



Drama Curriculum Map

Intent:

The curriculum has been designed to empower children with virtues that enable them to excel academically and spiritually inspiring them to serve humanity selflessly (Nishkam), with an abundance of love, compassion and forgiveness. The curriculum aims to support pupils to learn about peace, forgiveness, love and faith in the Divine through their academic subjects, faith practice and personal development.

Our curriculum is constructed around our vision to ensure we remain:

Faith-inspired: learning from the wisdom of religion

Our pupils explore the divine context of humanity and wonder of all creation. They not only learn about, but also learn from, the wisdom of religions and in so doing explore the infinite human potential to do good unconditionally. We support pupils to develop aspects of their own religious, spiritual or human identities. They learn about serenity through prayer and humility in service and in so doing, they deepen their own respective faith, and respect the common purpose of all religious traditions, as well as respecting the beliefs of those with no faith tradition. They explore the unique divinity of the individual, and our common humanity.

Virtues-led: nurturing compassionate, responsible human beings

We believe that the fostering of human virtues forms the foundation of all goodness. Our curricula are carefully enriched to allow experiences where our pupils, teachers and parents alike learn to grow through a conscious focus on virtues. Our virtues-led education approach helps to provide guidance to enable pupils to understand their choices in order to help lead better lives. Our pupils become self-reflective and flourish; they are able to build strong, meaningful relationships and understand their responsibilities to the global family and all creation, founded in faith. Pupils learn to experience faith through lived out through righteous living in thought, action and deed.

Aspiring for Excellence: in all that we do.

Our pupils and staff alike aim to become the best human beings they can possibly be, in all aspects of spiritual, social, intellectual and physical life. We foster a school culture which inspires optimism and confidence, hope and determination for all to achieve their best possible. This is accomplished through a rich and challenging curriculum, along with excellent teaching to nurture awe and wonder. Pupils gain a breadth and depth of knowledge and a love of learning to achieve their full potential.

The curriculum at Nishkam School West London has been carefully crafted to be broad, balanced and stimulating, giving every Nishkam student the opportunity to be knowledgeable, multi-skilled, highly literate, highly numerate, creative, expressive, compassionate and

confident people. Knowledge-rich, skills based and Faith-inspired, the Curriculum at Nishkam School West London is delivered through three **Golden Threads** that are unique to our ethos and virtues:

1	Love and forgiveness vs. Enmity and Hate
2	Peace and Collaboration vs. Conflict and War
3	Trust in God

Every composite of our curriculum is constructed of components that have each of these threads at their core. These elements can be clearly identified in our subject-based curriculum maps and Schemes of Learning documents.

“Actors are agents of change. A film, a piece of theatre, a piece of music or a book can make a difference. It can change the world.”

British actor and director Alan Rickman.

Drama pedagogy provides a **practical platform that invites the exploration of one's creativity and imagination**, whilst gaining interpersonal skills that have no limitations. With a stimulative approach and an eclectic range of mediums; **Nishkam School West London** emerge to crystallise the importance of Drama in education, boost the confidence of students, and ultimately, inspire the digital natives of today.

Drama **stimulates the imagination and allows students to explore issues and experiences in a safe and supportive environment**. It is vital to create an atmosphere of security, trust and concentration. Drama promotes self-esteem and provides all students with a sense of achievement regardless of academic ability

Drama **enhances verbal and nonverbal expression of ideas**. It improves voice projection, articulation of words, fluency with language, and persuasive speech. Listening and observation skills develop by playing drama games, being an audience, rehearsing, and performing.

