

# Drama

## Staffing

Haylee Blackwell	Teacher of Drama & Deputy Head of KS3
Gregory Aston	Teacher of Drama

## Aims

<ul style="list-style-type: none"> <li>To promote interest and enthusiasm for Drama and the Arts</li> <li>To develop and promote Collaborative working</li> <li>To create Confidence and to develop effective Communication skills</li> <li>To provide opportunities for students to express themselves creatively</li> </ul>
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## KS3 Progress

<b>Year 7 (2017/2018)</b>
<ul style="list-style-type: none"> <li>45% of students are making expected progress and above</li> <li>6% of students are making more than expected progress</li> </ul>
<b>Year 8 (2017/2018)</b>
<ul style="list-style-type: none"> <li>38% of students are making expected progress and above</li> <li>13% of students are making more than expected progress</li> </ul>

## KS4 Progress

<b>Year 9 (2017/2018)</b>
<ul style="list-style-type: none"> <li>83% of students are making expected progress and above</li> <li>61% of students are making above expected progress</li> </ul>

KS3	Autumn Term A	Autumn Term B	Spring Term A	Spring Term B	Summer Term A	Summer Term B
	<b>Introduction to Drama</b>	<b>Bullying</b>	<b>Evacuation</b>	<b>Mime</b>	<b>Working with Script</b>	<b>Devising Drama</b>
	<i>Tableaux Narration Cross Cutting Morphing</i>	<i>Angel/Devil Hot Seating Thought Track</i>	<i>Role Play Improvisation Script Duologue</i>	<i>Physicality Gesture Expressions</i>	<i>Character Script Analysis Setting</i>	<i>Narrative Audience Artistic Intention Communication</i>
	<b>Scornbury Manor</b>	<b>Tension</b>	<b>Addicted</b>	<b>Identification</b>	<b>Physical Theatre</b>	<b>Devising Drama</b>
	<i>Teacher in role Soundscape Atmosphere Setting</i>	<i>Pause Proxemics Tone</i>	<i>Stimulus Thought Tunnel Research TIE</i>	<i>Poetry News Report Theatre</i>	<i>Conflict Stage Combat Physicality</i>	<i>Narrative Audience Artistic Intention Collaboration</i>

KS4	Assessed Outcome	Autumn Term A	Autumn Term B	Spring Term A	Spring Term B	Summer Term A	Summer Term B
AQA DRAMA		Foundation	Stanislawski & Naturalism	Theatre Convention	Physical Theatre	Blood Brothers – Set Text	Mock Devised Exam
	<b>AO1 Devising</b>	<i>Developing devised drama (Bullying Stimuli)</i>	<i>Characterisation</i>	<i>Understanding Artistic Intention</i>	<i>Developing drama from stimulus</i>	<i>Character Improv. Hot Seating</i>	<i>Assessment of Devised Portfolio</i>
	<b>AO2 Performing</b>	<i>Proxemics, Introduction to Naturalism</i>	<i>Monologue Hot Seating Film Duologues</i>	<i>Theatre in the Round Performance</i>	<i>Mime, Sound FX Lighting</i>	<i>Blood Brothers Comparison Duologues</i>	<i>Assessment of Devised Performance</i>
	<b>AO3 Writing</b>	<i>Describing voice and physicality</i>	<i>Uta Hagen and the Given Circumstances</i>	<i>Understanding the Audience</i>	<i>Linking Theatre elements to production</i>	<i>Analysing Performance</i>	<i>Exam Week Assessment</i>
	<b>AO4 Evaluation</b>	<i>Peer feedback Understanding Assessment</i>	<i>Peer feedback Assessing a Film Monologue</i>	<i>Dissecting staging, lighting and costume</i>	<i>Theatre Visit – Writing a Theatre Critique</i>	<i>Peer Assessment</i>	<i>Exam Week Assessment</i>
AQA DRAMA		20 <sup>th</sup> Century Practitioners	Theatre History	Shakespeare	Theatre Critique & Analysis	The Curious Incident – Set Text Study	Devised GCSE Portfolio
	<b>AO1 Devising</b>	<i>The Marat Sade Theatre of Cruelty</i>	<i>Commedia dell'Arte/Pantomime</i>	<i>Structuring Shakespearean Performance</i>	<i>Dramatic Intent and Outcomes</i>	<i>Character Improv. Hot Seating, Physical Theatre</i>	
	<b>AO2 Performing</b>	<i>After The End Dennis Kelly Naturalism Duologues</i>	<i>Greek Choral Speech History Plays</i>	<i>Macbeth Monologues &amp; Duologues Tone and Actions</i>	<i>Improving Drama based on a critique</i>	<i>Collaborative performance of the set text</i>	
	<b>AO3 Writing</b>	<i>Understanding conventions of Theatre Style</i>	<i>Origins of Theatre The Greek Tradition</i>	<i>Understanding Shakespeare, Language and Literacy</i>	<i>Evaluating Dramatic Intent</i>	<i>Mock Exam Question Exemplary Responses</i>	<i>Exam Week Assessment</i>
	<b>AO4 Evaluation</b>	<i>Peer Assessment Marat Sade</i>	<i>Peer Assessment</i>	<i>Assessment of Recorded Monologues</i>	<i>Theatre Visit – Writing a Theatre Critique</i>	<i>Mock Exam Essay Exemplary Responses</i>	<i>Exam Week Assessment</i>

