



			A play is a fictional form created by a playwright intended to be performed not just read.
Core Knowledge and skills	To create a character we should imagine a name, age and personality or attitude trait; There are different types of context in drama but all must contain conflict.	A stimulus is a starting point to generate ideas; Drama techniques can make performance work engaging for an audience; More elements of physicalisation and vocalisation can be used to create characterisation; Knowledge that stage space crucial elements are facing forward and not masking.	The approach to rehearsing a script differs slightly to that of devising; We want to aim to 'bring the script to life' and not have it seem like it is being read; We can use rehearsal techniques such as identifying subtext and actioning to do this.
Developmental Knowledge and Skills	To show our character to an audience we can use physicalisation and vocalisation and are beginning to be able to use some of these aspects; We need to face forward to allow our audience to see our performance work; The types of conflict are person vs. person, person vs. society, person vs. nature, person vs. self; We can use drama techniques of freeze frames, split stage and cliff hanger to enhance the dramatic impact of our work and may start to use some of the success criteria.	To show our character to an audience we can use physicalisation and vocalisation and are beginning to be able to use some more of these aspects perhaps more expressively and/or perhaps more consistently throughout a performance; Gaining skills enabling the learner to be able to face forward to allow their audience to see their performance more often; If we use different levels we can show a character's power or status; We can use drama techniques of freeze frame, body props, thought tracking, slow motion, flashback/forward to enhance the dramatic impact of our work and may start to use some of the success criteria. We can start to consider the importance of conflict and how this makes a performance more exciting.	To show our scripted character to an audience we can use physicalisation and vocalisation and are beginning to be able to use some more of these aspects perhaps more expressively and/or perhaps more consistently throughout a performance; We can use actioning and subtext to influence our physicalisation and vocalisation with some effect; If we use different levels we can show a character's power or status; We can use drama techniques learnt previously in our scripted work with some use of the success criteria; Able to use the rehearsal approach with guidance from the teacher.
Complex Knowledge	Beginning to use some aspects of physicalisation, vocalisation and stage space with awareness of the impact that can be created for an audience; Beginning to use elements of the success criteria for the drama techniques with awareness of the impact for the audience.	Beginning to use some more aspects of physicalisation, vocalisation and stage space with awareness of the impact that can be created for an audience; Beginning to use elements of the success criteria for the drama techniques with awareness of the impact for the audience.	Beginning to use some more aspects of physicalisation, vocalisation and stage space with awareness of the impact that can be created for an audience; Beginning to use elements of the success criteria for the drama techniques with awareness of the impact for the audience; Subtext and actioning are used with insight and directly affect performance work; Able to use the rehearsal approach with independence.
Links with the National Curriculum	N/A	N/A	N/A
Literacy (including reading)	Students primarily develop their oracy when working in Drama, developing skills of interaction in group work but also through the creation of imagined dialogue.		In addition, during this SoL as students are working with script they learn to identify the main elements of a scripted work, to be able to identify subtext and perform dialogue as written by a playwright.
Cultural Capital	As well as the cultural experience of participating in learning about drama and theatre, we offer students lots of extra-curricular experiences too. Examples for 2021-22 as follows: Workshops:Our A Level students have planned and delivered workshops on mine, mask, comedic physicalisation and vocalisation for effect.		In addition, during this SoL we are introducing the students to some examples of contemporary scripts.



