



Curriculum and Assessment in Drama at KS3

Curriculum Statement: Drama

Art is not a mirror held up to reality but a hammer with which to shape it.

- Bertolt Brecht

Powerful Knowledge in Drama

The key concepts in drama are skill driven and aim to build personal skills which can be relied upon to succeed, not only in drama lessons but beyond school life and in future employment. At the heart of drama is the development of these skills in all young people; engagement, communication and oracy, creative imagination, clarity of expression, autonomy, leadership confidence and cooperation. There is more to drama than being able to perform on stage. Opportunities are embedded for students to be able to hone and develop performance talent but equally important is the ability to understand the purpose of the theatre we create. Methodologies of theatrical practitioners are introduced throughout the key stages to enable students not only to 're-enact' but to shape their own unique ideas with a greater understanding of the need for style, intention, theatrical form and to learn to celebrate individual and unique perspectives.

Curriculum features

The curriculum is structured based on the expectations for A Level Drama and Theatre; key concepts and skills required by the end of year 13 are fed down into schemes of work from Year 7 upwards. This is designed to raise expectations and standards from the start of Key Stage 3 and ensure that drama knowledge is being understood both practically and theoretically. A linear curriculum is in place at Key Stage 3. Year 7, 8 and 9 will all study the work of a key theatre practitioner during Autumn term, explore a text through performance during Spring term and put their skills into practice in Summer term, through exploration of a social, historical and cultural topic. This linear structure allows students to return to key concepts throughout the key stage but build on them to advance their knowledge further as the years progress.

Co Curriculum enrichment

Co curricular opportunities in Drama are created to allow students to develop and build on expertise learnt in lessons. Clubs and activities are varied to allow all students to participate in an area of interest. Alongside weekly Drama Clubs are opportunities for students to audition to be part of groups with more challenging expectations. The Spotlights and Limelights Academies are for those students who present talent in Drama and wish to develop ability across the performing arts, with an interest in learning about the professional industry. Students are also able to audition for the annual School Production, where the expectation is that all cast members develop performance talent and professionalism. These clubs/events are not only to encourage enjoyment in the arts but also for students to learn about professional expectations and performance discipline. Students are also able to apply to become a Drama Ambassador, taking on a leadership role within the department and developing their own knowledge by planning and delivering Drama Club sessions.



Curriculum Overview

Drama

Drama Curriculum at KS3 – An Overview

Year 7

Students will learn all the basic skills and conventions of drama through a variety of topics and resources. In the Autumn Term work will centre around movement, mime and physicality using influence from the practitioner Jacques Lecoq and commedia dell'arte. In Spring Term characterisation skills and performance confidence will be developed through exploration of texts by Roald Dahl. By the Summer Term students will be able to combine these key skills and utilise them when working on improvisations, devised work and script based around the topic of Myths and Legends. Current schemes are varied in order to provide variety and engagement, as well as addressing each area of the GCSE assessment criteria on a basic level.

Year 8

Now that students have the basic toolkit of drama they will move on to develop these skills to a more detailed level and explore more advanced themes and issues. In Autumn Term work focusses on exploring the methodologies of renowned theatre practitioner Bertolt Brecht through the theme of War. In Spring Term students will spend time working from the play text 'Teachers' by John Godber and understanding new performance strategies. In Summer Term students will then focus on their devising and creative skills through exploration of the topic of 'Hillsborough', gaining insight into historical and social issues. The aim is that by the end of Year 8 students can not only apply the skills but understand why they have selected certain strategies and what their purpose is. Students should also have developed confidence in order to create work themselves and offer personal ideas and opinions.

Year 9

The emphasis in Year 9 is on starting to practise and develop GCSE skills. In Autumn Term students learn and understand how to create 'immersive theatre', taking influence from the theatre practitioner Antonin Artaud. They will be asked to devise their own developed piece of immersive theatre, which links directly to the first component of GCSE Drama. During Spring Term students will explore the play text 'Blood Brothers' by Willy Russell through practical drama (this also transitions nicely into GCSE component 2 work). In the final term they will have the opportunity to showcase all the skills learnt through Key Stage 3 in the historical topic of 'Jack the Ripper'.



KASH Reporting Criteria

Drama

KASH Reporting Criteria in Drama: Knowledge and Skills at KS3

Year 7:

Students will develop their **KNOWLEDGE** of how to use and create work using the following conventions:

Movement –

- still image (making it interesting, sequence in a piece)
- physical theatre (body as prop, morphing/transitions, unison, mirroring, shadowing, mime, mask work)

Voice –

- thought in the head
- choral speaking/unison
- soundscape/collages
- voice for character (volume, pace, pitch, tone, repetition/echo, articulation) Characterisation – • improvisation
- characters from simple scripts
- hot seating
- teacher/student in role
- role play
- tension

Stagecraft –

- staging/levels
- music
- costume

Students will develop their **SKILLS** in:

- group work
- leadership/directing
- active listening
- verbal evaluation
- using drama terminology when creating or evaluating work
- audience awareness

