



## Drama Curriculum: Intent, Implementation & Impact, St Dunstan's School 2021 - 2022

### St Dunstan's School Context

St Dunstan's cohort size is relatively small; at the start of the year St Dunstan's had 398 students attending. The school roll is growing rapidly as a result of the excellent reputation the school has developed in the local community and beyond.

St Dunstan's was 2nd in the County for progress when national data was last available

St Dunstan's has a relatively high proportion of students who are eligible for FSM (24.9%)

St Dunstan's has a more monocultural demographic than the national average (88.7% white British/average (19.3%).  
ed to be other than English, is 6.8% at St Dunstan's. This is far below the national average (19.3%).

Intent	Implementation	Impact
<p>The St Dunstan's Drama curriculum intends to instil the St Dunstan's core values of Truth, Resilience, Awareness and Kindness (TRAK) as follows:</p> <p><b>Truth:</b> Students explore the significant role of Practitioners in Theatre, looking at their main impact on genre and theatre throughout history. Students are encouraged to explore conventions relative to different genres practically and reflectively. They explore the significance of the contents of play studied relating to ethnicity, gender and stereotyping in the texts that they explore and perform.</p> <p><b>Resilience:</b> Students are encouraged to develop their resilience in Drama through rehearsal and performance.</p>	<p><b><u>KS3 - Creating, Performing and Evaluating - E/R/M</u></b></p> <p><b><u>Year 7</u></b> - 3 Key assessments throughout the year. Units covered :</p> <ul style="list-style-type: none"> <li>● Introduction to Drama and Theatre</li> <li>● <b>Pantomime</b> - Commedia links (but British tradition) with links to Greek Myths and Legends for LA groups</li> <li>● Sci Fi - Links with Shelly, Verne and Wells</li> <li>● <b>Shakespeare</b> – Elizabethian era and Mask work</li> </ul>	<p>Students are introduced to the key concepts of rehearsal, performance and evaluation from the beginning of Year 7. The impact of this is that students are becoming fluent in the language of theatre throughout all key stages .</p> <p>Varieties of genre are the key areas studied in relation to the GCSE curriculum.</p> <p>In Year 8 students explore the key skills based around the concept of Devising and Performance.</p>



Students are also encouraged to be resilient relative to verbal evaluations received in class from both teachers and pupils. Students use Self and Peer assessment sheets to help develop this.

**Awareness:** The Drama curriculum has been developed to encourage students to become culturally, historically and politically aware, through the study of specific texts, relative to history and current cultural issues.

**Kindness:** Students are encouraged to be kind when giving and receiving verbal evaluations in class to their peers.

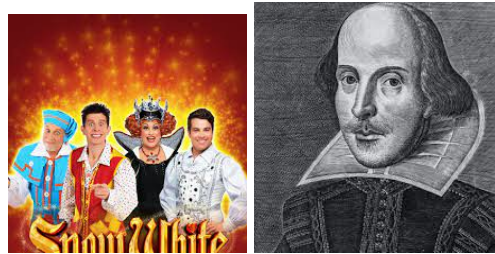
The curriculum prepares for next stages and employment: Drama is an exciting, inspiring and practical subject. It promotes involvement in and enjoyment of drama, as performers and/or designers. It also provides opportunities to be involved in live theatre performances and to develop skills as informed and thoughtful audience members.

### Key Stage 3

The curriculum builds on prior learning from KS2:

The subject is taught within both English and PE at primary level. Many schools use a whole school production to enable primary school students to explore theatrical skills and build it into the curriculum as an introduction to Drama as a discrete subject.

The curriculum sequences knowledge and skills cumulatively:



**Year 8** - 3 Key assessments throughout the year. Units covered include :

- The Big Issue (Skills based Drama techniques)
- **Murder Mystery** - Genre - Originally based on biblical stories
- Melodrama - 5th C Greece
- **Commedia** - 16th C Italy
- The **Curious Incident** of the Dog in the Night (Script)



**Year 9** - 3 Key assessments throughout the year. Units covered :

- Forum Theatre – Practitioner based - Boal
- **Blood Brothers** – Willy Russell - Early 80's Liverpool - Text exploration
- **Design Project** - Technical skills - Lighting, Costume and Set Design

This introduces students to the concepts in direct correlation with the GCSE syllabus.

In Year 9 Genre, Practitioners and the concept of Page to Stage textual exploration are embedded in the schemes relative to the GCSE criteria set by the exam board.

When students pick GCSE they are, in theory, able to explore the content of the curriculum because of the prior knowledge such as vocabulary in evaluations, devising skills and set text analysis through the role of the performer, director or designer.

Exam results have steadily improved over the past 3 years from 46.2 (9-4) in 2019 to 73.4 (9-4) in 2021 and most recently the P8 figure for Drama in 2019 was - 0.77 and showed improvement in 2021 - -0.16. However this is still under development and obviously has room for progress.

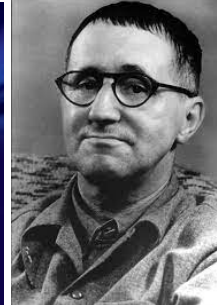


- The main focus is based around the practical exploration of genre and practitioners through rehearsal/performance and evaluation.
- Year 7 explores Genre and Performance skills which are then further developed in Years 8 and 9.
- Year 8 has a more skills-based approach but skill based within the concept of a specific genre.
- Year 9 is structured around Set Text and the introduction of Design skills in line with preparation for the KS4 curriculum.