	<p>Live broadcast of virtual production: Students were invited to watch Oliver Twist, produced in association with Ramps On The Moon. Now in its fifth year, this pioneering initiative from seven major UK theatre companies is committed to putting deaf and disabled artists and audiences at the centre of its work</p> <p>Trips: A pantomime in December and an end of year trip to see a musical are available to all KS3 students who wish to apply.</p>	
<p>Social, Moral, Spiritual and Cultural Development</p> <p>Note: See supporting document,</p> <p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1F0S9Ik6mckKRlCgfwjiXhXKaHkiGPwoBQ0K44g3NDROs/edit?usp=sharing</p>	<p>As mentioned in our curriculum vision for Drama, SMSC and British Values form an important part of our students' experience.</p> <p>We aim to provide our students with a curriculum experience to develop their self-knowledge, self-esteem and self-confidence. We believe the subject of Drama can offer unique opportunities for learning in the realms of SMSC and British Values alongside fostering a love of the dramatic artform. Ultimately, we wish for our students to live happy and fulfilling lives, contributing to the world in a positive and enriching way. We believe the path towards that can start in the safe and comfortable environment we create in our Drama studio.</p> <p><i>*Supporting documents:</i></p> <ol style="list-style-type: none"> 1. <i>Transferable Skills booklets for KS3 and 4</i> 2. <i>Drama Meeting Needs Document</i> <p>Students work in mixed ability groups, learning to adapt, accept and appreciate differences in people as well as how to adapt their behaviour and treatment of others;</p> <p>Students explore a large range of social contexts and characters in a safe 'imagined' world;</p> <p>Team Work, Communication, Problem Solving (Transferable Skills foci) - explicitly broken down and a personal knowledge organiser is built over the course of the 3 years;</p> <p>Participation is gently encouraged and supported (see , challenge is built in where needed and tight social rules within the studio create a safe and encouraging environment for learning social skills.</p> <p>Rules focus on respect, safety and manners rather than 'carrot and stick' behaviour practices. Behaviour and studio conduct is carefully led by the teachers from the standpoint of encouraging the right thing for respect, safety and manners thus working on developing intrinsic motivation rather than extrinsic motivation (i.e. achievement and behaviour points). Consequences are about impact upon self and others rather than focussing on 'behaviour points' (school policy also followed of course).</p> <p>When developing imaginart contexts and characters students are given chances to explore different people's faiths, feelings and values and their own in response to these;</p> <p>We hope a sense of enjoyment and fascination in learning about themselves, others and the world around them as they engage in the creation of their imaginary worlds;</p> <p>By introducing our students to professional work we hope that there will be a sense of awe and wonder as they engage with live theatre.</p> <p>We begin to look at how a range of cultural influences shape the world of drama and theatre through issues expired, play texts studies and professional work used as model;</p> <p>See notes below for British Values 'Tolerating...'</p> <p>Obviously we believe that our lesson itself is a chance for cultural enrichment and engagement but we also offer workshops beyond the curriculum, trips, online viewings of live theatre and engagement in professional work.</p>	
<p>Fundamental British Values</p> <p>Note: See supporting document,</p>	<p>Great care encouraged when playing characters of different culture and religion (avoiding stereotypes);</p> <p>Understanding rules and the reasons for following these rules (see front of Transferable Skills booklet);</p> <p>Learning about and celebrating diversity and representing this in our curriculum (e.g. professional productions and model examples, play texts, issues explored represent a culturally diverse Britain and global</p>	






<p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1F0S9lk6mcKRlcfwjiXhXKaHkiGPwoBQ0K44q3NDROs/edit?usp=sharing</p>	<p>community);</p> <p>Making decisions together; (Communication and Team Work Transferable Skills focus);</p> <p>Problem solving together (Transferable Skills focus).</p> <p>We actively encourage and hold one another accountable to the idea of ‘treating others as we wish to be treated (see expectations and rules relating to respect and manners)’;</p> <p>Team work (Transferable Skills focus);</p> <p>Communication (Transferable Skills focus);</p> <p>Students tasked with celebration and support of others rather than any form of ‘peer assessment’;</p> <p>Challenge opportunities for coaching support that focuses on respectful support.</p> <p>Respecting the right to freedom of speech (Team Work Transferable Skills focus);</p> <p>Respecting the right for an individual to make their own choices (Communication and Team Work Transferable Skills focus)</p>		
<p>Assessment</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Devised group performances of 10-30 seconds assessing ‘expressive’ and ‘consistent’ use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students are provided with basic instructions for the Baseline and when they get to the final rotation performance have access to all Knowledge Organisers, the rehearsal approach and some stimulus ideas for character and context as per the focus of learning in this scheme.</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Devised group performances of 20-40 seconds assessing ‘expressive’ and ‘consistent’ use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all Knowledge Organisers, the rehearsal approach and some stimulus ideas for character and context as per the focus of learning in this scheme.</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Scripted group performances of 30-60 seconds assessing ‘expressive’ and ‘consistent’ use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to scripts, all Knowledge Organisers and the rehearsal approach for scripted drama.</p>



Key Stage 3 Curriculum Journey:
The curriculum in DRAMA.