KASH Reporting Criteria in Drama: Knowledge and Skills at KS3

Year 8:

Students will develop their **KNOWLEDGE** of how to use and create work using the following conventions:

Movement –

- still image (showing status, 360 degree)
- physical theatre (Fixed point, split focus)

Voice –

- narration
- stepping out of role (alienation)
- choral work
- angel and devil

Characterisation –

- creating from a stimulus
- stereotypes
- monologues

Stagecraft –

- conscience alley

Students will develop their **SKILLS** in:

- basic analysis i.e. giving reasons and explanations when offering ideas and evaluating work
- group work
- leadership/directing
- active listening
- verbal evaluation
- using drama terminology when creating or evaluating work

KASH Reporting Criteria in Drama: Knowledge and Skills at KS3

Year 9:

Students will develop their **KNOWLEDGE** of how to use and create work using the following conventions:

- Movement (Proxemics, Marking the moment, physical theatre, slow motion)
- Voice (narration as characters, volume and projection, accent and dialect, applying voice to a character)
- Characterisation (contrasting characters, rhythm for characters, naturalistic/non-naturalistic techniques)
- Stagecraft (use of props – minimalist and multi-use, use of form – abstract and naturalism)

N.B. This knowledge is in addition to the development of their Year 8 movement, voice, characterisation and stagecraft knowledge, which will now be explored at a more advanced level.

Students will develop their **SKILLS** in:

- group work
- leadership / directing
- active listening
- using drama terminology when creating or evaluating work
- audience awareness
- verbal analysis
- communication with an audience using eye contact and projection
- staying in role



Foundation Stages – Assessment Criteria Drama

Foundation Stages in Drama – Assessment Criteria at KS3

Each strand of the assessment criteria is addressed separately (in line with GCSE and A Level Drama). Summative assessments take place once per term, assessing a different strand of the criteria. For this reason progress may not appear as linear.

For example, a student who is a natural director but less confident performer may receive a higher level in autumn than they do in spring.

	AO1 – Creating and developing ideas <i>Assessed during Autumn term</i>	AO2 – Applying theatrical skills in live performance <i>Assessed during Spring term</i>	AO3 – Demonstrating knowledge and understanding <i>Ongoing formative assessment</i>	AO4 – Analysing and Evaluating <i>Assessed during Summer term</i>
BFS	<p>-Effective and sustained practical creation, development and refinement to communicate meaning</p> <p>-Secure and consistent engagement with collaboration, rehearsal and refinement</p> <p>-Secure and consistent use of drama terminology</p> <p>-Justified explanations of their creative intentions</p>	<p>-Vocal and physical skills are secure and consistent throughout and demonstrate effective understanding of how creative choices communicate meaning. Voice and movement shows competent variation and range.</p> <p>-Characterisation demonstrates a fully secure understanding of role and context within performance.</p> <p>-Very effective rapport and communication with other performers/audience, demonstrating excellent confidence and focus.</p> <p>-Confident control and understanding of style, genre and conventions, demonstrating a convincing interpretation of the text.</p> <p>-Individual performance is developed, thoughtful and sympathetic and has an effective impact, with sustained energy and ease.</p>	<p>-Responses showing knowledge and understanding of theatrical elements are competent and balanced</p> <p>-Competent use of technical and subject specific language with an ability to support with examples</p>	<p>-Secure and balanced evaluation and analysis of their own and others contribution to the process of creating and refining drama</p> <p>-Secure and balanced evaluation and analysis of performance skills demonstrated in performance</p>
FS5	<p>-Competent and sustained practical creation, development and refinement to communicate meaning</p> <p>-Secure engagement with collaboration, rehearsal and refinement</p> <p>-Consistent use of drama terminology</p> <p>-Sustained explanations of their creative intentions</p>	<p>-Vocal and physical skills are secure and consistent throughout. Secure technical control in the use of vocal and physical techniques.</p> <p>-Characterisation demonstrates a secure understanding of role and context within performance.</p> <p>-Effective rapport and communication with other performers/audience, demonstrating effective confidence and focus.</p> <p>-Secure control and understanding of style, genre and conventions.</p> <p>-Individual performance is developed and has an effective impact, with sustained energy and ease.</p>	<p>-Responses showing knowledge and understanding of theatrical elements are given with competency and detail</p> <p>-Competent use of technical and subject specific language</p>	<p>-Coherent evaluation and analysis of their own and others contribution to the process of creating and refining drama</p> <p>-Competent evaluation and analysis of performance skills demonstrated in performance</p> <p>-There is a balance between evaluation and analysis and an ability to link between the two.</p>
FS4	<p>-Competent practical creation, development and refinement to communicate meaning</p>	<p>-Vocal and physical skills are sound and generally consistent. Vocal and physical performance shows general variation and range.</p>	<p>-Responses showing knowledge and understanding of theatrical</p>	<p>-Coherent evaluation and analysis of their own and others contribution to the</p>

