

KS4 Curriculum

CURRICULUM INTENT? What does Drama help young people achieve at KS4? Why have you made these curriculum choices?

The KS4 Drama curriculum covers a board range of drama, theatre and performance skills based on the GCSE Course requirements.

- Students study devising and work on how to respond creatively to a stimulus and performance skills to provide clear foundation for NEA devising unit of work. This develops students' ability to respond creatively to a stimulus, use and apply a range of drama techniques successfully and establish effective and engaging characters.
- Students look at a extracts of a range of texts as this provides them with a board range of performance options and genres to explore in their scripted performance work. Students develop vocal and physical skills and learn about how to show characterisation in performance.
- Students experience live theatre and learn how to critically evaluate live theatre and performance work and this provides them with cultural experience and capital. This provides students with the option to evaluate key scenes, acting and design elements.
- Students study a set text and work on how to stage this text and key extracts as an actor, director and designer. Students learn to justify their artistic and dramatic choices.

Students will learn and demonstrate the following:

- Good social skills and a willingness to mix with groups of people, the Ability to write with analysis, justification, and evaluative response.
- The bravery to try out new drama exercises in groups
- The ability to articulate ideas in voice and movement skills
- The desire to direct and encourage others to problem solve using drama strategies
- Confidence to perform work to others and give positive feedback
- Imagination to record drama work in written/diagrammatic form
- Sensitivity to listen and focus attention on others
- Ability to create imaginative drama without a given script.

The experience learned through group work collaboration, the written and practical application of identifying and understanding various Drama techniques, alongside speaking, listening, and confidence, are skills they will learn and demonstrate all link to the GCSE specification, alongside building on essential life skills.

- **Component 1: Devising (40% of the qualification).**
 - Coursework: a portfolio covering the creating and developing process and analysis and evaluation of this process (45 marks). Practical assessment: a devised performance (15 marks)
- **Component 2: Performance from Text (20% of the qualification).**
 - Students perform in two key extracts from a performance text (48 marks).
- **Component 3: Theatre Makers in Practice (40% of the qualification).**
 - 1 hour 45-minute written examination. Practical exploration and study of one complete text (45 marks) and one live theatre production (15 marks).

TERM BY TERM BREAKDOWN – Knowledge acquired, and skills developed:

Term:	Year 10 Course Outline	Year 11 Course Outline	Opportunities beyond the classroom
Autumn Term	<p><u>Autumn Term: 1:1 - 1:2 – An Inspector Calls</u></p> <p><u>Knowledge:</u></p> <p>To study the Set text of An Inspector calls as part of their written exam.</p> <p>To understand the original performance conditions and historical context of the play in 1946. Students need an overview of the welfare state and post WW2 Britain.</p> <p>To understand the plot of An Inspector calls in detail.</p> <p>To understand the characters of the play.</p> <p>To explore the vocal and physical skills of each character and how they change during the play.</p> <p>To develop design concepts for costume, set, sound, lighting, staging, props and stage furniture.</p> <p>To understand how to direct aspects of the play and the impact you want on the audience.</p> <p>To have knowledge of the themes of Inspector calls and the original performance conditions of the play.</p> <p><u>Key Skills:</u></p> <p>Students can understand the play, its plot and content.</p> <p>Explain how to act and perform each character through use of vocal skills, physical skills, stage space and stage directions.</p> <p>Justification of ideas as a designer and director with the use of examples to support work.</p> <p>Understand how to answer exam questions as an actor, designer and director.</p>	<p><u>Autumn term 1:1 – 1:2 – Component 1: Devising</u></p> <p><u>Knowledge:</u></p> <p>To demonstrate skills learnt throughout the GCSE course to produce a dynamic, engaging, and effective piece of theatre devised from a stimulus for Component 1 of the GCSE course.</p> <p>To complete and perform devised performance in front of an audience for NEA.</p> <p>To be able to effectively reflect on their performances given in Component One and critically review their own practice to produce a comprehensive overview of each section of the criteria. Filming and watching it back to make improvements – to be able to identify if within the performance everything be heard and seen, ensuring if it makes sense, and asking themselves if the audience understands what is taking place.</p> <p>To complete portfolios of the devised performance that cover the 3 central components: Creating, Performing, and Evaluating.</p> <p>To continue studying the Set text of An Inspector calls. To revisit the plot of An Inspector calls. To understand the character's intentions of the play and understand them to be able to confidently suggest performance ideas from a performer, director, and designer's perspective and be able to link ideas to the contextual setting of when the play was written (1945) and when the play is set (1912) in preparation for Component 3: Set texts in practice examination.</p> <p>To explore the vocal and physical skills of each character and how they change during the play.</p> <p>To develop design concepts for costume, set, sound, lighting, staging, props, and stage furniture.</p> <p>To understand how to direct aspects of the play and the impact you want on the audience.</p> <p>To have knowledge of the themes of Inspector calls and the original performance conditions of the play.</p> <p><u>Key Skills:</u></p>	<p>Visit to live theatre productions, local and regional theatres, as well as West End productions in London.</p> <p>Involvement in school plays and productions.</p> <p>Visits to museums, art galleries to develop cultural capital and explore time periods, styles and genres that can be linked to theatre and drama.</p> <p>National Theatre live to watch live theatre in a cinema setting</p> <p>Look at joining local drama, and amateur dramatics groups.</p> <p>Literary Society – offers a Book Club and a variety of theatre trips, museum visits and workshops</p>

