



## DRAMA CURRICULUM STATEMENT

The Drama curriculum at The Trafalgar School at Downton will engage students on an emotional, physical, spiritual and intellectual level. This whole person ethos inculcates the active desire to be creative and responsible interpreters and communicators of meaning through the disciplines of theatre art. A rich and culturally diverse curriculum will equip students with the skills and character to communicate a variety of meanings coherently and artistically. Lessons will make use of a wealth of human and artistic possibilities so that students extend their moral, spiritual and cultural responsibilities. These help shape, order and challenge students into fruitful and purposeful ways of knowing and living. The course of study is a sure basis for any continued academic and professional study in theatre arts.

### CURRICULUM INTENT – \*CURRICULUM IMPACT

- a. Students will learn a variety of theatre concepts such as: ‘The ingredients of a play’ and ‘The things to consider in a freeze frame’ so that **\*they can begin to plan and make their own theatre work with increasing depth and imagination.**
- b. Students will be presented with a wide variety of situations and scenarios so that **\*they can enrich their understanding of our world and the opportunities and responsibilities they have within it.**
- c. Students will learn and practise stage communication through voice, body, space and time so that **\*students can perform confidently and competently alone and with others.**
- d. Students will further develop their personal and interpersonal skills (PIPs) so that **\*they can work constructively and harmoniously with others.**
- e. Students will learn to speak in the 1st person singular so that **\*they can begin to own their ideas and take responsibility for them.** Later they learn how to speak about their roles in the 3<sup>rd</sup> person so that **\*they can separate themselves from the character that they are presenting and so perform in the epic and other non-naturalistic genres.**
- f. Students will learn more advanced ideas of performance such as: ‘The concept of the 4<sup>th</sup> wall’ and ‘Composite staging’ so that **\*they can stage their ideas with more complexity and in various genres.**
- g. Students will learn a way of viewing ideas (acting, character, mime) in two parts so that **\*they have a clear structure for both developing theatre work and discussing it.**
- h. Students will learn the internal and external techniques of mime so that **\*they can create and communicate objects and environments imaginatively without recourse to set or props.**
- i. Students will develop ideas of judgment and non-judgement so that **\*students can both evaluate and analyse work and know the difference.** They will learn evaluative vocabulary so that **\*they can review work discretely and intelligently avoiding the need to say what is, ‘good’ or what is ‘bad’.**

### CURRICULUM PROGRESSION MAPPING

DRAMA & THEATRE STUDIES - CORE KNOWLEDGE & SKILLS - PROGRESSION MAPPING					
CONCEPT	EMERGING	DEVELOPING	MASTERING	EXTENDING	BEYOND
CREATE & DEVELOP IDEAS	Students have an understanding of what, ‘devising’ means in theatre and how to work constructively with others ( <i>PIPS</i> ) in devising situations in groups of different sizes and dynamics. They are able to make use of the idea of, ‘ <i>the ingredients</i> ’ to devise short plays based on a theme. Students are able to, ‘picture’ an object in their head (if only fleetingly) when miming so that they can communicate that object and setting believably and effectively if only for a moment. Students appreciate how balance and symmetry make their drama more beautiful and pleasing. They have a basic aesthetic sense.	Students are able to use feedback techniques such as ‘completing the communication exercise’ to make improvements. They do so with some independence so that they have some ownership of their rehearsal and self-development. They are able to use the idea of the 2 truths in drama to add depth to their work. Students consider how social class - background, upbringing, wealth, culture inform character and behaviour in give situations. Students use open and closed questions in their improvisations to find depth and detail in their situations, characters and stage relationships. Students are able to conceive and develop ideas alone and seek ways to improve from others in peer feedback tasks.	Students have an understanding of how an idea of, ‘context’ can be used to enrich and extend their devised work situations. They appreciate how concepts of; stage silence, space and subtext can enrich their character relationships and introduce depth, suspense and dramatic tension. They understand that what is not said can be as powerful as what is said. Students are able to research the social and cultural context of a play and recognise how this informs character attitude, relationships and outcomes in life.	Students are able to work independently and collaboratively to using research to explore ideas for theatrical performance. They are able to. Students are able to use a variety of rehearsal techniques to explore and develop character. They have an understanding of the social and moral, responsibilities of theatre.	Students are able to work independently and collaboratively to using research to explore ideas for theatrical performance. They are able to develop clear and imaginative scenarios from a wide range of stimuli. Students are able to use a full range and variety of rehearsal techniques appropriately to explore and develop character with social and psychological depth. Students recognise how different genres and different theatre practitioners work is more suitable to delivering political messages or having an emotional and spiritual impact on its audience. They have an understanding of the social, moral, political and spiritual responsibilities of theatre.