THE YEAR 8 CURRICULUM JOURNEY

	ROTATION 1	ROTATION 2	ROTATION 3: <i>PATHWAY A ONLY</i>
Topic and learning focus	<p>SCRIPT: LORD OF THE FLIES</p> 	<p>OFF BALANCE THEATRE PRACTITIONER</p> 	<p>ISSUED BASED DRAMA</p> 
Foundational Knowledge Prior learning needed	<p>Building upon all areas of character, characterisation and stage space and also the scripted performance work from Year 7 Rotation 3 (if they were on Pathway A, note Pathway B didn't study that scheme), our students now experience working with extracts from a full play.</p> <p>Students are also given the opportunity to develop their devising skills by choosing to use the extracts as stimulus rather than script.</p> <p>Foundational:</p> <p>The elements of a script; The main plot, setting and characters in the play of Lord of the Flies.</p>	<p>This SoL is the first opportunity our students have to experience working in the style of a well known and well regarded theatre practitioner. They watch the production, learn the new drama techniques and style used and apply this to their own devised piece. We also create a longer piece of drama than before, splitting it into scenes and developing new scenes to add on each lesson. We build upon the rehearsal approach as used previously, continuing to practice this and also build upon all aspects of character, characterisation and stage space.</p> <p>Foundational:</p> <p>How to create characters, characterisation and context; How to follow the rehearsal process for devising by following the teacher's lead.</p>	<p>The study of the scheme of learning is important as it introduces our students to the use of research to bring issues in the real world into their drama work. We allow them to engage in a range of important issues and present carefully chosen research for them to engage in and respond to. We also allow the students the first opportunity to directly create an 'intention' for their drama and how to make choices that will aid the intention being met. All prior learning with regard character choices, characterisation, context and previous drama techniques can be integrated into the performances and students will largely make choices as to what they recap when devising. We introduce the students to some more complex drama techniques (plot twist, dramatic irony, resolution, marking the moment and tension) and allow the students to practise each at least once.</p> <p>Foundational:</p> <p>Research can be gathered from a variety of sources and should be trustworthy. Drama can be created from a stimulus, in this case the issue at hand and the research presented.</p>



