



CURRICULUM – DRAMA

Intent, Curriculum Map & Age-Related Expectations

Abstract

Students are carefully provided with feedback on their learning to enable them to improve. They gain the knowledge leading onto the skills that are necessary to enable them to become successful lifelong learners.

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Whole School INTENT

Southchurch students embrace learning opportunities.

INTENT, IMPLEMENTATION & IMPACT

INTENT:

- Southchurch students will be confident performers and creative theatre makers.

IMPLEMENTATION:

- Sequencing of the curriculum
- Adaptive teaching (to take into account of what the learners know and don't know).
- Extending opportunities for extracurricular

IMPACT:

- All students will achieve their potential with altered trajectories.

KS2 Links

[Key Stage 1 & 2 - National Curriculum - English](#)

Drama does not exist as a National Curriculum Subject, but there are Drama expectations in the English curriculum.

CURRICULUM MAP

| | Autumn Term | | | | | | | Spring Term | | | | | | | Summer Term | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|---|----|----|----|----|----|----|---|----|----|----|----|----|----|---|----|----|----|----|----|----|--|----|----|----|--|--|--|-------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | | | | |
| Yr 7 | Introduction to Dramatic Techniques Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Fairytales & Pantomime Conventions Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Introduction to Shakespeare Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Roald Dahl & Children's Theatre Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Page to stage: Harry Potter and the Cursed Child Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Introduction to Devising: Anti-bullying Feed Forward Assessment - End of unit assessment: Performance & Devising Skills | | | | | | | A P 1 |
| Yr 8 | Exploration of Physical Theatre Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Characterisation and Improvisation Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Exploring Shakespeare: Macbeth Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Scripted Performance: Duologues Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Page to stage: Refugee Boy Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Devising from a stimulus: Gang Crime Feed Forward Assessment - End of unit assessment: Performance & Devising Skills | | | | | | | A P 1 |
| Yr 9 | Devising from a stimulus: War Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Page to stage: The Curious Incident Feed Forward Assessment - End of unit assessment: Performance & Devising Skills | | | | | | | Exploring Shakespeare: Romeo & Juliet Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Exploring Equality, Diversity & Inclusivity Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Page to stage: Blood Brothers Feed Forward Assessment - End of unit assessment: Performance Skills | | | | | | | Devising Theatre: Social Media Feed Forward Assessment - End of unit assessment: Performance & Devising Skills | | | | | | | A P 1 |
| Yr 10 | Acting & Theatre Workshops Students will develop their knowledge and understanding of various different theatre genres and styles. Feed Forward Assessment: Knowledge and Devising | | | | | | | Exploration of Theatre Makers, Roles & Responsibilities Students will practically explore the various roles and responsibilities of theatre makers and deepen their understanding of their individual contributions towards the creative process. Feed Forward Assessment: Knowledge Test: Mock Com 1 | | | | | | | Component 1 Task 1: Learners will examine live and/or recorded performances in at least three different styles in order to develop their understanding of professional performing arts work in one or more of acting, dance and musical theatre, with reference to influences, outcomes and purpose. LOA Investigate how professional performance or production work is created Feed Forward Assessment | | | | | | | Component 1 Task 2: Learners will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire. LOB Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work. | | | | | | | Component 1 Refinement and completion of both learning outcomes; LOA Investigate how professional performance or production work is created LOB Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work. Non-Exam Assessment – Window 1 – May Deadline | | | | | | | Performance Skills Development Students will have the opportunity to learn and refine their techniques and skills in performing to an audience. Students will form theatre companies and collaborate in rehearsing and refining a performance of a professional repertoire. Feed Forward Assessment: Performance of professional Repertoire | | | | | | | A P 2 |
| Yr 11 | Component 2 Task 1: Learners will participate in rehearsal or production/design practices, continuing the development of skills and techniques with reference to existing performance types, styles and repertoire. LOA A Use rehearsal or production/design processes | | | | | | | Component 2 Task 2: Learners will apply interpretative skills and techniques appropriate to the selected discipline in a performance or design realisation. LOB: Apply skills and techniques in performance or realisation Task 3: Learners must track their progress during this component, reflecting on their development of skills and working practices in workshops, through to rehearsals and performances. LOC: Review own development and application of performance or design skills. Non-Exam Assessment – Window 2 – Dec Deadline | | | | | | | Component 3 Learners will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or a designer in response to a brief and stimulus. AO1 Understand how to respond to a brief. AO2 Select and develop skills and techniques in response to a brief AO3 Apply skills and techniques in a workshop performance in response to a brief AO4 Evaluate the development process and outcome in response to a brief | | | | | | | Component 3 Learners will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or a designer in response to a brief and stimulus. AO1 Understand how to respond to a brief. AO2 Select and develop skills and techniques in response to a brief AO3 Apply skills and techniques in a workshop performance in response to a brief AO4 Evaluate the development process and outcome in response to a brief | | | | | | | Component 3 Refinement and completion of all assessment objectives; AO1 Understand how to respond to a brief. AO2 Select and develop skills and techniques in response to a brief AO3 Apply skills and techniques in a workshop performance in response to a brief AO4 Evaluate the development process and outcome in response to a brief Final Assessment Window: 40% Non-Exam Assessment – Window 3 – May Deadline | | | | | | | | | | | | | | |

