

# DRAMA 2025-26

*"I regard the Theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." Oscar Wilde*

*"You are the light of the world. No one after lighting a lamp puts it under the bushel basket, but on the lampstand, and it gives light to all in the house. In the same way, let your light shine before others, so that they may see your good works and give glory to your Father in heaven" (Matthew 5:14-16).*

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## Intent statement

We want all students to experience the magic, awe, wonder and richness of the Theatre. The study of the Drama Curriculum engages students in an exploration of the world and humanity, from multiple perspectives. It will promote active discussion and exploration of a range of themes and issues in order to promote diversity, equality, and social, moral and cultural understanding. The Curriculum gives opportunities for all students to confidently express themselves, their emotions, ideas, opinions and thoughts in a safe, creative, and collaborative space. Through a wide range of opportunities and experiences, both inside and outside of the classroom, students will develop an appreciation of the performing arts and theatre, and grow to understand its value for themselves and for society as a whole. It is our priority that drama is taught as an academic subject with a focus on a rich base of knowledge that underpins high quality productions, rather than simply a vehicle to explore themes and issues.

Drama and the skills that students will gain is a passport to life: a gateway to expressing oneself in a range of ways. It enables students to communicate confidently and effectively, developing skills that will support them through life, and taking into account the improving local economy and labour market, preparing them for life in the world or work.

Through the Curriculum students will develop deep knowledge and understanding of an ambitious, broad and balanced range of play texts, styles and practitioners, performance skills, genres and contexts through high quality opportunities to demonstrate and apply their knowledge and understanding through **Creating**, **Performing** and **Responding** to Drama.

## Research the curriculum is based on

***The Drama Teacher's Handbook: A guide to creating and teaching a knowledge rich, practical and comprehensive Drama curriculum – Keith Burt.***

This book was used to inform the overall planning, sequencing and assessment of the key stage 3 curriculum.

***Huh – Mary Myatt (George Coles – Drama)***

This book was used to understand the thinking behind the planning of a highly ambitious and broad curriculum in Drama.

***Designing a Key Stage 3 drama curriculum that is ambitious for all - A Case Study Written by Holly Sullivan for the chartered college of teaching.***

This was used to access clear models and examples of effective and successful drama curriculums.

***Subject alliance national drama - National Drama's Response to the Arts in Schools Review (April 2023)***

This article was used to inform thinking on ensuring social equity through the drama curriculum.

## Powerful knowledge

In the Drama curriculum, "powerful knowledge" refers to essential, transformative knowledge that empowers students to think critically, creatively, and reflectively about drama and its role in culture and society. This knowledge equips students with the skills and understanding necessary to engage deeply with drama as both participants and informed audience members. Incorporating these elements into a drama curriculum ensures that students are not only skilled performers and creators but also informed and critical thinkers who understand the broader implications of their art.

This includes (in order of priority importance):

### 1. Knowledge and application of practical Skills

**Acting skills:** vocal skills including volume, tone, expression, pace, pitch, volume and emphasis.

Physical skills including movement, posture, gesture, facial expression,

**Scriptwriting and devising skills:** Crafting narratives, creating dialogue, and developing characters and plots.

### 2. Critical Analysis and Interpretation

**Textual Analysis:** The ability to analyse scripts, characters, plot, understand themes and the playwright's intentions.

**Characteristics of dramatic works:** To know and understand style and genre, form and structure, plot, action and content.

**Performance Critique:** Evaluating performances, understanding different styles, and providing constructive feedback

### 3. Technical Proficiency

**Stagecraft:** Knowledge of set design, lighting, sound, costumes, and makeup.

### 8. Reflective Practice

**Self-Reflection:** Developing the ability to reflect on one's own work and processes to continually improve

**Peer Feedback:** Engaging in constructive critique and feedback with peers to foster a supportive learning environment

## KS3 Curriculum Rationale and Sequencing

The Key stage 3 curriculum is sequenced with each term focusing on one aspect of either creating, performing or responding to dramatic work, ensuring that a broad and full range of component and composite knowledge and skill is built upon carefully, revisited regularly and secured.

Within each year, students will begin by responding to a range of stimuli by exploring a play text, a practitioner or a specific style of theatre. They will begin each year by creating and developing ideas to communicate meaning in performance, then progress to be able to apply these theatrical skills and ideas to realise their artistic intentions in performance, to then being able to analyse and evaluate their own work and the work of others.

Through each year, students will be able to move from explicit instruction and guided practice in Year 7 to more independent practice in Year 9, building on component and composite knowledge. From Year 7, students will become aware of key terminology and their purpose in making theatre. They will be able to begin to make potential connections between different key terminology. At the end of Year 9, Learners should have a comprehensive understanding of a variety of different key terminology and have formed strong connections between them. They will become instinctively creative and innovative, creating highly original and effective pieces of theatre. They will be able to independently analyse and evaluate how they (and others) make theatre.