Differentiation, particularly for SEND, helps access to the same curriculum:

The curriculum is differentiated primarily through a variety of practical activities and structured groupings. The evaluative aspect of the subject has structured and differentiated questioning with written tasks where appropriate.

- Practitioner project - **Brecht** (German) , Berkoff (English), Stanislavski (Russian), Artaud (French)



Students complete a differentiated assessment sheet ( or Knowledge quiz depending on the scheme) at the end of each scheme of learning and this is evaluated through either peer and/or teacher assessment. The assessment sheets are now a direct correlation to the MAT focused Flight paths. As a key focus for challenging students, directing plays a large role in further expanding practical and rehearsing skills. This is a continuous form of differentiation across the year groups. The most able students are expected to be involved in extracurricular activities, organised by the school, both within the school day and off site activities after school.



#### Key Stage 4

The curriculum provides a suitable foundation for the study of drama at either AS, A level and Btec. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject. The curriculum builds confidence and communication skills as well as developing team work and independent study; all excellent preparation for life beyond school.

The curriculum builds on prior learning from KS3: It builds on subject content which is typically taught at key stage 3. Students have more lessons during the week and the introduction of stimulus Devising, Set Text Genre and Practitioners at Ks3 are a starting point for the main areas of the curriculum at Ks4.

The curriculum sequences knowledge and skills cumulatively to enable students to

- apply knowledge and understanding when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created

#### Resilience and Truth

An overview of the course is presented to students in Year 9 Options Evening and the students choose their option courses to be studied in Year 10.

The curriculum spans both Year 10 and 11 with the key focus on written coursework at the end of Year 10 and external exams taking place in Year 11,

Across the three components learners will study:

- one complete performance text
- two extracts from a second contrasting performance text placed within the context of the whole text
- either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.

#### Component 1 -Devising Theatre

Non-exam assessment: internally assessed, externally moderated  
40% of qualification  
60 marks

Learners are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.

Pupil voice  
TBC

Evidence of book looks, learning walks, moderation :

Book/ Folders look good and implements assessment sheets in line with Assessment towers used MAT wide. Learning walks feedback is good and previous MER feedback is good with clear focus for progression of the subject.

Evidence of wider cultural and intellectual enrichment:  
Millfield Christmas Collaboration (TBC COVID)  
Performance Arts evenings  
Leading Drama Club  
Theatre Trips and School Production (TBC re COVID)



<ul style="list-style-type: none"><li>• develop a range of theatrical skills and apply them to create performances <b>Awareness</b></li><li>• work collaboratively to generate, develop and communicate ideas <b>Resilience and Kindness</b></li><li>• develop as creative, effective, independent and reflective learners able to make informed choices in process and performance <b>Resilience and Awareness</b></li><li>• contribute as an individual to a theatrical performance <b>Resilience</b></li><li>• reflect on and evaluate their own work and that of others <b>Awareness and Kindness</b></li><li>• develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice <b>Awareness</b></li></ul> <p>Differentiation, particularly for SEND, helps access to the same curriculum:</p> <p>The curriculum is differentiated primarily through a variety of practical activities and structured groupings.</p>	<p>Learners choose to be assessed on either acting or design. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick one option from the list below:</p> <ul style="list-style-type: none"><li>• lighting design</li><li>• sound design</li><li>• set design (including props)</li><li>• costume design (including hair and make-up).</li></ul> <p>Learners must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled during the process and edited to ensure an appropriate focus. For each stage, candidates must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.</p> <p>Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be three main sections to the evaluation in which learners:</p> <ol style="list-style-type: none"><li>1. analyse and evaluate either their interpretation of</li></ol>	
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It is also structured to suit the needs of all students through choices of Set Texts, groupings for Performance and differentiated booklets and worksheets relative to the three main areas of written work at GCSE.

The evaluative aspect of the subject has structured and differentiated questioning with written tasks structured in line with the exam board requirements.

The curriculum is appropriately and continuously challenging:  
As a key focus for challenging students, directing plays a large role in further expanding practical and rehearsing skills. This is a continuous form of differentiation across the year groups. The most able students are expected to be involved in extracurricular activities, organised by the school, both within the school day and off site activities after school.

character/role or their realisation of design in the final performance.

2. analyse and evaluate how either their own performance skills or their own design skills contributed to the effectiveness of the final performance
3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).

Learners will have 1 hour 30 minutes to complete the evaluation.

**Component 2 – Performing from a text**

Non-exam assessment: externally assessed by a visiting examiner  
20% of qualification  
60 marks

Learners are required to participate in a performance from a text. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.



**Component 3 – Interpreting Theatre**

Written examination: 1 hour 30 minutes  
40% of qualification 60 marks

Learners will study one complete performance text from the list below. It is expected that learners will approach the study of the text practically as an actor, designer and director.

Learners are required to analyse and evaluate **one** piece of **live theatre viewed during the course**. It is recommended that learners take the opportunity to view a professional full length theatre production.

How you have deliberately adapted the curriculum:  
The curriculum is differentiated primarily through a variety of practical activities and structured groupings. It is also structured to suit the needs of all students through choices of Set Texts, groupings for Performance and differentiated booklets and worksheets relative to the three main areas of written work at GCSE.

The course is also heavily lent towards both practical and coursework content.