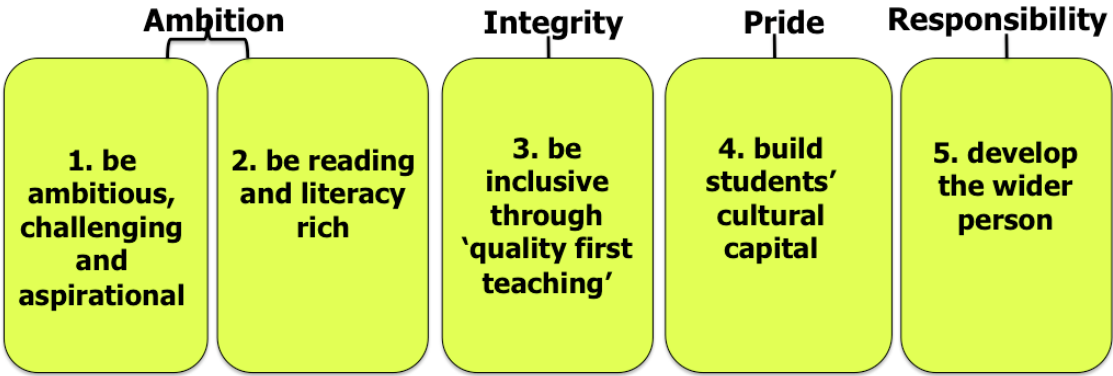




**Department Curriculum Intent Drama**

**Camps Mount Academy's curriculum aims to:**



<b>Voice</b>	Camps Mount Drama pupils will have the ability to use their voice in Drama. The Voice is like a powerful tool in Drama. It will help them to express emotions, convey characters, and capture the audience's attention. They will learn how to control Their voice volume, tone, and pitch to create different effects and create different characters.
<b>Body Language</b>	Camps Mount Drama pupils learn will how to use their Body Language in Drama. Pupils will be able to communicate without words. By mastering body language, they will be able to show confidence, fear, happiness, and more on stage. They will be able to display gestures, facial expressions, and movements to bring their characters to life.
<b>Group Work/ Ensemble</b>	Camps Mount Drama pupils will be able to work as part of a Group. Teamwork is crucial in Drama Group/ensemble work involves collaborating with others, listening, and supporting their fellow performers. Together, they can create amazing scenes and performances that tell compelling stories.
<b>Acting</b>	Camps Mount Drama pupils will learn how to develop their Acting Skills. Acting is the heart of Drama. It involves stepping into the shoes of a character, understanding their motivations, and

	portraying them convincingly. They will learn how to analyse scripts, develop characters, and engage the audience through our performances.
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<p align="center"><b>What are the aims of our curriculum at Campsmount? How does it incorporate the educational principles evident in the whole school intent?</b></p>
<p>The Drama aspect of our Performing Arts department aims to deliver a curriculum that will enable learners to build confidence, develop self-esteem, and work collaboratively with others to create performances and to develop higher thinking skills through a practical approach. Learners at Campsmount are given the opportunities to thrive and develop their essential life skills through Drama across key stage 3, continuing onto key stage 4 through the options process. Engaging learners with a Drama curriculum that is varied and challenging caters to all pupils' needs. We aim to arm our pupils with life skills that will apply to any career path. The Four cornerstone skills taught, <b>Voice, Body Language, Group work</b> and <b>Acting</b> throughout KS3 &amp; KS4 will provide an excellent base for a career, not only in the Arts industry, but in any industry our pupils chose to work in.</p>
<p align="center"><b>What specifications do we follow at KS4 and 5 and why?</b></p>
<p>In Drama we follow the BTEC Performing Arts Specification, Acting pathway. The BTEC Specification gives the pupils the opportunity through three units to develop their Acting and Performance skills, their understanding of the professional industry and how productions operate and the creation of their own practical piece through the devising process based upon a set theme. By undertaking these three units they will develop all of the above-mentioned skills essential for a career in the Performing Arts industry and essential life skills that they can use in a variety of industries they may choose to go in to.</p>
<p align="center"><b>How do we ensure that we meet the needs of all learners, and particularly those who are Pupil Premium or SEND?</b></p>
<p>Due to the practical nature of Drama, amendments to the course content and structure need not be applied for the above cohort of pupils. The KS3 curriculum and KS4 course is fully inclusive and tailored for all abilities in Drama. This can be done using suitable material for specific needs and requirements of the pupils.</p>
<p align="center"><b>Why do we teach the topics/schemes in the order we teach them?</b></p>
<p>The Drama curriculum is set out as building blocks for the acting/Performing discipline and begins with the basics of each subject, building confidence, knowledge and skills over the course of the curriculum. The curriculum aids the progress of a performer, from learning the basics of their craft to developing their performing skills over the course of the curriculum. This leads to complete and contextual acting performances shown in KS4.</p>
<p><b>KS3: Y7</b> will take part in a 'summer monologue detailing their experiences over the summer holiday. The purpose of this is to gauge a baseline into their physical characteristics and mannerism. This also gives me a chance to get to know my pupils more individually. This task will be useful for future performances to show the pupils how to build character and leave their own personal characteristics behind.</p>
<p>CATCF will follow the summer monologues offering the opportunity for the pupils to begin to lay the foundations for the four cornerstones of drama, voice, Body Language, Ensemble work and Acting. The Cornerstones will be explored through the use of Still images, Role-play, and character</p>