## Year 7

Year 7 begins with introducing students to the basic characteristics of dramatic work. Students will learn and apply key drama techniques such as **freeze frame, thought-tracking, still image, gesture, and improvisation**. These tools will enable them to begin creating simple but effective performance work and to express characters, emotions, and narratives through voice and movement.

Throughout the unit, students will explore both fictional and real-life scenarios to encourage empathy, critical thinking, and imaginative response. Collaboration is at the heart of this work—students will build confidence in working with others, offering ideas, and performing to a small audience.

The scheme aims to lay the groundwork for reflective thinking, introducing basic evaluation skills and the use of drama-specific vocabulary. Students will begin to reflect on their own contributions and those of others, understanding how drama communicates meaning.

By the end of this unit, students will have a solid grasp of essential drama techniques, improved self-confidence, and a clear understanding of how to create and respond to performance work.

In term 2 students will focus on 'performing' skills' whilst building on prior learning of how to create a character, through using the play 'The Terrible Fate of Humpty Dumpty' as a stimulus to create and develop dramatic ideas. Students will develop their knowledge and understanding of the play, dramatic devices used to tell the story, the plot, characters, relationships and themes. They will apply their knowledge of the play and drama devices to create a piece of drama, exploring the use of still images, proxemics, levels and thought tracking, Structure, flashbacks, improvisation through role play, writing in role, role on the wall, using cross cutting, Teacher in role, hot seating and documentary theatre.

In term 3 students will focus on 'responding' to drama. They will now have a clear understanding of how actors create meaning for an audience in order to tell a story, and will have an understanding of the creative ways in which narratives are explored and communicated. They will now focus on how to use their theatrical skills to realise this character in performance. They will explore and be introduced to key vocabulary such as pace, tone and volume, and experiment with these skills to alter meaning and effect. They will begin to experiment with vocal expression to show emotion. Students will be able to recall and demonstrate the key features of vocal expression. They will work with a short text and use the thought tracking technique learnt in term 1 to add original 'asides' into the script. They will experiment with vocal expression to show character, be able to use facial expression, gesture, body language, mime and mannerisms, consider how different characters would look and move. Student will be able to recall and demonstrate the key features of characterisation. They will explore physicality to create tension and suspense, using slow motion in a variety of scenarios. Students will learn how to combine key features of vocal expression and key features of physical characterisation to present a short piece of script.

Interleaved throughout the year, students will be exposed to a professional theatre production and begin to develop a personal response. They will learn how to use acting terminology to describe the performers' use of skills, they will comment on how the performers interpreted their roles. Students will learn how to develop written responses to an extracts of theatre productions they have seen in this unit. They will learn and be able to use specialist lighting, sound and set design terminology and will construct responses analysing and beginning to evaluate the work they have seen.

## Year 8

In term 1, students will engage in the **devising process**, developing original performance material through research, improvisation, rehearsal, and reflection. This devising scheme uses the song "*I Don't Like Mondays*" by The Boomtown Rats as a provocative and emotionally complex stimulus. Inspired by real-life events, the song explores themes of violence, alienation, media influence, mental health, and society's response to

tragedy. The aim of this unit is to challenge students to create meaningful, thought-provoking drama that responds sensitively and creatively to a real-world issue. They will explore multiple perspectives—such as those of the perpetrator, victims, witnesses, family members, and the media—and use a range of **drama techniques** such as freeze frame, flashback, hot-seating and conscience alley to explore the emotional and social impact of the event.

In term 2, students will revisit ‘creating’ drama, building upon their learning from Year 7. They will learn how to respond imaginatively to a text (The Beauty Manifesto by Nell Leyshon) , and facts from the text. Understand and be able to use the following dramatic devices successfully to respond to a text to create, develop and perform a piece of drama which communicates meaning to an audience. They will be introduced to the themes of the play, they will explore the world of the play. They will focus on character work through the characters of ‘Chloe and Silas’ and they will stage scene 6 showing how they can apply this knowledge to a theatrical performance.

In term 3, students will revisit ‘performing skills’ and be introduced to further elements of acting – vocal skills and physical skills – through exploring the fight scene from Act 1 of Shakespeare’s Romeo and Juliet. They will analyse and explore professional actors’ use of acting skills to underpin their own practice. Students will learn how to use of body language, posture, stance, space, proxemics, gesture, mannerisms, pace, pause and tone to communicate a character to an audience. They will learn the basics of stage combat, understanding the safety requirements and how to plan, rehearse and perform a realistic and effective stage fight.

Interleaved throughout, students will revisit ‘responding’. They will be introduced to further elements of design such as lighting and sound through exploration of live theatre on the theme of ‘social media.’ They will learn how to comment on plot, character and design in a play or scenario and consider alternatives or improvements. They will learn to use different forms to respond to, analyse and evaluate the effectiveness of a performance and play.

## Year 9

In term 1, students will revisit their ‘devising’ skills. Inspired by a real newspaper article about an abandoned baby, used as a sensitive and powerful stimulus for devising original drama. The scheme invites students to explore complex human themes such as **loss, desperation, compassion, social judgment, and parental responsibility** through character-driven storytelling and performance.