<p>Core Knowledge and skills</p>	<p>Learners are gaining skills and knowledge to bring their extract from page to stage by learning to apply to rehearsal process with some need for guidance from the teacher; Learners are gaining knowledge and skill of how to create characterisation that is appropriate to the description of the character from the play or indeed their invented character if they choose to devise and recontextualise; Knowledge and skills are developed in their ability to create tension and atmosphere appropriate to the themes and events of the play being studied.</p>	<p>Able to identify the difference between genre and style; What a 'theatre practitioner' is; Appreciative of how a target audience will engage with different content, context, characters, drama techniques and styles.</p>	<p>The issues are real and should be treated with respect and sensitivity; What the new drama techniques mean and have the potential to achieve; What is meant by an intention.</p>
<p>Developmental Knowledge and Skills</p>	<p>Continuing to use aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience; Continuing to use elements of the success criteria for chosen drama techniques with increased awareness of the impact for the audience; Able to select appropriate content, context, characters, drama techniques and styles if wanting to recontextualise the piece; Beginning to use the rehearsal process independently.</p>	<p>Continuing to use aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience; Continuing to use elements of the success criteria for the drama techniques associated with the practitioner with increased awareness of the impact for the audience. Able to select appropriate content, context, characters, drama techniques and styles for a target audience; Beginning to use the rehearsal process independently.</p>	<p>Continuing to use aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience; Continuing to use elements of the success criteria for the drama techniques with increased awareness of the impact for the audience. How to use the drama techniques with success; How to create an intention for a piece of drama.</p>
<p>Complex Knowledge</p>	<p>The difference between genre and style is clear and they can connect to drama and theatre beyond this SoL to aspects of original or invented SHCC; Able to make appropriate and effective choices in performance technique to create deliberate effect and meaning for the audience and these are coincidentally used at appropriate times in performance; Able to use the rehearsal process with ease independently and also guide others through it.</p>	<p>The difference between genre and style is clear and they can connect to drama and theatre beyond this SoL; Able to make appropriate and effective choices in performance strategy and technique to adhere to conventions of a genre and appeal to a target audience effectively; Able to use the rehearsal process with ease independently and also guide others through it.</p>	<p>Research is integrated into the performance thoughtfully and with clear links to the intention; Intention clearly connects to the drama that is created; Choice of drama techniques clearly links to the intention created and helps achieve this.</p>
<p>Links with the National Curriculum</p>	<p>N/A</p>	<p>N/A</p>	<p>N/A</p>
<p>Literacy (including reading)</p>	<p>Students primarily develop their oracy when working in Drama, developing skills of interaction in group work but also through the creation of imagined dialogue. In addition, during this SoL as students are working with script they learn to identify the main elements of a scripted work, to be able to identify subtext and perform dialogue as written by a playwright. Students gain some knowledge of the original literary context of the novel and the time in which it was set and originally read.</p>	<p>In addition, during the SoL students are able to choose a well known story to reinvent and retell through the medium of theatre.</p>	<p>In addition, during this SoL research is presented from various sources that students will read, understand and make choices for their performances based on the research accessed.</p>



<p>Cultural Capital</p>	<p>During this SoL we are introducing the students to an adaptation of a literary classic. We also show the students how the play has been reinvented over the years to make it more relatable and socially acceptable in terms of gender roles.</p>	<p>In this scheme students experience the professional production by Off Balance Theatre Company, an internationally renowned company who are inventive and exciting in their portrayal of well known stories.</p>	<p>As well as the cultural experience of participating in learning about drama and theatre, we offer students lots of extra curricular experiences too. Examples for 2021-22 as follows:</p> <p>Workshops: Our A Level students have planned and delivered workshops on mime, mask, comedic physicalisation and vocalisation for effect.</p> <p>Live broadcast of virtual production: Students will be invited to watch live theatre from the comfort of our studio.</p> <p>Trips: A pantomime in December and a trip to see Billy Elliot are available to all KS3 students who wish to apply.</p>
<p>Social, Moral, Spiritual and Cultural Development</p> <p>Note: See supporting document,</p> <p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1F0S9lk6mcKRlcfwjiXhXKaHkiGPwoBQ0K44g3NDROs/edit?usp=sharing</p>	<p>As mentioned in our curriculum vision for Drama, SMSC and British Values form an important part of our students' experience.</p> <p>We aim to provide our students with a curriculum experience to develop their self-knowledge, self-esteem and self-confidence. We believe the subject of Drama can offer unique opportunities for learning in the realms of SMSC and British Values alongside fostering a love of the dramatic artform. Ultimately, we wish for our students to live happy and fulfilling lives, contributing to the world in a positive and enriching way. We believe the path towards that can start in the safe and comfortable environment we create in our Drama studio.</p> <p><i>*Supporting documents:</i></p> <ol style="list-style-type: none"> 1. <i>Transferable Skills booklets for KS3 and 4</i> 2. <i>Drama Meeting Needs Document</i> <p>Students work in mixed ability groups, learning to adapt, accept and appreciate differences in people as well as how to adapt their behaviour and treatment of others;</p> <p>Students explore a large range of social contexts and characters in a safe 'imagined' world;</p> <p>Team Work, Communication, Problem Solving (Transferable Skills foci) - explicitly broken down and a personal knowledge organiser is built over the course of the 3 years;</p> <p>Participation is gently encouraged and supported (see, challenge is built in where needed and tight social rules within the studio create a safe and encouraging environment for learning social skills.</p> <p>Rules focus on respect, safety and manners rather than 'carrot and stick' behaviour practices. Behaviour and studio conduct is carefully led by the teachers from the standpoint of encouraging the right thing for respect, safety and manners thus working on developing intrinsic motivation rather than extrinsic motivation (i.e. achievement and behaviour points). Consequences are about impact upon self and others rather than focussing on 'behaviour points' (school policy also followed of course).</p> <p>When developing imaginart contexts and characters students are given chances to explore different people's faiths, feelings and values and their own in response to these;</p> <p>We hope a sense of enjoyment and fascination in learning about themselves, others and the world around them as they engage in the creation of their imaginary worlds;</p> <p>By introducing our students to professional work, we hope that there will be a sense of awe and wonder as they engage with live theatre.</p> <p>We begin to look at how a range of cultural influences shape the world of drama and theatre through issues expired, play texts studies and professional work used as model;</p>		