Implementation:

The Drama curriculum has been designed to inspire our students continue with the arts throughout their lives, whilst covering a breadth and depth of topics, skills and concepts necessary to succeed academically. Each topic builds on previous topics, spiralling and exploring key concepts, including understanding drama through theatrical terminology and roles within the acting industry. Students focus on devising original theatre pieces that explore socio-political concepts and ideologies, understanding the works of influential theatre practitioners for their chosen topic and style of theatre are embedded into the curriculum. Texts in practice, analysing, performing and evaluating scripted performances are key skills that are developed across both Key Stage 3 and key stage 4. Pupils develop a range of skills such as characterisation, Brechtian/Epic theatre

devices, Verbatim theatre, The Stanislavski system, melodrama, physical theatre, puppetry, mime and many more. The rationale behind this curriculum design is to embed the key drama components at the start of year 7 and increasing the level of challenge and complexity as the students' progress through the key stages. The signs of progression in learning are demonstrated through a variety of assessment strategies.

Think like an actor...

- o tolerance of other races and cultures and recognises that understanding new concepts, skills and characters helps to better understand a person.
- o An actor always performs with a clear purpose or motivation in mind.

Study like an actor...

- o has the resilience to make mistakes time and time again until they are successful – they know that this is an essential part of learning and growth
- o demonstrates ambition and curiosity by autonomous research in drama, across a range of media, including books, films, drama series, live theatre and websites
- o feels inspired by the collaborative nature of drama and recognizes its platform to inspire change and progression

Apply their acting skills...

- o possesses the self-discipline to act on all feedback given and to professionally assess their own performance and that of others
- o has the confidence to perform in front of an audience and embody a new character

At both key stage 3 and key stage 4, all pupils will be studying content from the AQA GCSE Drama specification. Year 7 pupils will study four topics and at Year 8 and 9 they will study two topics before moving on to other creative subjects via a subject carousel. Each topic and sequence of lessons are designed around pupils exploring a 'Big Enquiry Question', each of these are then broken down further into smaller enquiry questions. Key Stage 4 pupils study the GCSE AQA specification, where they will be examined on two practical performances, one piece of written coursework and one written paper.

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Primary phase	Drama is not a discrete subject area in the Primary phase and is taught within the EYFS and English curriculum as part of the Speaking and Listening element (see English progression of skills document).					
7	Topic 1 Biq Enquiry Question	Topic 2 Biq Enquiry Question	Topic 3 Biq Enquiry Question	Topic 1 Biq Enquiry Question	Topic 1 Biq Enquiry Question	Topic 1 Biq Enquiry Question