	Justify your choices as an actor, director and designer and use specific examples to explain and justify your work.	Explain how to act and perform each character through use of vocal skills, physical skills, stage space and stage directions. Justification of ideas as a designer and director with the use of examples to support work. To understand how to answer exam questions as an actor, designer, and director, with suggestions and justifications for each example given. To present a creative and engaging examination performance. Apply assured use of vocal and physical skills in performance. Perform an assured and comprehensive characterisation. Apply correct genre and style to performance showing understanding of artistic intentions of the piece. Students can understand the play, its plot and content. Explain how to act and perform each character through use of vocal skills, physical skills, stage space and stage directions.	Trips to the theatre to support student's knowledge and understanding of the practical application of the technical elements discussed in the GCSE performance and written examinations in a live theatre setting.
Spring Term	<u>Spring Term: 1:1: Practitioners.</u> <u>Term: 1:2: Contemporary Practitioners</u> <i><u>Knowledge:</u></i> To understand how a theatre practitioner is a person or theatre company that creates practical work or theories to do with performance and theatre. To explore a range of stimulus and begin to understand how stimulus are used to develop ideas for performances and to use stimulus to explore themes, issues, topics and characters. To explore the devising process and understand how work and performances can be developed. To learn how to include, develop and use drama techniques in devising and have knowledge of the practical application of Practitioner's techniques. To explore current contemporary practitioners; the list of theatre practitioners is constantly changing and evolving, as people are always creating new work and coming up with new thoughts and methodologies for theatre and performance, students must understand how modern practitioners used the works of previous practitioners to create new, dynamic, and imaginative application of techniques, and use this as inspiration for their own devised pieces for Component 1 of their GCSE.		<u>Spring Term: 1:1 - 1:2 – Live Theatre Evaluation</u> <u>Component 2: Scripted Unit</u> <i><u>Knowledge:</u></i> To rehearse and present 2 extracts from a play as a performer / designer. To effectively communicate 2 script extracts using various acting skills to engage the audience and sustain their interest throughout a performance. To understand that the aim of performing is to ensure that the playwright's intentions can be communicated to an audience, to understand that knowing what these intentions are will help a performer choose how to perform. To understand is a performer's job to interpret and perform a character as appropriate to the demands of the performance and demonstrate this in their realisations of their chosen characters in Component 2. To see a live a theatre performance and critically review the performance for the Live Theatre Evaluation section of their Component 3 written examination. Students should evaluate and analyse the Live performance in term of the acting. This will include the characters created, the use of physical and vocal skills and their effectiveness on stage and connection to the audience. To understand that when evaluating a live performance, specific points need to be made to ensure that the watching and listening were done actively - the show needs to be thought about while being enjoyed. As well as watching performers,