KS5 Links

[A Level Drama & Theatre Studies](#)

[BTEC Nationals - Level 3 - Performing Arts](#)

AGE RELATED EXPECTATIONS

YEAR 7

| | Topics / Units | Creating and Devising | Performing and Directing | Evaluation and Appraisal |
|---|-----------------|---|--|---|
| 1 | Mastery | I can demonstrate leadership skills and generate an extensive range of excellent ideas for performance to convey meaning effectively. | I can apply a wide range of performance skills successfully to portray convincing and believable characters and artistic intentions. | I can analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy. |
| 2 | Secure | I can demonstrate strong communication skills and generate an extensive range of clear and interesting ideas for performance to convey meaning effectively. | I can apply a range of performance skills effectively to portray convincing and believable characters and artistic intentions. | I can provide a detailed analysis and evaluation of drama making insightful comments using fluent dramatic terminology. |
| 3 | Emerging | I can communicate effectively and make a positive contribution to group work by contributing and developing ideas for performance to convey meaning. | I can apply performance skills effectively to portray convincing and believable characters and artistic intentions. | I can analyse and evaluate drama and make thoughtful comments using dramatic terminology with confidence. |
| 4 | Working Towards | I make a positive contribution to group work by contributing and developing ideas for performance to convey meaning. | I can apply performance skills effectively to portray a range of characters. | I can analyse drama and make thoughtful comments using dramatic terminology. |

YEAR 8

| | Topics / Units | Creating and Devising | Performing and Directing | Evaluation and Appraisal |
|---|-----------------|---|--|---|
| 1 | Mastery | I can demonstrate confident leadership to generate an extensive range of excellent ideas for performance to convey meaning successfully. | I can apply an extensive range of performance skills successfully to portray a wide range of engaging characters and artistic intentions with an awareness of stage craft. | I can rigorously analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy and fluency. |
| 2 | Secure | I can demonstrate leadership skills and generate an extensive range of excellent ideas for performance to convey meaning effectively. | I can apply a wide range of performance skills successfully to portray convincing and believable characters and artistic intentions. | I can analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy. |
| 3 | Emerging | I can demonstrate strong communication skills and generate an extensive range of clear and interesting ideas for performance to convey meaning effectively. | I can apply a range of performance skills effectively to portray convincing and believable characters and artistic intentions. | I can provide a detailed analysis and evaluation of drama making insightful comments using fluent dramatic terminology. |
| 4 | Working Towards | I can communicate effectively and make a positive contribution to group work by contributing and developing ideas for performance to convey meaning. | I can apply performance skills effectively to portray convincing and believable characters and artistic intentions. | I can analyse and evaluate drama and make thoughtful comments using dramatic terminology with confidence. |