development techniques such as Hot-seating. Pupils then will evolve into working on a set text, Frankenstein. This is to introduce the pupils to drama skills such as sight reading, script analysis and performance, whilst offering them the ability to develop their geographical and historical knowledge, referring to the text, line learning will also be an expectation. Pupils will then engage in a devised theatre workshop giving them the opportunity to experience different styles of Drama. This will focus on their group creativity. Summer seasons bring Shakespeare into the mix, where pupils will have the opportunity to study one of Shakespeare's Comedies. This gives them a different learning experience of historical theatre and the opportunity to understand the key factors of acting Shakespeare's dialogue through punctuation and Rythm. The Four Cornerstones are prevalent in all work that we do in Drama at Campsmount.

**Y8-**Will follow the same structure as Y7 with levels in difficulty and expectation raised due to the foundations laid in Y7. Duologues will replace monologues developing their ability to communicate a partner's story and share this with the audience. This is a great opportunity to develop essential life skills such as listening, communication and storytelling. They will then investigate the historical period of WW2 Evacuees and develop their understanding of the period by transforming themselves into characters from the time. Goodnight Mr Tom will be used as a vehicle to explore this theme. The set text that they will study will reflect their age and maturity levels. Dracula will take Centre stage using skills learnt in Y7 such as script analysis, sight reading and performance, all while developing the Four Conerstones of Drama. As Dracula is a love story this turns their attention towards relationships and human interaction and encourages them to work with the opposite sex, line learning will also be an expectation. Body Language and Voice will next be explored through the theme of Titanic. This not only teaches them about the history of the great tragedy, but allows the pupils to develop their Body Language, Characterisation and voice skills as they aim to understand the differences of the period, as to which they live now. The exploration of costume and etiquette is also introduced. Shakespeare season sees Y8 looking into more divers Shakespear plays such as Romeo & Juliet and The Tempest, reinforcing elements of pupil interaction explored in Titanic. This builds the confidence to work with others on plays and develop relationships within the group. The foundations laid in y7 around Punctuation and Rythm is reinforced and the exploration of how Shakespeare indicates how the characters he has written are to be plaid through his choice of language.

**Y9-** will start with the 'Art of Conversation' to kick off Y9. This is to encourage them to be able to engage in and perform a conversation with another two pupils based on their summer experiences. This is adding another level to their repertoire of communication skills that they started to develop in Y7 & Y8 doing a monologue and a duologue respectively. They then will embark on some devised work developing their creativity skills based on themes linked to the set text DNA/Kindertransport that they will study next term. The purpose of this is to allow them to use their own experiences within theatre and create stories that they can develop into a performance. The Four Cornerstones of Drama will be explicitly used in this process as they have total control on what they create. The skills explored in the set text will be familiar to the pupils as they will already have had prior experience of script analysis, sight reading and performing from previous texts that have been studied. The expectation will be that the pupils in Y9 will be able to work more independently having already been armed with the tools they need to apply to the text. The performance aspect of this text will be more advanced and the expectation to perform without a script is a must as this introduces them to expectations of drama pupils who study the subject at KS4. This also develops memory skills that will be useful come exam time. Using the text studied and learnt in the previous term lends us the chance to explore different theatre practitioners such as Stanislavski, Meisner and Brecht. Laban and Animal Study is touched upon also. These practitioners give the pupils a deeper understanding of acting as a craft and how characters are built, and certain styles of Theatre are performed. This is laying the foundation for any pupil that chooses to take Drama at KS4. Shakespeare season gives the pupils the opportunity to put all the tools that they have learnt at KS3 into practice, studying more complex and interesting plays like Macbeth. This also reinforces their teachings from English and adds a different dimension to what they already have been taught. Other plays that may be considered are Titus Andronicus, or Othello. At this stage a Campsmount Drama pupil should have all the knowledge of how to analyse Shakespeare, identify character Characteristics through the analysis of Shakespeare's language and punctuation, know about developing characters using Stanislavski and incorporating Animal studies and Laban into their process.