	<p>What is Drama to you? What are emotions? What does improvisation mean? What is a character? What is a stereotype? What is a storyline? What is body language? What are facial expressions? What are gestures? What is posture? How can you use your voice to create a character? Pronunciation, projection, accent, tone, pitch. Why should you face the audience on stage? What are proxemics and levels?</p>	<p>What is a monologue?</p> <p>Concepts: Characterisation stereotypes, scenarios given facilitated through stimulus/workshops.</p> <p>Skills: solo performance, courage, confidence, spotlight, lighting, movement, storyline body language, vocal exercises, characterisation, facial expressions, comedy, Drama, devising, costumes, props, proxemics, levels, stage directions.</p>	<p>What is an Ampitheatre? Why did actors wear masks? Why are exaggerated gestures and body language important in Greek theatre? What were the three types of plays of Greek theatre? What is a freeze frame?</p> <p>Concepts: Morals, Greek mythology, satire, tragedy, comedy, theatre originated, style, setting, masks</p> <p>Skills: Parados. The entry of the chorus; using unison chant, movement, canon and dance. Rhythm and pace.</p>	<p>How is an Ancient Greek festival different to our modern festivals? What is mime? What is a chorus?</p> <p>Concepts: Greek mythology, satire, tragedy, comedy, theatre originated, style, setting, masks</p> <p>Skills: Parados: The entry of the chorus; using unison chant, movement, canon and dance. Rhythm and pace.</p>	<p>Who Is William Shakespeare? Who are the Witches in Macbeth? What is the theme of the supernatural? How can body language and movement demonstrate theme of supernatural? Who is Lady Macbeth? How is the theme of ambition demonstrated?</p> <p>Concepts: ambition, power, destruction, love, death, supernatural, guilt, greed, money</p> <p>Skills: costume, voice, sound effects, critical thinking, learning lines, script work, body language, stage directions, audience</p>	<p>Intro to TV, film and media studies. What is a genre? What is the difference between acting on stage and acting for screen? What style of acting will we be working in for this unit? What is an audition? What is a duologue? What is a screen test? What jobs are needed to make a TV show or film? what is a Broadcast Journalist? What is auto-cue and how can we use this successfully when presenting the news? What roles can we include for this workshop? What is a green screen? How can we use a green screen? What do we need? Why would we use a green screen? What is a storyline? What is a close up shot? What is a follow shot? What is a tracking shot?</p>
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	<p>What are props? What is a costume?</p> <p>Concepts: Characterisation stereotypes, scenarios given through stimulus to promote critical thinking. Mental health and wellbeing.</p> <p>Skills: improvisation, collaboration, teamwork, body language, vocal exercises, characterisation, facial expressions, comedy, Drama, devising, costumes, props, proxemics, levels, stage directions.</p>					<p>Concepts: genre, lighting, sound, differences between acting for camera and stage acting, angles, plot, script writing</p> <p>Skills: filming, producing, directing, lighting tech, sound tech, evaluating, reviewing, performing with toolkit, camera angles and locations.</p>
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8	Topic 1 Biq Enquiry Question What is Melodrama? What are stock characters? What is mime? What is an exaggerated plot? How can you add short	Topic 2 Biq Enquiry Question What are 'Blood Brothers' and who wrote the musical Blood Brothers? Why do you think this script is important to study? Whats a prologue? What is dramatic irony? Introduction to Blood Brothers	Topic 3 Biq Enquiry Question Who Is William Shakespeare? Who are the Witches in Macbeth? What is the theme of the supernatural? How can body language and movement demonstrate theme of supernatural?			

