaborative work.
Success	Whilst not referred to in the same way as key stage three, we continue celebrate success by using our three S's in class: Sat, Silent, Supportive – applauding what has been done well and recognising the opportunities for greater success. This expectation is very well embedded by sixth form
Act with care, kindness, respect, and integrity	We build meaningful connections with our students by treating them as people with their own opinions which they are able to voice through discussion when discussing the performances that we create. Group work can be particularly exposing of unhelpful communication behaviours and we take care to discretely tackle any negative communication patterns with the individuals as we recognise

key Drama terms as well as developing analytical vocabulary through questioning.

Students encouraged to use language professionally when articulating creative ideas as student creativity is often more sophisticated than the language they have to articulate it so we actively encourage practice in this area.

Literacy is developed through a variety of texts (Lysistrata, Doctor Faustus, Equus and Colder than Here)

Subject specific terminology is referred to in student booklets and in classroom displays.

texts from the English curriculum for monologues and duologues in component 2

History: Context for the original performance conditions with Greek theatre and medieval theatre. Students need to recognise how theatre's function in society has changed over time for live theatre study

Sociology: Different stereotypes of groups of people and how to show this in a performance "Lysistrata". The course very much considers theatre's purpose and function in society and as such aims to speak about the world around us and our shared values

PRE: Religion and morality are key ideas in Doctor Faustus. Work often has an ethical focus particularly when working with practitioners such as 'Splendid' or Brecht or often provoke value questioning in the audience.

Our curriculum supports personal development by:'

Developing skills of resilience, empathy, emotional intelligence, awareness of others' cultures, self-reflection and prejudice.

Careers / Employability skills:

How does the curriculum link to the following employability skills:

Listening – Constant watching and listening to others' work from the perspective of audience member or fellow collaborator.

Speaking – Presentation of performance work and explanation of choices made for performance work.

Problem solving – Working in groups with differing priorities ensuring that the 'group' outcome is the focus.

Aiming high – Challenging in-grained beliefs and expectations to create meaningful characters which are different from learned values.

Critical thinking – Evaluation of live theatre requires students to choose the most considered response for them. Consideration of different points of view before synthesising this. Students will have varying practical solutions to creative problems and will



Our curriculum is carefully sequenced to ensure cumulative knowledge and progression. Each unit builds on the last, with clear concepts that students must grasp to progress. We define and practise to illustrate what mastery looks like however and

	the impact it can have on group work and see the responsibility to equip students with the transferable skills they will draw on in their working life.			need to select the way forward that best meets the needs of their piece. Staying positive – Through rehearsal and criticism it is important to maintain a focus on the end goal. This can be over a single lesson or a series of lessons. Students are encouraged to revisit their established intention to give them focus when they ‘hit a wall’ Leadership – Students have the opportunity to lead their groups in the development of character or performances. We use techniques such as ‘rolling director’ to ensure all students develop these skills regardless of the group dynamic. Teamwork – All work in Drama is intrinsically group work of varying sizes. Students work together not just as performers but also alongside designers- they develop an understanding of accountability and time management to allow others time to develop their workload and the need for thorough, comprehensive communication. Creativity – All devised work comes from the students imagination being creatively explored. Scripted work requires a creative approach to the presentation of character. Stage craft requires creativity in the specific area of design. The course calls for students to make links between performance and society; ensuring choices are appropriate for their intended purpose. Students must begin to approach work as a director- holding creative vision and applying it to all mediums of design and performance to communicate a coherent meaning. Employment Sectors discussed include: Theatre, Film and Television, Back Stage roles, Stage Design, Lighting design, Costume design, Speech Therapy, Social Work.
--	---	--	--	--

Curriculum impact is evaluated through pupil study, work scrutiny, and progress data. Findings inform regular curriculum review to ensure continuous improvement.

When was this curriculum last reviewed? Include date	What changes were made and why?	How is ongoing improvement ensured?
June 2025	Moving from the study of ‘Lysistratra’ for the comp 3, section 2 text to ‘Dr Faustus’ due to student feedback and class dynamic. L Wig to deliver	Communication with students regarding engagement with the text and ease of making connections between original context and its scope to resonate today.