YEAR 9

| | Topics / Units | Creating and Devising | Performing and Directing | Evaluation and Appraisal |
|---|-----------------|---|---|---|
| 1 | Mastery | I can demonstrate outstanding leadership to help generate highly creative and surprising ideas for performance to convey meaning successfully. | I can apply complex performance skills expertly to portray a wide range of engaging and realistic characters and artistic intentions with a sophisticated use of stage craft. | I can rigorously analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy, fluency and creativity. |
| 2 | Secure | I can demonstrate confident leadership to generate an extensive range of excellent ideas for performance to convey meaning successfully. | I can apply an extensive range of performance skills successfully to portray a wide range of engaging characters and artistic intentions with an awareness of stage craft. | I can rigorously analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy and fluency. |
| 3 | Emerging | I can demonstrate leadership skills and generate an extensive range of excellent ideas for performance to convey meaning effectively. | I can apply a wide range of performance skills successfully to portray convincing and believable characters and artistic intentions. | I can analyse and evaluate drama using sophisticated, analytical dramatic terminology with technical accuracy. |
| 4 | Working Towards | I can demonstrate strong communication skills and generate an extensive range of clear and interesting ideas for performance to convey meaning effectively. | I can apply a range of performance skills effectively to portray convincing and believable characters and artistic intentions. | I can provide a detailed analysis and evaluation of drama making insightful comments using fluent dramatic terminology. |

KS4 END OF COURSE EXPECTATIONS

| BTEC Tech Award Performing Arts | |
|-----------------------------------|---|
| Aims and learning outcomes | <p>Component 1: Learning outcomes</p> <p>A) Investigate how professional performance or production work is created</p> <p>B) Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work.</p> <p>Component 2: Learning Outcomes</p> <p>A) Use rehearsal or production/design processes</p> <p>B) Apply skills and techniques in performance or realisation</p> <p>C) Review own development and application of performance or design skills.</p> <p>Component 3: Learning Outcomes</p> <ul style="list-style-type: none"> - AO1: Understand how to respond to a brief - AO2: Select and develop skills and techniques in response to a brief - AO3: Apply skills and techniques in a workshop performance in response to a brief - AO4: Evaluate the development process and outcome in response to a brief |
| Assessment objectives | <p>The components focus on:</p> <ul style="list-style-type: none"> - the development of core knowledge and understanding of a range of performance/production styles, and the key features that contribute to these such as practitioners' roles, responsibilities, skills and techniques - the development and application of skills such as practical and interpretative, rehearsal and performance/production in acting, dance, musical theatre and/or production through workshops and classes - reflective practice through the development of skills and techniques that allow learners to respond to feedback and identify areas for improvement using relevant presentation techniques, for example a logbook. |

DEPARTMENT FEEDBACK POLICY

Formative Feedback

The department will provide continuous formative feedback to students every lesson and track progress each lesson using a holistic 1-4 age related expectation grade.

The department will set topic / unit summative assessments at the end of the topic / unit at set points throughout the year. These will be marked in green pen and improvements fed back to students. These marks will go towards the holistic 1-4 age related expectations formative assessment grade.

A formative assessment data drop will be completed once per half term.

Assessment Feedback Frequency

KS3 will sit a Summative end of year assessment where the percentage achieved in the assessment will be reported to parents/carers as well as a holistic 1-4 formative assessment grade.

In KS4 Year 10 will sit two summative assessments during the year and the percentage mark of the first Assessment Point (AP1) will be reported and shared with parents/carers as well as a working at 1-9 grade. The second will be an end of year assessment mock style exam. Predictive 1-9 grades will then be calculated at the end of the year.

Year 11 will sit one examination rehearsal half way through the year in preparation for their actual exams again providing a more accurate working at grade and prediction for end of year results.

Planning for Feedback

- Feedback must be planned for using the **FEEDFORWARD ASSESSMENT** planning sheets
- This needs to be completed on a specific independent learning activity undertaken in the students' books which should happen every 6-10 lessons.
- Books should be checked at the same time for presentation with an acknowledgement to the student that you have seen their work.
- Feedback should be provided in the following lesson using DIRT (Dedicated Improvement and Reflection Time) activities.
- Red pen by the students should be used to highlight any work done during DIRT activities.