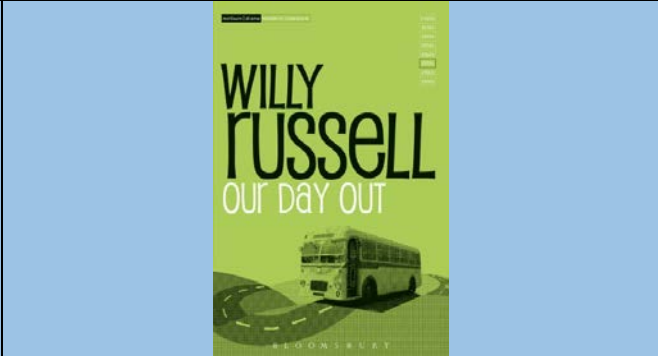



	<p>See notes below for British Values 'Tolerating...'</p> <p>Obviously we believe that our lesson itself is a chance for cultural enrichment and engagement but we also offer workshops beyond the curriculum, trips, online viewings of live theatre and engagement in professional work.</p>		
<p>Fundamental British Values</p> <p>Note: See supporting document,</p> <p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1F0S9Ik6mckRlCgfwjIXhXKaHkiGPwoBQ0K44g3NDROs/edit?usp=sharing</p>	<p>Great care encouraged when playing characters of different culture and religion (avoiding stereotypes);</p> <p>Understanding rules and the reasons for following these rules (see front of Transferable Skills booklet);</p> <p>Learning about and celebrating diversity and representing this in our curriculum (e.g. professional productions and model examples, play texts, issues explored represent a culturally diverse Britain and global community);</p> <p>Making decisions together; (Communication and Team Work Transferable Skills focus);</p> <p>Problem solving together (Transferable Skills focus).</p> <p>We actively encourage and hold one another accountable to the idea of 'treating others as we wish to be treated (see expectations and rules relating to respect and manners)';</p> <p>Team work (Transferable Skills focus);</p> <p>Communication (Transferable Skills focus);</p> <p>Students tasked with celebration and support of others rather than any form of 'peer assessment';</p> <p>Challenge opportunities for coaching support that focuses on respectful support.</p> <p>Respecting the right to freedom of speech (Team Work Transferable Skills focus);</p> <p>Respecting the right for an individual to make their own choices (Communication and Team Work Transferable Skills focus)</p>		
<p>Assessment</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Devised group performances of 1-2 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all Knowledge Organisers, the rehearsal approach, relevant research and scaffolded ideas for intentions as well as some stimulus ideas for character and context as per the focus of learning in this scheme.</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Devised group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all the core Knowledge Organisers, the rehearsal approach, the practitioner video and KO throughout.</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 9 with marks and personal targets set.</p> <p>Approach:</p> <p>Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all the core Knowledge Organisers, the rehearsal approach for devising/scripted as they choose, the script, character/context information throughout.</p>



Key Stage 3 Curriculum Journey:
The curriculum in DRAMA.