	<p>moments of mime into your improvised melodramas? How can sound effects create comedic timing? How do they add to the performance?</p> <p>Concepts: ambition, power, destruction, love, death, supernatural, guilt, greed, money</p> <p>Skills: live performance costume, voice, sound effects, critical thinking, learning lines, script work, body language, stage directions, audience</p>	<p>What is superstition? Why does this impact the play?</p> <p>Concepts: society, class system, inequalities due to wealth, environment, upbringings, education, sexism, feminism, superstition, manipulation, coming of age, adoption</p> <p>Skills: live performance basic Drama toolkit, critical thinking, learning lines, script work, body language, stage directions, audience, naturalistic acting, musical theatre, politics, historical references</p>	<p>Who is Lady Macbeth? How is the theme of ambition demonstrated?</p> <p>Concepts: ambition, power, destruction, love, death, supernatural, guilt, greed, money</p> <p>Skills: live performance costume, voice, sound effects, critical thinking, learning lines, script work, body language, stage directions, audience</p>			
9	Topic 1 Biq Enquiry Question	Topic 1 Biq Enquiry Question	Topic 2 Biq Enquiry Question	Topic 2 Biq Enquiry Question		

	<p>What are 'Human Rights?' Do you believe that the world is working together to secure individual Human Rights? Who is Malorie Blackman and what were her intentions when writing Noughts + Crosses? Read prologue. What are some of the key themes in Noughts + Crosses? What are Semiotics? How are semiotics used to create meaning in Noughts and Crosses?</p>	<p>(Same topic cont...) How to communicate meaning/messages to an audience? What does it mean to 'break the fourth wall?' How can you break the fourth wall in this scene? What is 'Hot Seating'? What do we know so far of the futuristic world that is being presented to us? Concepts: classism, racism, discrimination, politics, dystopian genre, sexism, love, Drama, prejudice, equality, Brecht Skills: live performance Brechtian devices, epic theatre devices, live theatre review.</p>	<p>What is Verbatim theatre? What is devising? What is a theatre practitioner? Who is Aleky Blythe? Why is London Road Verbatim? What is abstract theatre? What is stimulus? What is documentary theatre? How can Verbatim theatre impact society? What would you like to change about the world that you live in right now? Concepts: socio-political concepts within present, relevant news, society, theatre and the political voice, Aleky Blythe Skills: live performance, research and enquiry, collaboration, devised pieces, constructing a play through real events, sociology, politics,</p>	<p>Who is Bertolt Brecht? Why is he important when studying Verbatim theatre? What Brechtian devices could I include for my Verbatim piece? Where do I want to take my verbatim play? What are my artistic intentions for this piece of theatre? Concepts: socio-political concepts within present, relevant news, society, theatre and the political voice Skills: live performance, research and enquiry, collaboration, devised pieces, constructing a play through real events</p>		
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	<p>What is 'Role on The Wall' technique?</p> <p>Concepts: socio-political concepts within present society, classism, racism, discrimination, politics, dystopian genre, sexism, love, Drama, prejudice, equality</p> <p>Skills: live performance Brechtian devices, epic theatre devices, live theatre review.</p>		<p>history, Verbatim, constructing a script, recording interviews, journalism, Rehearsals, performances and evaluations</p>			
10	<p>Topic 1 Biq Enquiry Question</p> <p>Introduction to Drama and</p>	<p>Topic 1 Biq Enquiry Question</p> <p>Introduction to Drama and performance skills</p>	<p>Topic 2 Biq Enquiry Question</p> <p><i>Component 1:</i> Read set text and design explorations</p>	<p>Topic 3 Biq Enquiry Question</p> <p><i>Component 3:</i> Performance skills</p>	<p>Topic 1 Biq Enquiry Question</p> <p><i>Component 1:</i> live theatre performance</p>	<p>Topic 1 Biq Enquiry Question</p> <p><i>Component 2:</i> Devising, research and development</p>