<p>APPLY THEATRE SKILLS</p>	<p>Students are able to adapt their actions and voice to portray a character. They are able to project their voice and extend their actions so that they can communicate clearly with their class in performance. They are able to show the shape, weight, size etc. of an object to create an illusion that it is there.</p> <p>Students use stage left, right, upstage and downstage to make their drama more varied, inventive and engaging.</p> <p>Students are able to control the amount of tension in their body so that they can 'play' different textures e.g. Steel, lead so that they can imitate different objects in physical theatre. They are able to use their voices collectively to make an accompanying soundtrack.</p>	<p>Students are able to adapt their voice and actions to portray a variety of characters and moods. They are able to change their tempo rhythm in speech and action to show variety in character personality and mood. They are able to use both visual and verbal cues to perform a duologue narrative. Students can speak directly to the audience and imagine that the audience is not there. They are able to operate <u>between</u> the two for short periods in performance.</p> <p>Students are able to negotiate their use of space, personal space and time to play characters of high and low personal power (Status). They are able to adapt their use and choice of language to play specialist characters (eg psychologist, social worker). Able to direct work and perform work to an audience in the traverse adapting their performance skills to serve an audience on two sides</p> <p>Students are able to use a range of literary devices in their acting (simile, onomatopoeia, adverbs etc.) to perform effectively in the storytelling genre. They are also able to incorporate mime skills in their storytelling so that they can switch effectively and seamlessly between keeping and breaking the 4<sup>th</sup> wall.</p>	<p>Students are able to use Internal technique such as, the actor's objective, emotion memory to clarify character and situation and communicate them with clarity to their audience. They are able to use these techniques to perform their roles with increased authenticity and develop stage relationships with complexity and depth. Students are able to use voice and body to interpret and communicate larger than life non-naturalistic characters. They are able to draw on aspects of their work on physical theatre in Year 7 &amp; 8 and apply it to realising and staging a scene from a play text. They are able to use stage space effectively to stage, rehearse and perform scenes from play texts.</p> <p>Students are able to use stage space naturalistically and symbolically to suggest relationship and tension. Their use of space, stillness and silence creates mood and communicate subtext</p> <p>Students are able to change the pace between scenes and within scenes to create meaning and change the mood of a scene</p>	<p>Students produce and perform in arrange of ground plans and actor audience relationships including, traverse, thrust, Students are able to perform in a variety of playing styles as the text, or devising brief demands. These include realism, expressionism, epic and some popular genres, western, silent comedy. Students can use Stanislavskian and Brechtian staging and performance techniques and are able to switch between the two. Students have a good range of vocal and physical skills which allow them to interpret and communicate a wide variety of characters of various social class, age, status and personality.</p>	<p>Students produce and perform in a rrange of ground plans and actor audience relationships including, traverse, thrust, proscenium arch and in the round. Students are able to perform in a variety of playing styles as the text, or devising brief demands. These include realism, expressionism, epic and some popular genres, western, silent comedy. Students can use Stanislavskian and Brechtian staging and performance techniques and are able to switch between the two. They are able to use gestus as a way of clearly communicating the role that a character has in society.</p> <p>Students have an range of vocal and physical skills which allow them to interpret and communicate a wide variety of characters of various social class, age, status and personality and mood. They are able to do so with imagination and invention. Students are further able to use space, personal space, silence and tempo rhythm to convey aspects of character, relationship and also to affect mood within a scene. Students are able to select and use costume and personal properties to further communicate character and they are able to use these to enhance their character and acting work.</p>
<p>DEMONSTRATE KNOWLEDGE &amp; UNDERSTANDING</p>	<p>Students understand the difference between actor &amp; character. They recognise that they are playing someone other than themselves in drama work and that character can be different from them in personality and mood. They understand that they can communicate (show) these differences to an audience by changing the ways they act (e.g. <b>gestures</b>) and speak (e.g., <b>tone</b> of voice).</p> <p>They have knowledge of basic stage positions and how these can introduce variety and complexity in theatre work. End- on staging</p>	<p>Students also recognise that character can be different from them in personality, status and social class and mood. They understand that they can communicate (show) these differences to an audience by changing their facial expression, posture, gesture, action and their use of volume, accent and <b>tone</b> of voice). Students know how to use the written and spoken word to develop characters of different social classes. They have an understanding of, Internal &amp; External character.</p> <p>Students understand that the stage space can be divided into separate areas (composite &amp; split staging) and that these areas can represent different settings. They appreciate how these ideas add complexity and depth to drama work.</p> <p>In the Traverse as well as end on staging. They are able to consider how their blocking and staging of a scene from a play text can be made to work for an audience on two sides of the theatre.</p> <p>Students understand the idea of the 4<sup>th</sup> wall in theatre; what it means to keep it and what it means to break it. They are able to</p>	<p>Students understand how playwrights use ideas of character background, status and class to develop the realism of their theatre work and include social and political commentary.</p> <p>Students are able to compare and contrast separate works from the same playwright to recognise common themes and ways of structuring theatre work.</p> <p>Students are able to recognise how the fairy tale genre can be harnessed to convey more grown up themes such as character psychology and social comment.</p>	<p>Students are aware of a wide variety of theatre elements. They are able to recognise how playwrights and theatre directors have used these to create specific meanings and to have specific impacts on an audience. Students are able to apply this knowledge in their own devised work and in their interpretation and staging of their chosen C2 text in rehearsal and performance.</p> <p>Students understand the defining elements of naturalistic theatre, children's early learning and Theatre In Education (TIE). They are able to discuss and explain how they have incorporated one of these genres or practioner's ideas they have incorporated in their C1 examination.</p> <p>Students are able to use their experience of producing their own theatre work for performance and their further reading when answering questions on the staging of their chosen text in section A of their C3 PPE examination (Interpreting a play).</p>	<p>Students are aware of a wide variety of theatre elements and able to discuss them orally and in the component 3 examination and in the written parts of the component 1 examination. They are able to recognise how playwrights and theatre directors have used these to create specific meanings and to have specific impacts on an audience. Students are able to apply this knowledge in their own devised work and in their interpretation and staging of their chosen text in rehearsal and performance. They are able to use this specifically in the preparation of their C1 and C2 performance examinations.</p> <p>Students recognise the impact that costume and make up have in a performance. They understand that costume can ne naturalistic and representative as in a Brechtian production. Students are able to consider the use of; fabric, colour' design and cut in the costumes they imagine for a character. They are able to choose costume that clarifies and communicates character's cultural and ethnic background as well as their class, personality and historical period.</p>

