



**St George's School**  
**Drama**  
**KS4 Curriculum**

<p><b>PRIOR KNOWLEDGE</b>  <i>Knowledge and skills developed in KS3</i></p>	<p>Students have followed a Lower School Drama curriculum where they have developed their performing skills alongside their confidence and creativity, and their collaborative and communication skills. The Y9 curriculum builds on this as well as operating as a transition between KS3 and KS4. It allows students to experience the different elements that make up the GCSE course: Devising, Scripted Performances, responding to Live Performance, and building on their knowledge of Theatre Spaces.</p>
<p><b>COURSE DELIVERY &amp; STRUCTURE</b>  <i>How the curriculum is delivered</i></p>	<p><b>Lessons:</b> Years 10 and 11 have 5 lessons of Drama every fortnight.</p> <p><b>Grouping:</b> Students are taught in mixed ability groups.</p> <p><b>Structure:</b> The course is delivered in a series of modules, allowing students to experience and develop skills in the different components they will be examined on, in their final year. The NEA and final written exam are undertaken in Year 11.</p> <p><b>Prep:</b> Is normally set once a week but there are periods in the year where this is offset against the expectation of students attending after school rehearsal sessions, especially in the build up to assessed performances and NEA.</p>
<p><b>QUALIFICATION</b>  <i>Exam Board, aim and objectives</i></p>	<p>Students follow the AQA Drama GCSE course. This is organised into three components - two practical and one written. The aims and objectives for each component is as follows:</p> <p><b>C1: Understanding Drama</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of drama and theatre, the different roles and responsibilities in the theatre, different types of theatre and stage spaces, and application of theatre specific terminology.</li> <li>• Study of one set play - we are currently studying Arthur Miller's <i>The Crucible</i> and we explore the play from a performer and designer perspective.</li> <li>• Analysis and evaluation of the work of live theatre makers - we try to undertake at least two Live Theatre visits during the course, and study a further two plays via Drama streaming platforms</li> </ul> <p><b>C2: Devising Drama</b></p> <ul style="list-style-type: none"> <li>• Process of creating devised drama - working from a series of linked stimulus material to create an original piece of improvised drama.</li> <li>• Performance of devised drama - either as performer or designer.</li> <li>• Analysis and evaluation of own work - through Devising Notebook, written during the devising process</li> </ul> <p><b>C3: Texts in Practice</b></p> <ul style="list-style-type: none"> <li>• Performance of two extracts from one play (students may contribute as performer or designer)</li> </ul>
<p><b>ASSESSMENT</b>  <i>Internal monitoring and final assessment</i></p>	<p><b>Internal Assessment:</b>  Homework tasks will be monitored for completion and feedback provided when relevant. Students will be given the opportunity to undertake practice versions of both Devising and Scripted components, as well as exploring design options, prior to making final decisions about NEA and Performance exams. They will also have opportunities to practice exam style questions as we work through the set text and live theatre; these are marked in line with AQA exam practice and formal feedback given. And finally, students will complete full mock exam papers in years 10 and 11.</p> <p><b>Final assessment (listed chronologically):</b>  C2: Devising Drama is performed and internally assessed in the Autumn term of Year 11. They are also externally moderated by AQA.  C3: Scripted Drama is performed and assessed by a visiting examiner in the second half of the Spring term in Year 11.  C1: is a written paper undertaken in the summer of Year 11 and externally marked by AQA.</p>

<b>BREADTH</b> <i>Opportunities, trips, wider reading, cultural capital</i>	Alongside classroom learning, we encourage students to engage with the wider world of Drama and Theatre. We undertake theatre visits throughout the course, as well as offer students the opportunity to watch live theatre via different streaming platforms. There is also the expectation that they will be involved in extracurricular Drama; school productions and the House Play competition. Students learn to collaborate with others, think analytically and evaluate effectively. They gain the confidence to pursue their own ideas, reflect and refine their efforts. Whatever the future holds, students of GCSE Drama emerge with a toolkit of transferable skills, applicable both in further studies and in the workplace.
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	<b>SUBJECT KNOWLEDGE</b> <i>Overview of topics</i>	<b>SKILLS &amp; STRATEGIES</b> <i>Procedural knowledge</i>
<b>Autumn Y10</b>	C3: Scripted Drama - Duologues C1: Response to Live Theatre #1 - Digital Theatre C2: Devising #1	<ul style="list-style-type: none"> <li>• Characteristics of performance text(s) and dramatic work(s)</li> <li>• How meaning is interpreted and communicated</li> <li>• Roles and responsibilities of theatre makers</li> <li>• Drama and theatre terminology and how to use it appropriately</li> </ul>
<b>Spring Y10</b>	C1: Response to Live Theatre #2 - Theatre Visit C1: Set Text: <i>The Crucible</i>	<ul style="list-style-type: none"> <li>• genre, form and style</li> <li>• Performance conventions</li> <li>• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</li> <li>• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</li> <li>• the practical demands of the text.</li> <li>• Character, structure, language and subtext</li> <li>• Motivation and interaction</li> <li>• Application of performing skills to a specific role</li> <li>• theatrical conventions of the period in which the performance texts studied were created.</li> </ul>
<b>Summer Y10</b>	C1: Set Text: <i>The Crucible</i> C2: Devising #2	<ul style="list-style-type: none"> <li>• performance conventions</li> <li>• use of performance space and spatial relationships on stage</li> </ul>
<b>Autumn Y11</b>	C2: Devising #3 (NEA performance) C1: Set Text and live Theatre revision	<ul style="list-style-type: none"> <li>• actor and audience configuration</li> <li>• relationships between performers and audience</li> <li>• design fundamentals such as lighting, sound, costume, props and set</li> <li>• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</li> <li>• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</li> <li>• stage positioning and staging configuration</li> </ul>

		<ul style="list-style-type: none"> <li>• Responding to stimulus</li> <li>• Exploration of style, genre and narrative</li> </ul>
<b>Spring Y11</b>	<p>C3: Scripted Drama (performance exam)  C1: Live Theatre #3 - Digital Theatre</p>	<ul style="list-style-type: none"> <li>• the practical demands of the text.</li> <li>• character motivation and interaction</li> <li>• the creation of mood and atmosphere</li> <li>• the development of pace and rhythm</li> <li>• dramatic climax</li> <li>• stage directions</li> <li>• the social, cultural and historical context in which the performance texts studied are set</li> <li>• the theatrical conventions of the period in which the performance texts studied were created.</li> <li>• performance conventions</li> <li>• performers' vocal and physical interpretation of character</li> <li>• use of performance space and spatial relationships on stage</li> </ul>
<b>Summer Y11</b>	<p>C1: Live Theatre Revision  C1: Set Text Revision</p>	<ul style="list-style-type: none"> <li>• Characteristics of performance text(s) and dramatic work(s)</li> <li>• How meaning is interpreted and communicated</li> <li>• Roles and responsibilities of theatre makers</li> <li>• Drama and theatre terminology and how to use it appropriately</li> <li>• Social, cultural and historical contexts</li> </ul>