<p>performance skills</p> <p>Component 1: Section A</p> <p><u>Component 1: Understanding Drama:</u></p> <p><u>What is assessed:</u></p> <p><u>Section A:</u></p> <ul style="list-style-type: none"> • Theatre roles and terminology • Stage directions • Different stages 	<p><u>Component 2 AQA: Introduction to Design and Devising</u></p> <p><u>What is assessed:</u></p> <p>Each student's contribution to the final devised performance is marked out of 20.</p> <p>Students must develop their ability to:</p> <ul style="list-style-type: none"> • carry out research • develop their own ideas • collaborate with others • rehearse, refine and amend their work in progress • analyse and evaluate their own process of creating devised drama. 	<p><u>C1: Understanding Drama</u></p> <p><u>What is assessed:</u></p> <p><u>Section B:</u></p> <p>Set play: Noughts + Crosses by Malorie Blackman</p>	<p>Mock performance</p> <p><u>C3: Texts in Practice</u></p> <p><u>What is assessed:</u></p> <p>Selective texts are subject to casting. Pupils will explore 'A Doll's House' by Tanika Gupta before getting assigned to a new C3 text.</p> <ul style="list-style-type: none"> • Performance of extract 1 (20marks) • Section A and section B written mock assessment (48 marks) 	<p>Section C: Mock examination</p> <p><u>C1: Understanding Drama Live theatre performance</u></p> <p><u>What is assessed:</u></p> <p><u>Section C:</u></p> <p>Mock examination on live theatre performance. Students answer one question (from a choice) on the work of theatre makers in a single live production. Students must have experienced live production as an audience member as part of their course.</p> <p>They should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was</p>	<p><u>C2: Devising, research and development</u></p> <p><u>What's assessed:</u></p> <ul style="list-style-type: none"> • Process of creating devised drama • Performance of devised drama (students may contribute as performer or designer) • Analysis and evaluation of own work
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	<p><u>How its assessed:</u></p> <ul style="list-style-type: none"> Section A: multiple choice written paper <p>(4 marks)</p>	<p><u>How it's assessed:</u></p> <ul style="list-style-type: none"> Mini mock devised performance (20 marks) 	<p><u>How it's assessed:</u></p> <p>Practical performance of section B and design explorations assessment</p>	<p><u>How it's assessed:</u></p> <p>Performance of one extract from one play. This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2).</p> <p>study and present a key extract (monologue, duologue, or group performance)</p> <p>study and present a second key extract (monologue, duologue, or group performance) from the same play.</p>	<p>communicated to the audience.</p> <p><u>How it's assessed:</u></p> <ul style="list-style-type: none"> Analysis and evaluation of the work of live theatre makers Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks) 	<p><u>How it's assessed:</u></p> <p>Devising log (60 marks) Devised performance (20 marks) 80 marks in total</p>
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11	<p>Topic 1 Biq Enquiry Question</p> <p><i>Component 2:</i> Rehearsals and devising Logs</p> <p>Work-in progress performance</p> <p>Frantic Assembly workshop (TBC)</p> <p><u>What is assessed:</u></p> <p>Process of creating devised drama</p> <p>Performance of devised drama (students may contribute as performer or designer)</p>	<p>Topic 1 Biq Enquiry Question</p> <p>Component 2: Recorded performance and devising logs</p> <p><u>What is assessed:</u></p> <p>Process of creating devised drama</p> <p>Performance of devised drama (students may contribute as performer or designer)</p> <p>Analysis and evaluation of own work</p>	<p>Topic 1 Biq Enquiry Question</p> <p><i>Component 3:</i> Research and rehearsals</p> <p><i>Component 1:</i> Revision</p> <p><u>What is assessed?</u></p> <p>This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2).</p> <p>study and present a key extract (monologue, duologue, or group performance)</p> <p>study and present a second key extract</p>	<p>Topic 1 Biq Enquiry Question</p> <p>Component 3: Rehearsals and visiting examiner</p> <p><u>What is assessed?</u></p> <p>This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2).</p> <p>study and present a key extract (monologue, duologue, or group performance)</p>	<p>Topic 1 Biq Enquiry Question</p> <p><i>Component 1:</i> Revision</p> <p>Mock examination</p> <p><u>What is assessed?</u></p> <p>Section A: theatre roles and terminology. Section B: set text Section C: live theatre review</p>	<p>Topic 1 Biq Enquiry Question</p> <p>Component 1: Summer examination</p> <p><u>What is assessed?</u></p> <p>Section A: theatre roles and terminology. Section B: set text Section C: live theatre review</p>

	<p>Analysis and evaluation of own work</p> <p><u>How it's assessed:</u></p> <p>Devising log (60 marks) Devised performance (20 marks) 80 marks in total</p>	<p><u>How it's assessed:</u></p> <p>Devising log (60 marks) Devised performance (20 marks) 80 marks in total</p>	<p>(monologue, duologue, or group performance) from the same play.</p> <p><u>How its assessed:</u></p> <p>Students must perform two extracts from one play which contrasts to the set play studied in Component 1. Explain theatre styles to explore in C3.</p> <p>Component 3 constitutes 20% of the GCSE.</p> <p>Each student's contribution to each key extract performance is marked out of 20.</p> <p>It is marked by AQA.</p>	<p>study and present a second key extract (monologue, duologue, or group performance) from the same play.</p> <p><u>How its assessed:</u></p> <p>Each key extract performance is marked out of 20.</p> <p>It is marked by an AQA external examiner.</p>	<p><u>How its assessed:</u></p> <p>Written paper.</p> <ul style="list-style-type: none"> • section A (4marks) • Section B (48 marks) • Section C (32 marks) 	<p><u>How its assessed:</u></p> <p>Written paper.</p> <ul style="list-style-type: none"> • section A (4marks) • Section B (48 marks) • Section C (32 marks) <p>(External AQA examiner)</p>
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Enrichment Opportunities:

Pupils studying Drama here at NSWL are provided with an enriching and ambitious curriculum which is accessible to all.