<p>To introduce the contrast of performance styles that devising theatre and contemporary theatre companies can have such as frantic assembly.</p> <p>To explore examples of different extracts of performance texts and styles of performance to present performances of text to an audience.</p> <p>To understand how theatre has changed, developed, and progressed over time for helping to shape ideas of what to devise (the subject matter) and how to do it (the form and style).</p> <p>To understand that any practitioner chosen should be researched in detail and explored in terms of performance or design, or both.</p> <p><u>Key Skills:</u></p> <p>To be able to effectively contribute to group work and collaboration to be able to create a dynamic and engaging performance inspired by student's chosen stimulus and practitioner.</p> <p>To apply and explore drama techniques to develop devised performances.</p> <p>To use role play and improvisation to develop characters and scenes for devising.</p> <p>To be able to devise a piece of original theatre in response to a stimulus, using the techniques of an influential theatre practitioner, or the characteristics of a genre or performance style.</p> <p>To use vocal and physical skills to establish characters and interpret a text for performance.</p> <p>To understand how to rehearse and confidently perform an extract of text to an audience.</p> <p>To demonstrate skills learnt throughout the practitioner's unit to produce a dynamic, engaging, and effective piece of theatre devised from a stimulus for preparation for their Component 1 of the GCSE course.</p> <p>To experiment with different styles of performance. It could be theatrical, with lots of different dramatic techniques, or a piece of physical theatre with lots of movement and non-verbal communication. By researching dramatic styles, it will become clear what will work best for each individual story to be told to an audience. To understand by employing a range of techniques, interest can be added for the audience.</p>	<p>attention should also be paid to the design elements: set design, costume design, lighting design, sound design.</p> <p>To understand that in theatre, everything seen or heard is there for a reason and is intended to convey meaning to the audience; students must be able to identify and understand why specific choices have been made during the performance, giving examples of symbolic moments in the live performance responding to set design, costume design, lighting design, and sound design.</p> <p><u>Key Skills:</u></p> <p>To present a creative and engaging examination performance.</p> <p>To apply assured use of vocal and physical skills in performance.</p> <p>To perform an assured and comprehensive characterisation.</p> <p>To apply correct genre and style to performance showing understanding of artistic intentions of the piece.</p> <p>To interpret and critically analyse a live performance.</p> <p>To be able to evaluate a live performance through use of key vocab and key scenes.</p> <p>To be able to Justify ideas as a designer and director with the use of examples to support work and respond to questions that address how and why designers have chosen to use specific design elements.</p> <p>To understand how meaning is initially communicated to an audience through a play's: genre - the category of the play, e.g., tragedy, comedy or thriller, form - the conventions or building blocks of the play that the playwright uses to construct it, e.g., monologues, flashbacks or mime, style - the overall way of presenting the script, e.g., naturalism, expressionism, or Epic theatre.</p> <p>To understand how a director wishes to fulfil the playwright's original aims for the script, following their intentions for genre, form, and style.</p> <p>To understand how scripts can have more abstract or flexible forms, enabling the students to make choices about the style for their own interpretation.</p> <p>To understand how to rehearse and perform an extract of text to an audience.</p>
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Summer Term	<p><u>Summer Term 1:1 – 1:2: Component 1 Preparation: Devising</u></p> <p><u>Knowledge:</u></p> <p>To interpret a stimulus in a creative way.</p> <p>To rehearse ideas and devised scenes, perform scenes and then evaluate and refine work to develop devised work.</p> <p>To select appropriate drama techniques to develop response to stimulus, role plays and devised scenes and ideas.</p> <p>To analyse work through critical thinking and evaluation of devising process. To understand how to create a character and a devised performance in the form of a portfolio.</p> <p>To develop the use of drama techniques in their group performance to work to enhance the plot, style, structure, form and genre of the performance. To be able to reflect and evaluate on these key elements of their performance as well as significant moments in rehearsal as part of their portfolio.</p> <p><u>Key Skills:</u></p> <p>To create imaginative responses to a stimulus.</p> <p>To create an imaginative and engaging devised performance that has well rounded and in-depth characters.</p> <p>Use of drama techniques supports is creative and enhances the form and style of the performance.</p> <p>Group work is supportive and allows for evaluation and refining of work in response to their stimulus and students remain flexible to adapt and change the plot and characteristics of performance.</p> <p>To reflect and evaluate devising process from start to finish.</p> <p>To complete and perform devised performance in front of an audience for NEA.</p> <p>To complete portfolios of the devised performance that cover the 3 central components: Creating, Performing, and Evaluating.</p> <p>To explore a wide range of stimuli to choose from, from which a devised work can be created. These include Pictures, Poems, Music, Articles, Artefacts, Paintings.</p>	<p><u>Summer Term 1:1 – 1:2: Component 3: Set Texts in Practice</u></p> <p><u>Knowledge:</u></p> <p>To continue exploring the set text of ‘An Inspector Calls’. To revisit the plot of ‘An Inspector Calls’.