Feedback Expectations

- **Verbal feedback** - Either one to one or as a class. Misconceptions can be addressed easily.
- **Live Feedback** - The teacher gives feedback as they circulate the room. This feedback is then acted on immediately.
- **Questioning** - The teacher uses a range of questioning techniques (cold call, no opt out, say it again better etc) or mini whiteboards to check understanding.
- **Modelling** - The teacher demonstrates what success looks like and scaffolds how to get there. This can be done verbally or in a written format.
- **Visualiser** - This can be used to do a "we write" model answer, to showcase good work or to address misconceptions.
- **Whole class feedback** - After reading all the books and making notes, the teacher gives feedback on strengths, areas for improvement and misconceptions. Time is given to act on improvements.
- **Written feedback** - Teachers use individual written feedback on a specific piece of work and give students time to act on it (DIRT). The time cost here should be carefully considered.

Presentation in Books

- Books should be able to be used as **revision aids** by the students.
- Look for **common misconceptions** in all books; assessing the **quality** of the books; ensuring that **high expectations** for **presentation** are upheld and **SPAG** is addressed.
- Selective independent work will be checked using the **FEEDFORWARD ASSESSMENT** Planning sheet

NATIONAL CURRICULUM LINKS

[National Curriculum - Key Stage 3 English](#)

There is no formal national curriculum for Drama across EYFS – KS3. However, Drama does exist within English in the national curriculum.

Purpose of study:

GCSE specifications in drama must offer a broad, coherent and rigorous course of study. They should inspire creativity in students. They should provide opportunities for students to make and understand drama, recognising it as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention. They should prepare students to make informed decisions about further learning and progression opportunities.

Aims:

The key stage 4 curriculum for drama aims to ensure that all pupils:

- 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
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective students able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes
- undertaken in contemporary professional theatre practice adopt safe working practices

Skills:

Pupils should be taught to develop and apply skills in:

- creating and communicating meaning and realising artistic intention, in a live theatre context for an audience, through:
 - research
 - developing ideas
 - interpreting texts
 - devising
 - rehearsing
 - refining and amending work in progress
 - their contribution to the final performance
- analysing and evaluating their own process of creating live theatre
- analysis and evaluation of live theatre work by others

Computer Science National Curriculum Links

[Computing National Curriculum](#)

All pupils must have the opportunity to study aspects of information technology and computer science at sufficient depth to allow them to progress to higher levels of study or to a professional career.

In Drama students are taught to:

- develop their capability, creativity and knowledge using computers, digital media and information technology
- develop and apply their analytic, problem-solving, design, and computational thinking skills
- understand how changes in technology affect safety, including new ways to protect their online privacy and identity, and how to identify and report a range of concerns.

Religious Education National Curriculum Links

[Agreed Syllabus for Religious Education](#)

Religious Education in English Schools: Non-Statutory Guidance

Within the Drama curriculum we focus on developing an understanding of 'worldwide' views through discussion around religious, cultural and ethical design influences.

The demographic of our students influences how we develop our students' understanding and develop their own views of worldwide religious views to ensure that students have a balanced interpretation of different religions.

All pupils receive RE as part of a broad and balanced curriculum at school which promotes their spiritual, moral, social and cultural development.

PERSONAL DEVELOPMENT CURRICULUM

The Drama curriculum is designed to support and promote the vision of Southchurch High School, "A community of Opportunity, Learning and Aspiration". The curriculum recognises not only the importance of allowing students to flourish academically but also our wider role in preparing our students for their adult life beyond school. Our Personal Development programme is underpinned by five core pillars;

- Equality and Diversity
- Cultural Capital
- Community and Wellbeing
- Careers and Employability
- Character Development.

Character Development: All members of the school community (regardless of background or ability) understand, develop and demonstrate the values that underpin our student mission of a Community of Opportunity, Learning and Aspiration.