		<p>use these ideas to produce their own work in this style and to explain how it was used in written work.</p> <p>Students understand how a range of literary devices in their acting (simile, onomatopoeia, adverbs etc.) can be used in the storytelling genre. They are also able to explain how mime skills can be used effectively in storytelling so that theatre can be staged with a minimum reliance on set and props.</p>			
<p><b>ANALYSE &amp; EVALUATE</b></p>	<p>Students have some idea of how rehearsal can improve the quality of their work and recognise how their developing knowledge of how theatre is made and communicated can be changed and adapted to make their work effective. They are able to identify aspects of their own and others' work can be adapted to improve the work. They are able to use some Evaluative Vocabulary in oral and written feedback and evaluations.</p>	<p>Students are able to use their appreciation of Internal &amp; External character to evaluate drama work so that their thoughts usefully affect their own and others' work. They use a range of Evaluative Vocabulary constructively to evaluate drama work. They are able to consider and discuss a range of theatre elements in their analysis and evaluation.</p>	<p>Students are able to consider characters' class and background in their analysis of plays. They note how a playwright's use of language suggests these aspects of character and how playwrights use character, relationship, situation and outcome to make social comment. Student's evaluations use a range of evaluative vocabulary to review a number of aspects of the drama work and use technical terms with some regularity.</p>	<p>Students are able to identify a wide range of elements in live theatre and recognise how they were used to convey meaning and realise a play text in performance. They are able to write and review a live performance of a play recognising the contribution made by actors, director, scenic designers such as lighting, set, costume, hair and make-up designers. Students are able to make use of annotated notes in examination conditions to express their opinions and observations in an informed and critical way. They are able to do this about their own work and contribution to a performance and the way that others have done so in professional situations</p> <p>Students are able to use their experience of producing their own theatre work for performance and their further reading when answering questions on the way a theatre company has interpreted and staged a performance of a play in section B of their C3 PPE examination (Evaluating Live Theatre).</p>	<p>Students are able to identify a wide range of elements in live theatre and recognise how they were used to convey meaning and realise a play text in performance. They are able to write and review a live performance of a play recognising the contribution made by actors, director, scenic designers such as lighting, set, costume, hair and make-up designers. Students are able to make use of annotated notes in examination conditions to express their opinions and observations in an informed and critical way. They are able to do this about their own work and contribution to a performance and the way that others have done so in professional situations.</p> <p>Students are able to use their experience of producing their own theatre work for performance and their further reading when answering questions on the way a theatre company has staged and produced a play in performance of their section B of their C3 examination (Evaluating Live Theatre).</p>