

Drama Curriculum Intent

Department Philosophy: Students in Drama are encouraged to be brave, take creative risks, and continually build on the core skills learnt to become confident and independent learners. There is a focus on excellence of practical skills for achievement from KS3 through to A-Level and beyond through exposure to a diverse range of theatre history, theatre styles and practitioners. We also focus on applying the core practical skills to promote life-long presentation and speaking proficiencies, resilience and group work competences for all students.

By the end of Key Stage 3 our students will know:	By the end of Key Stage 4 our students will know:	By the end of Key Stage 5 our students will know:
<ol style="list-style-type: none"> 1. All the core practical skills and how to apply them across several types of drama. 2. How to verbally describe, analyse and evaluate the drama that they watch and perform in, using subject- specific vocabulary. 3. How to negotiate and listen in equal measure during the rehearsal process. 4. How to conduct research into a practitioner and present the information. 5. How to apply naturalism, non-naturalism and elements of physical theatre to their drama. 6. How to perform in front of their peers in a group piece and in a monologue or duologue. 7. The basics of health and safety and stage combat. 8. Basic stage configurations and technical elements. 9. A practical overview of the history of the British Theatre tradition including Greek, Shakespearean, culturally-diverse story- telling and modern process drama. 10. How to improvise from a stimulus and how to approach script work. 	<ol style="list-style-type: none"> 11. How to apply the core practical skills and drama techniques creatively to create an original piece of drama around a given stimulus. 12. How to write about the drama that they watch and perform using subject- specific vocabulary, and know the difference between describe, analyse and evaluate. 13. How to co-operate and lead as well as be led in equal measure during the rehearsal process. 14. How to research around a theatre company, and a text, and formulate written responses about this in relation to practical explorations. 15. How to select and apply elements of naturalism, non-naturalism, physical theatre, movement and song to their drama. 16. How to perform in front of a live audience and an examiner. 17. How to devise and how to perform in a scripted drama. 18. Understand the fundamentals of essential Drama practitioners: Stanislavski, Frantic Assembly, Joan Littlewood and/ or Tiger Lillies in practical application. 19. How to use technical elements such as costume, lighting and sound as appropriate to enhance their work and be able to write about these. 20. About career pathways for Drama and Theatre and Film-related roles beyond school. 	<ol style="list-style-type: none"> 21. How to select from core practical skills, techniques and practitioner methodologies to create an original piece of drama around a given stimulus or play text. 22. How to describe, analyse and evaluate the drama that they watch and perform using specialist acting and design vocabulary, and practitioner- specific terms. 23. How to direct and be directed as well as how to formulate a directorial concept. 24. How to research a play's context and playwright; and research, apply and write about a practitioner's ideas in relation to a given stimulus or play text. 25. How to selectively apply styles of drama ranging from Naturalism to non-naturalism, historical theatrical styles and post-modernist approaches to their drama to create an original and engaging performance. 26. How perform in front of a live audience and engage with them to create a specific desired effect. 27. How to apply and write about stage configurations and technical elements to shape the actor-audience relationship. 28. Understand and apply seminal practitioner ideas as a performer, designer and director: Stanislavski, Brecht and one post-modernist practitioner such as Kneehigh. 29. How to research and apply original performing conditions to a play text. 30. An awareness of and response to current debates in the theatre.

At WHSG our curriculum intent is ambitious but always inclusive, composed of powerful knowledge and cultural capital, coherent and well-sequenced, and broad only specialising when necessary