### Contact Details

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Year 9/ 10	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
<b>Practical</b>	<u>Component 2</u> <b>Devising Drama</b> Thematic SOW TBC	<u>Component 1</u> <b>Understanding Drama</b> Too much Punch for Judy Practical exploration <u>LIVE PERFORMANCE?</u>	<u>Component 3</u> <b>Texts in Practice</b> Performance of <u>two</u> chosen extracts <u>Rehearsals</u>	<u>Component 3</u> <b>Texts in Practice</b> Performance of <u>two</u> chosen extracts <u>Performance</u>	<u>Component 1</u> <b>Understanding Drama</b> Blood Brothers	<u>Component 2</u> <b>Devising Drama 1</b> Thematic SOW (A different state of mind) <u>LIVE PERFORMANCE?</u>
<b>Written</b>  Minimum 1 theory lesson over two week timetable	Devising logbook to be kept by student. (see specification P.23) HOMEWORK	<u>Section B</u> Set Text	<u>Section A</u> Terminology	<u>Section C</u> Live Production Review	<u>Section B</u> Set Text	Devising logbook to be kept by student. (see specification P.23) HOMEWORK
<b>Assessment</b>	Process of creating devised drama. Performance of devised drama (students may contribute as performer or designer). Analysis and evaluation of own work.	Knowledge and understanding of drama and theatre. Study of one set play from a choice of six. Analysis and evaluation of the work of live theatre makers.  <u>How it's assessed</u> Written exam: <b>1 hour and 45 minutes</b> Open book 80 marks <b>40 % of GCSE</b>	Performance of two extracts from one play (students may contribute as performer or designer). Free choice of play but it must contrast with the set play chosen for Component 1.  <u>How it's assessed</u> <b>Performance of Extract 1 (20 marks) and Extract 2 (20 marks)</b> 40 marks in total <b>20 % of GCSE</b>	Performance of two extracts from one play (students may contribute as performer or designer). Free choice of play but it must contrast with the set play chosen for Component 1.	Knowledge and understanding of drama and theatre. Study of one set play from a choice of six. Analysis and evaluation of the work of live theatre makers.	Process of creating devised drama. Performance of devised drama (students may contribute as performer or designer). Analysis and evaluation of own work.  <u>How it's assessed</u> <b>Devising log (60 marks)</b> <b>Devised performance (20 marks)</b> 80 marks in total <b>40 % of GCSE</b>