- **Community of Opportunity** – All students are supported and encouraged to perform in front of their peers and watch with mutual respect. Students are provided with various, collaborative group tasks each lesson in which all learners are supported to engage equally and freely share their ideas and opinions.
- **Learning** – All students have equal opportunity to access the curriculum. Students are taught and placed into mixed ability classes, ensuring all students are supported with adapted practice, where necessary, to ensure curriculum access. All students are invited to an array of enrichment opportunities including; clubs, school musical performances, trips and visits and workshops.
- **Aspiration** – Students are encouraged to see numerous examples of live theatre and are invited on a plethora of trips and visits. Students also explore different careers within the arts such as theatre makers, performers and designers.

Equality & Diversity: The Drama curriculum aims to be a beacon of excellence, in showing how people of different faiths, convictions, ability, gender, heritage and ethnicity can form a successful, cohesive and happy community that draws from the best in each of us.

- **Year 7:**
 - **Fairytales and Pantomimes:** Exploration of the pantomime dame played by male actors and the protagonist played by female actors. Discussion around gender equality and the history of women in theatre.
 - **Introduction to Shakespeare:** Students explore A Midsummer Night's Dream and discuss the expectation of women to marry according to their parents' wishes. Students compare the different societal norms of the Jacobean era and modern day.
 - **Introduction to Devising (Anti-Bullying):** Students discuss how differences such as; disability, gender, ethnicity and sexuality often lead to students becoming targeted for bullying. Students share their thoughts and ideas on why this isn't acceptable and use this as a stimulus to create an anti-bullying play.
- **Year 8:**
 - **Exploring Shakespeare (Macbeth):** Students explore the contrast between Macbeth and Lady Macbeth' character. Students explore the use of language within the play and how differently Macbeth and Lady Macbeth are perceived as a result of their gender, despite both being main characters.
 - **Page to Stage (Refugee Boy):** Students explore the theme of refugees. Students discuss how refugees are perceived and treated and explore related topics such as bullying, racism and prejudice. Students share their ideas on why this is wrong and stage scenes from the play that show the different status of characters due to their different race and heritage.
- **Year 9:**
 - **Exploring Equality, Diversity & Community:** Students explore how differently groups of people are treated within society. Students delve into the negative experiences of the LGBTQ+ community, the racial prejudice and police brutality experienced by Black people and the gender inequality that is inherent with the media and marketing. Students use these topics as stimuli to create their own original pieces of theatre, using this as an opportunity to challenge inequality and champion equality.
 - **Blood Brothers:** Students explore the topics and themes of the play, looking closely at the inequality of the class system within the UK. Students compare and contrast the different ways in which the working class and middle class might be perceived and explore how this might impact the fate of the characters. Students use their voice and physicality to explore how this might be performed.
 - **Devising from a stimulus (social media):** Students explore social media as a stimulus for devising original theatre. Students discuss how the rise of social media may create inequality within society and provides a platform that can and has been used to target different groups within society. The students explore how this might have a negative impact on the mental wellbeing of those who become victims of cyber bullying and targeting.

Wellbeing & Community – The Drama curriculum recognises the importance of our students knowing how to care for themselves both mentally and physically, whilst they also develop personal traits and virtues that will motivate and guide students with confidence and resilience.

Cultural Capital – The drama curriculum supports the school's vision in ensuring that all students gain the knowledge and cultural capital they need to succeed in life through a wealth of experiences both in and outside the taught curriculum.