THE YEAR 9 CURRICULUM JOURNEY

	ROTATION 1	ROTATION 2	ROTATION 3
Topic and learning focus	<p>SCRIPT: <i>REFUGEE BOY</i></p> 	<p>SCRIPT & DEVISING: <i>OUR DAY OUT</i></p> 	<p>RECAP AND REVISION:</p> 
Foundational Knowledge Prior learning needed	<p>The study of the scheme of learning is important as it introduces our students to a whole play, <i>Refugee Boy</i> by Lemn Sissay (original novel by Benjamin Zephaniah). We spotlight sections of the play to work with learning about the context, plot, characters and their lived experience. We feel that this scheme also allows students the opportunity to think about, discuss and explore real life situations with regard to refugees and we offer opportunity and share some audio visual clips that demonstrate this also.</p> <p>Prior to this scheme the students completed a scheme on the foundations of page to stage so they are well positioned to continue to develop their scripted work. We will recap elements such as use of stage directions, subtext, actioning, the rehearsal approach for scripted work and we will build on this by looking at how and why using devised off-text performance can be useful and engaging.</p> <p>We also feel this scheme is important for introducing more diversity in our curriculum.</p> <p>Foundational:</p> <p>What is meant by a 'refugee';</p>	<p>The study of the scheme of learning continues the approach of taking a whole play and creatively adapting elements to devise or perform as intended.</p> <p>Much like with <i>Refugee Boy</i>, we spotlight sections of this play to work with and learn about the context, plot, characters and their lived experience.</p> <p>Students' ability to use stage directions, subtext, actioning, the rehearsal approach for scripted work and/or devised work is deepened further and applied to a different context, genre and optional theatrical styles.</p> <p>Students gain knowledge of the plot, context and characters in the play, <i>Our Day Out</i> and reflect upon the cultural differences of 1970s Britain to today using this to inspire their performance decisions.</p> <p>Foundational:</p> <p>The basic plot, characters and context of <i>Our Day Out</i>; How to follow the appropriate rehearsal approach for devising or scripted work with some need for guidance from the teacher still;</p>	<p>This final scheme is designed to draw together knowledge and skills gained since Year 7 and allow the students to recap, revise and finish their learning journey in a positive manner.</p> <p>They will have the autonomy to choose to recap any aspect they wish from a range of themes, characters, contexts, styles, practitioners, scripts, use of stimuli, plays encountered during their KS3 Drama learning journey. Resources to support and challenge in all areas will be available throughout.</p> <p>As always, the core knowledge and skills of physicalisation, vocalisation and stage space run throughout and this final scheme allows students to make progress with targets set in these areas over time. Students should be able to appreciate how far they have come.</p> <p>Foundational:</p> <p>The rehearsal approach for devised and scripted drama; Creation of character and characterisation; Creation of context;</p>