'High quality drama teaching, and theatre experiences should be a curriculum and cultural entitlement for every young person.'
Drama, Theatre and Young People – a Manifesto (2019)

In the secondary phase, through cross-curricular learning embedded within lessons, pupils go on a journey through the history of Drama, from Greek Theatre in Year 7 to Melodrama in Year 8. In year 9 pupils engage in Drama devising their own theatre in the style of Verbatim, exploring sensitive topics and socio-political issues within the current climate, giving pupils autonomy over their own learning and a stage to express what they feel most passionate about.

Multi-media is something which pupils enjoy embedding within the curriculum using lights, sound and video footage to enhance their performances. At KS4, Drama pupils can use specialised software such as *Adobe Premier Pro* which enables pupils with the facilities needed to cut, crop, add, edit and enhance their performances using multi-media elements. Career discussions and opportunities in Drama are introduced through guest visitors within the acting industry, from successful West End actors, actors for film and television, to incredibly talented scriptwriters, theatre technicians, directors and producers for the National Theatre and many other theatre companies. Successful pupils will get the opportunity for work experience in a particular sector within the arts industry.

In the primary phase, there are regular opportunities for pupils to perform in class assemblies and concerts. There is an annual performance poetry and public speaking competition in which all pupils participate, and winners go forward to perform in front of the whole school and parents. Drama workshops and performances are a regular feature of enrichment experiences.

LAMDA:

The London Academy of Music and Dramatic Art is a drama school located in Hammersmith, London. It is the oldest specialist drama school in the British Isles and a founding member of the Federation of Drama Schools. LAMDA is taught here at Nishkam School West London and as LAMDA is a world-leading conservatoire and conservatoire training is, by its nature, selective, we train only the best – limiting our course numbers and teaching in small groups. Pupils will get the opportunity to audition for either the 'Acting' LAMDA qualification or the 'Musical Theatre' LAMDA qualification. If successful, pupils will attend after school LAMDA training in preparation for their professional examination which will take place at the drama school in central London.

Here at Nishkam, we believe that Drama has the power to transform lives. We want more people to share in this experience through training, qualifications, work, productions and facilities.

Specific extra-curricular Drama activities on offer to all pupils:

- LAMDA (London Academy of Music and Dramatic Arts): Acting qualification, Musical Theatre qualification, Verse and Prose qualification (TBC)
- Industry professional visits offering Q&A to GCSE Drama pupils
- School productions/showcase
- Costume and make up design for stage and screen workshops
- The National Theatre scriptwriting competition and class sessions with NT playwright
- National Drama competitions and workshops for young writers
- Wide variety of plays and styles of theatre studied
- Live theatre performances at GCSE and opportunities at Key Stage 3
- GCSE extracurricular Drama GCSE interventions
- *'How the industry works'* - audition practice workshops

Transition from KS2-KS3

Pupils in KS2 regularly perform for assemblies on the main stage, collaborate in groups through role play activities and use storytelling in English as a way to bring characters to life through voice, movement on stage and gestures. The Drama curriculum commences at NSWL from KS3 and pupils are assessed via a baseline improvisation workshop and then begin to build their Drama toolkit needed for success.

Impact:

Formative assessment is an integral part of our approach to Teaching and Learning. Over the course of their study, we will use weekly cumulative formative diagnostic assessments (in class or for homework) to ensure that students are consistently retrieving their knowledge of different components. The purpose of this is to ensure all knowledge is retained (and any gaps are identified and addressed promptly) and also to inform teachers' planning. Using this style of assessment, we will make use of the advantages of spaced practice as well as allowing pupils to be able to apply their knowledge to a wide variety of contexts.

Students will also sit a summative assessment every full term. This assessment will be cumulative and will assess not only what the students have learned over the previous term, but also their understanding of all relevant material previously taught. Staff are supported to mark these accurately and post assessment moderation also takes place to ensure the validity of the data. All data is analysed centrally (not by teachers) and each Curriculum Leader is given a report outlining the areas of strength and weakness. Curriculum Leaders use this information to inform future planning, support with additional interventions and set changes.