- **Trips & Visits:** All students are provided the opportunity to attend a theatre and see live performance within KS3 and this is compulsory at KS4. KS3 students are invited to see
- **Extra-Curricular:** A wide extra-curricular offering including; Drama Club, Musical Theatre Club, STAGE School production Rehearsals, External Clubs and Workshops led by local theatre schools and companies and the introduction of the Jack Petchey Glee Club.
- **British Values:**
- **Individual Liberty:** In Drama, students express ourselves through the roles they play and the performances they create. They develop drama in their own style and are encouraged to use their own creativity. Students are assessed on their individual creative approach to work.
- **Mutual Respect:** In Drama, students respect the opinions of their classmates. Student's respect and celebrate the creativity and talents of their peers and value the respect they are shown in return.
- **The Rule of Law:** The classroom rules enable all students to develop their skills in an environment where equipment and each other's feelings are respected.
- The classroom rules ensure students are all responsible for the learning environment.
- **Tolerance:** Students are tolerant of the opinions and creative ideas of each other. Students value the wide variety of cultures that we explore from all over the world and are tolerant of different faiths and beliefs in the styles we study.
- **Democracy:** In Drama, students are all part of the learning experience and are listened to. Students assess each other's work and celebrate each other's successes. All students are granted autonomy and have the opportunity to make choices on how to develop their own creativity.

Careers & Employability – The drama curriculum is designed to ensure students have a breadth of opportunities and experiences that our pupils can start to build their own future pathways on. Through the drama curriculum, our students are supported to develop the following skills;

- Communication
- Confidence
- Teamwork and Leadership
- Listening and Responding
- Creativity
- Critical thinking and problem solving
- Time management
- Research

SMSC CURRICULUM LINKS

Social: Students are encouraged to develop empathy through themed collaborative work which requires them to look at a variety of different lifestyles and circumstances from a range of viewpoints. There is a strong mutual respect between students across the department based on a shared desire for success within drama and beyond. Student groups are alternated regularly to ensure all students work with all other students within the classes, regardless of race, religion, background, gender or sexuality. Students will learn how to be respectful of the opinions of others, in addition to learning the skills required to successfully lead a group in a supportive and sensitive manner. Problem-solving is a huge element of Drama and students will be encouraged to communicate and cooperate effectively, to ensure progress is made each lesson.

Moral: As part of the curriculum students at both key stages are regularly given the opportunity and the motivation to investigate and offer reasons about moral and ethical issues. At Key Stage 3 students study Gang Crime, for which they will research local statistics, which they will then develop into devised Theatre in Education performances. These performances are aimed at educating a younger audience on the dangers involved with knife crime and how they can be avoided. Students also undergo extensive character development throughout all units of work e.g., Physical Theatre and Pantomime. They will explore character motivations, uncovering reasoning for certain behaviors and characteristics. This is further developed at Key Stage 4 where students' individual investigative study of characters from given circumstances and scripts, requires them to extend their understanding of the circumstances, rights and choices of others. Throughout both key stages students will further be encouraged to take responsibility for their own actions, by learning what is right and wrong through effective communication, cooperation and sensitivity.

Spiritual: Students are encouraged to explore their own feelings, beliefs and ideas to find meaning and develop Drama work based on a wide variety of subject matters and stimuli. At Key Stage 3 students cover a variety of topics, one of which is Refugees. During the course of this unit students are encouraged to explore a range of perspectives to develop their compassion and empathy for others. At Key Stage 4 students interrogate and create Drama work based on a variety of stimuli of their choosing. Students regularly reflect on their work in progress, which demonstrates their willingness to improve and progress. Student feedback and lesson observations have proved students' enjoyment of the use of imagination and creativity in their learning.

Cultural: Across both key stages' students interact with a number of poetic and artistic texts to act as stimuli for their work, Blood Brothers being one of the most popular. Literary heritage is shared through the study of Shakespeare at Key Stage 3 and key stage 4, if students desire to do so. Artistic heritage is shared through numerous theatre trips offered across the year. Students pursuing Drama at Key Stage 4 are expected to contribute to the annual whole-school productions, with this being an option at Key Stage 3. Students are expected to show commitment to in-class and whole-school productions, by attending all rehearsals with energy and enthusiasm.

Equality, Diversity and Inclusivity Links

Aims

Within the different projects we look to ensure that there is a broad range emphasising equality, diversity and inclusivity. We ensure that all students work together within pairs, groups and teams to strengthen professional relationships within the classroom and promote an acceptance for all students and the wider world around them.