	<p>What is scripted and what is devised drama; How to follow a rehearsal approach.</p>	<p>Learners are gaining knowledge and skill of how to create characterisation that is appropriate to the description of the character from the play or indeed their invented character if they choose to devise and recontextualise.</p>	<p>Application of some of the skills associated with physicalisation, vocalisation and stage space.</p>
<p>Core Knowledge and Skills</p>	<p>The plot, context and characters' experiences in Refugee Boy; Appreciative of the need for cultural sensitivity when exploring and representing characters from different cultures, background countries and life experiences</p>	<p>At this stage in Year 9 we aim for students at this level to be using aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience; Continuing to use elements of the success criteria for chosen drama techniques with increased awareness of the impact for the audience; Able to select mostly appropriate content, context, characters, drama techniques and styles if wanting to recontextualise the piece; Beginning to use the rehearsal process independently.</p>	<p>Students use aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience. They will be using more of the skills in connection with one another and there will be more evidence of consistency in application of these skills. Core knowledge and skills are further developed in this scheme by asking students to revisit these prior areas of study but now tasking them with adding layers of <i>new</i> knowledge and <i>new</i> skills. Students are now equipped to be able to do this by choosing some of the follows things:</p> <ul style="list-style-type: none"> - Including different drama techniques (and more frequent use of them); - Creating drama for specific target audiences; - Creating drama in a specific genre; - Creating drama in different styles including those inspired by theatre practitioners; - Being able to use technical features such as lighting and projection for effect.
<p>Developmental Knowledge and Skills</p>	<p>Continuing to use aspects of physicalisation, vocalisation and stage space with increased awareness of the impact that can be created for an audience; Continuing to use elements of the success criteria for the drama techniques specified within and beyond the scheme (if chosen independently) with increased awareness of the impact for the audience. Beginning to use the rehearsal process independently.</p>	<p>Students at this level are learning to use aspects of physicalisation, vocalisation and stage space with careful consideration of the impact that can be created for an audience although it may not always be successful yet; Continuing to use elements of the success criteria for chosen drama techniques with thoughtful decisions being made to create impact for the audience however it may not be fully successful yet; Able to select appropriate content, context, characters, drama techniques and styles if wanting to recontextualise the piece; Able now to use the rehearsal process independently.</p>	<p>Developmental knowledge and skills are developed in this SoL by encouraging students to make choices with increased awareness of the impact/effect/experience of the audience:</p> <ul style="list-style-type: none"> - Including drama techniques with careful use of the success criteria and ability to explain intended impact/effect/experience; - Creating drama for specific target audiences with careful choices made in terms of context and style to appeal to the audience; - Creating drama in a specific genre following the conventions; - Creating drama in different styles including those inspired by theatre practitioners accurately using their theatrical conventions. <p>Opportunity is provided for those that express an interest in learning to use the production elements and technical features of sound, lighting and projection for effect. This involves both the</p>



			discussion with performers, decisions and sourcing of technology and use of the equipment.
Complex Knowledge	Connections to the world today are made sensitively and appropriately; Able to make appropriate and effective choices in performance strategy and technique for dramatic effect and is even able to articulate the intended effect and why techniques are chosen for that; Able to use the rehearsal process with ease independently and also guide others through it.	Sensitive and insightful choices are made by students with regards to the physicalation, vocalisation, stage space, technique, genre and style(s) chosen and how this connects to the audience experience. Decisions will be largely successful in achieving the desired effect. Able to use the rehearsal process with ease independently and also guide others through it.	Sensitive and insightful choices are made by students with regards to the skill, technique, genre and style(s) chosen and how this connects to the audience experience. Students are introduced to our GCSE approach of 'identify, describe, analyse and explain and evaluate'. Able to use the rehearsal process with ease independently and also guide others through it.
Links with the National Curriculum	N/A	N/A	N/A
Literacy (including reading)	Students primarily develop their oracy when working in Drama, developing skills of interaction in group work but also through the creation of imagined dialogue. In this scheme, however, our students also work with scripted dialogue, stage directions and extracts from the novel. They will develop understanding of the written word, subtext and use of literature for creation of performance work. Students gain some knowledge of the original literary context of the novel and the time in which it was set and originally read. We ordered some of the original novel in for the library so students could read it if they chose to.	We continue in this scheme to work with scripted dialogue, stage directions and extracts from the play. They will develop understanding of the written word, subtext and use of literature for creation of performance work. Students gain some knowledge of the original literary and cultural context of the play and the time in which it was set and originally read. Students are encouraged to read the full play and watch the film in their own time.	Students continue to develop literacy through work with scripted dialogue, devised dialogue, choice of language for character/context and of course through interaction with peers. In addition, as mentioned above we also provide an opportunity for students to be introduced to our GCSE approach to writing during this scheme. We do this verbally and it is broken down as follows: Identify Describe Analyse and explain Evaluate
Cultural Capital	<i>Please see details on the Year 7 Curriculum Journey as the same applied here.</i> In addition, during this SoL we are introducing the students to an adaptation of a novel by a celebrated British author, Benjamin Zephaniah and adapted for stage by a celebrated playwright, Lemn Sissay. We give the students the chance to watch an interview with the two gentlemen.	In addition, during this SoL we are introducing the students to an adaptation of a literary classic. We also show the students how the play has been reinvented over the years to make it more relatable and socially acceptable in terms of gender roles.	This scheme allows students to further investigate previous areas of learning including the literary classics encountered, the professional theatre viewed. Do Now tasks are also used to model techniques that they have been taught being used in professional theatre, film and TV from different times, cultures and geographic locations. We encourage students to make connections between their experience in the studio classroom and the wider cultural world.
Social, Moral, Spiritual and Cultural Development Note: See supporting document,	<i>Please see details on the Year 7 Curriculum Journey as the same applied here.</i> We feel this is an important SoL for many social, moral, spiritual and cultural reasons:	Students explore themes/issues such as social structures, good vs. evil, civilisation, power, innocence within the context of the play and also any imagined contexts the students devise. Students are encouraged to watch the film adaptation (no theatrical versions are available to watch at present) and read the novel by borrowing from the library.	As mentioned in the box above, cultural development is offered through exposure to professional theatre, TV and film. We encourage students to reflect upon their growth in terms of transferable skills and how their learning in KS3 Drama will provide skills and knowledge in these areas that are useful for a range of career pathways.