#### KS4

**Y10**-will undertake the first unit of three for the BTEC performing Arts course.

**Component 1- Exploring the Performing Arts** takes place from September- December. During this unit, the pupils will delve into what it takes to put on a professional production. Pupils will study production researching the entire process from choice of play, location, set, staging, lighting, sound, props and costume. This will cover the production part of the process. Pupils will then research and give a detailed account of the actor's process within a professional performance. Areas that will be covered are Actors and their training, resume, character building process, the Director and his style, context of the play in conjunction with the style of the director and his vision. This unit is marked internally with external moderation.

January-July- Pupils take part in a series of Workshops that will develop the acting skills in preparation for Component 2 that they start in the first semester of Y11. The pupils will study Techniques created by several Acting Practitioners, Ranging from Constantin Stanislavski's 'The System', Bertolt Brecht, Sanford Meisner and Rudolph Laban. Pupils will also visit Yorkshire Wildlife Park to study Animals behaviour and characteristics.

**Laban-** Laban's work is rooted in understanding human movement through a systematic and analytical framework, which encompasses four primary components: body, effort, shape, and space. This method provides actors with a detailed vocabulary and structure to explore and embody characters more profoundly.

Laban's techniques help actors become more aware of their physical expressions and the subtleties of movement. By categorizing movement into effort actions, such as gliding, pressing, flicking, or dabbing, actors can experiment with how different dynamics and qualities of movement can convey emotions, intentions, and psychological states. This kinesthetic awareness allows for a more nuanced and authentic portrayal of characters, as actors can align their physicality with their emotional and mental landscapes.

#### **Animal Study-**

Animal study in acting involves observing and mimicking the behaviors, movements, and instincts of animals to enhance an actor's performance. This technique is rooted in the understanding that animals exhibit pure, instinctual behavior, which can be translated into more authentic and visceral performances for human characters. By studying animals, actors can strip away societal conditioning and access a more primal aspect of their characters. The renowned acting teacher Konstantin Stanislavski emphasized the importance of this method, suggesting that actors observe animals to understand different physicality's and emotional responses. For example, an actor might study a lion to embody strength and dominance, or a cat to capture a sense of agility and independence. These observations help actors develop a deeper physical and emotional connection to their roles, making their portrayals more believable. In addition to physical mimicry, animal study can inspire emotional authenticity. Animals react to stimuli in a raw, unfiltered way, providing a model for actors to respond genuinely to their circumstances. This can be particularly useful in roles that require a heightened sense of instinctual behavior, such as in intense dramatic scenes or portraying non-human characters. Animal study enriches an actor's toolkit, offering a unique pathway to more nuanced and compelling performances.

**Bertolt Brecht-** The Bertolt Brecht method in acting, known as Epic Theatre, revolutionizes traditional performance by emphasizing the alienation effect. Brecht's approach encourages actors to present their characters with a sense of detachment, reminding the audience they are watching a play, rather than immersing them in the narrative. This technique aims to provoke critical thinking rather than emotional engagement, pushing viewers to question societal norms and injustices. Actors often break the fourth wall, narrate actions, or switch roles, disrupting conventional storytelling. Brecht's method empowers both actors and audiences to reflect on and challenge the socio-political contexts depicted on stage.

**Constantin Stanislavski-** The Stanislavski system, developed by Russian actor and director Konstantin Stanislavski, revolutionized 20th-century theater. This method emphasizes emotional truth and authenticity in performance, encouraging actors to deeply explore their characters' motivations and experiences. Key principles include the "magic if," allowing actors to imagine themselves in their characters' situations, and "emotional memory," where personal past experiences are used to evoke genuine emotions. Through rigorous analysis and rehearsal techniques, Stanislavski's approach fosters naturalistic acting and a profound connection between actor and audience. His system remains foundational in modern actor training, influencing various acting methodologies worldwide.

**Sanford Meisner-** The Sanford Meisner method is a renowned acting technique that emphasizes emotional truth and authentic performance. Developed by Sanford Meisner, a founding member of the Group Theatre, this method trains actors to "live truthfully under imaginary circumstances." Central to the Meisner technique is the Repetition Exercise, where actors respond to each other's behavior and words in the moment, fostering genuine reactions. This practice cultivates spontaneity and deep emotional connection, enabling actors to immerse fully in their roles. By focusing on real-time reactions rather than scripted lines, the Meisner method promotes a naturalistic and engaging style of performance.

**Y11**

**Component 2- Developing Skills and Techniques in the Performing Arts, September – December.**

Pupils will put into practice everything that they have learned previously in the above workshops to deliver a performance based on a central theme given by the exam board. Pupils will choose which of the above techniques they deem appropriate for their characters' development. An example of the brief is 'Transformation'. Pupils will need to research and find a suitable play that links to this brief. The Exam board will create a performance scenario for the pupils to create and showcase their work. They will need to set rehearsal expectations and targets and reflect upon progress made. Pupils will then record their performances and evaluate the experience.