	<p>-Clear engagement with collaboration, rehearsal and refinement</p> <p>-Coherent use of drama terminology</p> <p>-Coherent explanations of their creative intentions</p>	<p>-Characterisation demonstrates a sound understanding of role and context within performance.</p> <p>-Sound rapport and communication with other performers/audience, demonstrating adequate confidence and focus.</p> <p>-Clear control and understanding of style, genre and conventions.</p> <p>-Individual performance is generally developed and has a clear impact, with emerging energy and ease.</p>	<p>elements are given with emerging clarity and some detail</p> <p>-Basic use of technical and subject specific language</p>	<p>process of creating and refining drama</p> <p>-Competent evaluation and analysis of performance skills demonstrated in performance</p>
FS3	<p>-Some practical ideas are offered with development of how to communicate meaning</p> <p>-Adequate engagement with collaboration, rehearsal and refinement</p> <p>-Generally adequate use of drama terminology</p> <p>-Adequate explanations for their creative intentions</p>	<p>-Vocal and physical skills are adequate and generally appropriate. Sound technical control in the use of vocal and physical techniques.</p> <p>-Characterisation demonstrates a sound understanding of role.</p> <p>-Adequate rapport and communication with other performers/audience.</p> <p>-Some clear control and understanding of style, genre and conventions.</p> <p>-Individual performance is generally developed, with emerging energy and ease.</p>	<p>-Basic knowledge and some understanding of theatrical elements tend to be reported and described</p> <p>-Basic use of technical and subject specific language</p>	<p>-Adequate evaluation and analysis of their own and others contribution to the process of creating and refining drama</p> <p>-Adequate evaluation and analysis of performance skills demonstrated in performance</p>
FS2	<p>-Underdeveloped practical ideas are shared</p> <p>-Tentative engagement with collaboration, rehearsal and refinement</p> <p>-Inconsistent use of drama terminology</p> <p>-Basic, underdeveloped explanations for creative ideas</p>	<p>-Vocal and physical skills are underdeveloped and vocal delivery lacks communication skill. Basic technical control in the use of vocal and physical techniques.</p> <p>Characterisation demonstrates basic understanding of role.</p> <p>-Limited rapport and communication with other performers/audience.</p> <p>-Limited control and understanding of style, genre and conventions.</p> <p>-Individual performance is underdeveloped, with limited energy and ease.</p>	<p>-Responses showing knowledge and understanding of theatrical elements tend to be reported and described</p> <p>-Limited use of technical and subject specific language</p>	<p>-Underdeveloped evaluation and analysis of their own and others contribution to the process of creating and refining drama</p> <p>-Underdeveloped evaluation and analysis of performance skills demonstrated in performance</p>
FS1	<p>-Limited practical ideas are shared</p> <p>-Limited engagement with collaboration & rehearsal</p> <p>-Limited use of drama terminology</p> <p>-Limited explanations for creative ideas</p>	<p>-Vocal and physical skills are limited and vocal delivery is inappropriate and inconsistent. Vocal and physical performance lacks variation and range.</p> <p>-Characterisation is uneven and lacks clarity, with limited focus and confidence.</p> <p>-Lacking rapport and communication with other performers/audience.</p> <p>-Lacking control and understanding of style, genre and conventions.</p> <p>-Individual performance has limited impact, lacking energy and ease.</p>	<p>-Limited knowledge and understanding of theatrical elements</p> <p>-Limited use of technical and subject specific language</p>	<p>-Limited evaluation and analysis of their own and others contribution to the process of creating and refining drama</p> <p>-Limited evaluation and analysis of performance skills demonstrated in performance</p>



Attitudes and Habits

At Laurus Cheadle Hulme we expect all of our students to display the following **Attitudes and Habits in all of their subjects**.

Development in each area will be judged by the subject teacher as either, **emerging, establishing, secure, enhancing or excelling** dependant on the progress being made.

ATTITUDES

- Ready to learn and quick to settle
- Takes responsibility for learning
- Has a thirst for learning
- Willing to work independently with focus/without teacher input
- Willing to actively participate in a variety of situations
- Seeks to develop learning by questioning
- Takes risks to further learning
- Maintains a positive relationship with others
- Shows respect at all times
- Always puts effort into learning/classwork/P & P
- Understands the importance of working to deadlines
- Takes responsibility for their own and others safety in school/classroom/learning environment
- Meets school expectations of behaviour/learning/attendance

HABITS

- Prepared to learn
- Fully equipped for lessons
- Prepared for assessment
- Actively engages with learning
- Always responds to targets/feedback
- Seeks to demonstrate knowledge through answering questions
- Seeks opportunities to be challenged
- Able to work independently with focus
- Willing to ask for help if needed and knows where to find help
- Follows all instructions
- Work is well organised
- P & P is always completed
- Regularly meets deadlines
- Seeks opportunities to participate in extra-curricular activities and/or roles of responsibility
- Attendance follows school's expectations