<p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1FO59lk6mckRlCgfwjiXhXKaHkiGPwoBQ0K44q3NDROs/edit?usp=sharing</p>	<p>It celebrates and represents a culturally diverse Britain both in terms of original of novel/play but also characters and context;</p> <p>It explores the very relevant and important social issues of refugees through watching and hearing about real life experiences but also through the lived experience of the main character in given scenarios from the play.</p>		
<p>Fundamental British Values</p> <p>Note: See supporting document,</p> <p>SMSC & BRITISH VALUES IN DRAMA</p> <p>https://docs.google.com/document/d/1FO59lk6mckRlCgfwjiXhXKaHkiGPwoBQ0K44q3NDROs/edit?usp=sharing</p>	<p>Great care encouraged when playing characters of different culture and religion (avoiding stereotypes) - especially relevant for <i>Refugee Boy</i> - empathy is taught as part of the SoL;</p> <p>Understanding rules and the reasons for following these rules (see front of Transferable Skills booklet) - especially relevant for <i>Lord of the Flies</i> and discussions on law and order/civilization and good vs. evil are encouraged throughout the SoL.;</p> <p>Learning about and celebrating diversity and representing this in our curriculum (e.g. professional productions and model examples, play texts, issues explored represent a culturally diverse Britain and global community);</p> <p>Making decisions together; (Communication and Team Work Transferable Skills focus);</p> <p>Problem solving together (Transferable Skills focus).</p> <p>We actively encourage and hold one another accountable to the idea of ‘treating others as we wish to be treated (see expectations and rules relating to respect and manners)’;</p> <p>Team work (Transferable Skills focus);</p> <p>Communication (Transferable Skills focus);</p> <p>Students tasked with celebration and support of others rather than any form of ‘peer assessment’;</p> <p>Challenge opportunities for coaching support that focuses on respectful support.</p> <p>Respecting the right to freedom of speech (Team Work Transferable Skills focus);</p> <p>Respecting the right for an individual to make their own choices (Communication and Team Work Transferable Skills focus)</p>		
<p>Assessment</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 7 with marks and personal targets set.</p> <p>Approach:</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 7 with marks and personal targets set.</p> <p>Approach:</p>	<p>Performance in lesson 3 with whole class feedback provided.</p> <p>Summative performance in lesson 7 with marks but no future target setting unless the student has chosen GCSE Drama. .</p> <p>Approach:</p>



ASHLAWN SCHOOL

	<p>Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all the core Knowledge Organisers, the rehearsal approach, the character/context information throughout.</p>	<p>Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all the core Knowledge Organisers, the rehearsal approach, the character/context information throughout.</p>	<p>Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space as per our AfL booklets.</p> <p>Students have access to all the core Knowledge Organisers, the rehearsal approach for devising/scripted as they choose, the script, character/context information throughout.</p>
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