**Component 3- Responding to a Brief.** Pupils will be given the opportunity to create and design a creative piece of drama based on a set theme given by the board. In groups they will collaborate using a stimulus to use a starting block for the performance. Pupils will need to complete an 'Ideas log' & Skills log prior to the recording of their performance. Both these logs are completed in exam conditions and externally invigilated. Once the performance has been recorded, the pupils will complete an evaluation in the same conditions as the Ideas and skills logs.

**Statement of assessment intent:  
Purpose of Feedback and Assessment:**

Feedback should improve students' understanding of the curriculum.

- Through looking at students' work, subjects should be able to amend the curriculum to respond to pupils' needs.
- The feedback MUST change students' outcomes, positively.
- Lots of in-class responsive feedback through targeted questioning should happen every lesson, every day. The use of whiteboards is integral to this strategy being effective.
- Lots of self-assessed/peer assessed 'Activate' tasks should be evident every lesson.
- Peer or self-assessed critique and redrafting, using high-quality specific success criteria should be embedded in lesson design.

**Method of Feedback:**

- Verbal feedback and live literacy and presentation marking in lessons. Teachers should mark in purple pen.
- Whole Class Feedback (WCF) in class books. If using WCF, particularly at KS4 and 5, please use the Campsmount Academy proforma.
- Self and peer assessment using clear success criteria. This should be completed in pink pen. It is expected that all summative assessments are quality-assured in every subject and that teachers mark extended writing sections, providing WWW and EBI comments. Staff should also address literacy and presentation when marking summative assessments.

**Frequency:**

If the purpose of feedback is to improve students' understanding of the curriculum and to enable staff to amend the curriculum to enhance progress, then frequency matters.

- Literacy and presentation should be checked daily, live in lessons.
- Wherever possible, formative assessments should be marked by students. Pink for progress can be completed at the same time.
- Summative assessments will be completed within a two-week window. Feedback should be provided as close to the assessment's completion as possible.
  - Pink for Progress tasks relating to the summative assessment will be completed in students' Assessment Books

**Curriculum sequencing:**

	Half Term 1:	Half Term 2:	Half Term 3:	Half Term 4:	Half Term 5:
Year 7	Introduction to Drama; Group work, drama exercises, improvisation exercises. Introductory Monologues (Identify personal characteristics to improve performance)	Drama Skills Introduction Charlie and the Chocolate Factory. Skills; Freeze frame, Role-play, Hot-seating, though tracking, Improvisation, Group Work.	A Nightmare Before. Skills; Freeze frame, Role-play, Physical Theatre, Improvisation, Analysis skills.	Script Work and Duologues Frankenstein. Skills; Memory, Literacy, Group skills, Analysis skills.	Devised Workshop/ Shakespeare Season – A Midsummer Night's Dream and Skills; Classical Texts, Language, poetry, Verse, Prose, Analysis skills
Year 8	WW2 Evacuees Skills; Freeze-Frames, Devised Roleplay, Literacy Skills, Improvisation, Historical knowledge, Analysis skills.	Summer Duologues (Identify personal characteristics to improve performance, Analysis skills).	Titanic Skills; Freeze frame, Role-play, hot-seating, though tracking, Characterisation: Body language, voice, costume, Analysis skills.	Scripted group scenes - Dan Wheeler 'Missing Dan Nolan' & Dracula, Kindertransport. Skills, Devised, Literacy, Script work, Group work, Performance, Analysis skills.	Seven Deadly Sins. Drama Skills, Memory/Character/Context  Contemporary Playwrights/scene Wheeler, Godber, Russell.  Scriptwriting Workshop (Literacy, Performance, Directing, Analysis skills
Year 9	'Art of Conversation' Identify personal characteristics to improve conversational performance, Analysis skills). Summer triologues)	Devised Piece & Drama Skills; Stimuli, improvisation, Group work,	- WW2 Christmas in the Trenches. Devised & Drama Skills	Group scene work & Drama Skills – Practitioner; Stanislavski, Meisner Script/non script DNA/Kindertransport	Putting Practitioners into Practise Drama Skills - Script/ 'Lord of the Flies' Drama Techniques
Year 10	Component 2: Developing Skills and Techniques	Component 2: Developing Skills and Techniques	Component 2: Developing Skills and Techniques in	Component 2: Developing Skills and Techniques in the Performing Arts	Component 1: Exploring the Performing Arts

	in the Performing Arts	in the Performing Arts	the Performing Arts		
Year 11	Component 1: Exploring the Performing Arts	Component 1: Exploring the Performing Arts	Component 3: Responding to a Brief	Component 3: Responding to a Brief	Component 3: Responding to a Brief