</p> <p>To understand the character's intentions of the play and understand them to be able to confidently suggest performance ideas from a performer, director, and designer’s perspective and be able to link ideas to the contextual setting of when the play was written (1945) and when the play is set (1912) in preparation for Component 3: Set texts in practice examination.</p> <p>To explore the vocal and physical skills of each character and how they change during the play.</p> <p>To apply knowledge of the set text (An Inspector Calls) to exam questions.</p> <p>To develop design concepts for costume, set, sound, lighting, staging, props, and stage furniture.</p> <p>To understand how to direct aspects of the play and the impact you want on the audience.</p> <p>To have knowledge of the themes of Inspector calls and the original performance conditions of the play.</p> <p>To evaluate and analyse the Live performance in term of the acting. This will include the characters created, the use of physical and vocal skills and their effectiveness on stage and connection to the audience.</p> <p>To understand that when evaluating a live performance, specific points need to be made to ensure that the watching and listening were done actively - the show needs to be thought about while being enjoyed. As well as watching performers, attention should also be paid to the design elements: set design, costume design, lighting design, sound design.</p> <p><u>Key Skills:</u></p> <p>To explain how to act and perform each character through use of vocal skills, physical skills, stage space and stage directions.</p> <p>To be able to justify the ideas as a designer and director with the use of examples to support work. To understand how to answer exam questions as an actor, designer, and director.</p>
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	<p>To understand and effectively respond to the following points: Who are the target audience? What should be said to them? What should be shown to them? How should they feel by the end of the drama?</p> <p>Practically applying practitioners' techniques such as experimenting with time frames, through use of flashback and flashforward, performing a range of roles through multi-role play, trying out choral speaking as a group to get across important messages, direct address and narration to your audience so you create an extra impact on them, trying a moment in slow motion or at high speed to contrast with other parts of the piece</p> <p>To not underestimate the importance and impact of stillness and silence - the inclusion of these can have varying effects on an audience and work especially well to add tension or impact. Changing the order of events to make the structure more interesting, trying out monologues for different characters, using music and devising a short section of mime to accompany this, experimenting with your use of space and levels within the performance space, doing something at the same time in synchronisation to emphasise the scene.</p> <p>Students should understand and demonstrate how staging should be considered carefully, thinking about where the audience will be. Staging is important to make the relationship between performer and audience more exciting, and there are a range of staging configurations available, e.g. thrust, promenade, in the round and end-on. A configuration should be selected depending on its suitability to the piece.</p>	<p>To present a creative and engaging examination performance. Apply assured use of vocal and physical skills in performance.</p> <p>To perform an assured and comprehensive characterisation.</p> <p>To apply correct genre and style to performance showing understanding of artistic intentions of the piece.</p> <p>To understand the play, its plot and content and symbolism present, and be able to discuss these aspects from an actor, director, and designer's perspective.</p> <p>To explain how to act and perform each character through use of vocal skills, physical skills, stage space and stage directions.</p> <p>To evaluate, analyse and interpret a live theatre performance with knowledge of performance skills of the acting and design elements like set, props and stage furniture, lighting, sound, costume, and staging.</p> <p>To develop written exam skills.</p> <p>To apply knowledge of the set text to exam questions.</p> <p>To answer exam questions as an actor with use of specific examples to the extract of text in the exam.</p> <p>To answer exam questions as a director with use of specific examples to the extract of text in the exam. Answers and knowledge is linked to the original performance conditions of the play (post WW2 Britain).</p> <p>To show how vocal skills, physicality, stage space and stage directions are explained and used within the extract and the whole play. To ensure points are justified and link to the effect on the audience and show an understanding of the characterisation.</p> <p>To critically analyse and evaluate a live theatre performance with knowledge of performance skills and design elements from the production.</p>
Key Independent Learning Resources		GREAT READS
<p>National theatre Live</p> <p>National theatre website https://www.nationaltheatre.org.uk/</p> <p>V&A Museum https://www.vam.ac.uk/collections/theatre-performance</p> <p>https://getintotheatre.org/</p> <p>https://www.digitaltheatre.com/</p> <p>BBC Bitesize</p> <p>GCSE Pod</p> <p>Sam Learning</p>		<p>Bouncers; Teechers; and Shakers - all 3 plays by John Godber</p> <p>Orphans by Dennis Kelly</p> <p>Girls like that Grim tales – Carol Ann Duffy</p> <p>National Theatre connections plays</p> <p>Stanislavski - An actor prepares by Constantine Stanislavski</p> <p>Brecht on theatre by Bertolt Brecht</p> <p>Shakespeare plays such as Romeo and Juliet, A Midsummer Night Dream, Macbeth and Hamlet.</p> <p>An Inspector Calls by J.B. Priestley</p> <p>The Woman who Cooked Her Husband - by Debbie Isitt</p>

Future Career Links:

[file:///C:/Users/User/Downloads/Drama%20Inspiration%20Guide%20\(1\).pdf](file:///C:/Users/User/Downloads/Drama%20Inspiration%20Guide%20(1).pdf)

[CAREERS LINKS AND HOMEWORK.pdf](#)

Black Comedy by Peter Shaffer

Blackout by Davey Anderson

Woman in Black by Susan Hill

Two by Jim Cartwright

The Play that goes Wrong by Henry Lewis

Find me by Olwen Wymark