Students will use the article as a starting point to imagine and develop the untold stories behind the headline—examining different perspectives, motivations, and emotional responses. They will work collaboratively to devise original scenes and sequences that explore the circumstances surrounding the event, as well as its aftermath and wider social implications.

Throughout the scheme, students will develop their use of key drama techniques including **hot-seating, thought-tracking, monologue, freeze frame, cross-cutting, and symbolism**. These tools will help them to express complex emotions and abstract ideas while deepening audience engagement and understanding.

Students will be encouraged to make thoughtful and respectful artistic choices as they handle the sensitive subject matter. The scheme also supports the development of **empathy, emotional literacy, and critical thinking**, helping students to better understand the world around them through drama.

In term 2, students will revisit their ‘creating’ skills, building upon their prior knowledge of drama conventions and characterisation to create meaning for an audience. Students will be introduced to the play ‘The exam’ by Andy Hamilton. Through the text they will consider the difference between naturalism and non naturalistic theatre. They will learn, understand and be able to use the following dramatic devices successfully in response

to the play. Direct address, role on the wall, hot seating, breaking the fourth wall, episodic structure, cross cutting, and off text improvisation.

In term 3, students will revisit 'performance' once again through exploration of a range of monologues and duologues. They will learn about the context surrounding the plays, and be introduced to the main characters and themes. Students will learn what a character interpretation is, and interpret some of the characters from the play, and learn how to use motivation and subtext to develop a character.

Interleaved throughout, students will finish their key stage 3 'responding' journey by learning how to construct an analytical response, considering the style and genre as well as the performers' use of acting skills. They will draw on all of their knowledge, skills and understanding of creating, performing and evaluating drama to demonstrate an awareness of a range of genres and styles of performance and respond with initiative. Students will learn how to show insights into plot, character and dialogue in a play or scenario and evaluate how and why it was constructed in this way. Students will learn to understand the theatre makers' aims and intentions and how designers respond to these. Make original responses to a play, using analysis effectively to consider its various elements. They will demonstrate a confident understanding of a range of creative and technical roles in the professional theatre, showing a secure awareness of the responsibilities involved.

## **Key Stage 4 Rationale and Sequencing**

### **Examination Rational**

At St. Cuthbert's, students study the AQA Examination at Key stage 4 in Year 10 and 11. This exam board is the most robust, ensuring students have a deep and broad knowledge and understanding of play texts, styles, genres and conventions of Theatre. It allows a set text study of a choice of ambitious, yet accessible plays. The AQA specification prepares students thoroughly for A Level and further study in Drama, Performing Arts and Theatre Studies.

### **Year 10**

#### **Term 1A – Roles and responsibilities of Theatre makers / Live Theatre analysis and evaluation**

In term 1 students will engage in team building and ensemble skills which are vital for GCSE success and confidence. The first half term is used to introduce students to the world of the theatre, the roles and responsibilities of theatre makers, types of staging and areas of the stage. They also begin the year with a live theatre performance (usually from LIPA or Cronton College) and this is used to introduce the live theatre analysis and evaluation and give students the opportunity to attend and witness high quality, live theatre as an audience member.

#### **Term 1B – Practitioner, plays and styles of theatre workshops**

Students will explore a range of practitioners and styles of drama such as Brecht, Stanislavski and Frantic Assembly. They will explore styles and genres such as naturalism, Non naturalistic drama, epic theatre, physical theatre and documentary theatre. They will complete a mini devised piece of drama in response to all practitioner and styles workshops to prepare them for their NEA devised project completion in term 2 and 3.

#### **Term 2A and 2B – Component 2 Devising**

Year 10 will begin with a focus on component 2 - creating their own devised drama and will be able to draw on aspects of their Key stage 3 learning to consolidate this. They will know and understand the process of devising and the skills required. Students will explore and analyse a range of various stimuli and know how to respond to it. Students will know how to create initial ideas in response to the stimulus chosen. Students will recall prior knowledge of practitioners, plays and styles of drama and be able to use them to create effective drama. Students will know how to experiment with a range of practitioners and style to communicate their aims. Students will examine and know a wide range of factual information through research of their theme, stimulus and ideas. Students will know how to effectively use research to create and develop ideas for

performance. Students will be able to identify their own aims and intentions and the aims and intentions of the group/ piece. Students will know how theatre conventions impact on their work, such as structure, style, rehearsal techniques and conventions

### **Term 3A - Component 2 - Devising**

In year 10 students will complete their NEA devised theatre assessments. Students will build on preparation work in the previous year to develop an effective piece of drama for performance. At the end of this term students will know how to effectively use research to create and develop ideas for performance. Students will be able to identify their own aims and intentions and the aims and intentions of the group/ piece. Students will know how to employ character development techniques and will be able to explain their use of performance skills. Students will have a wide knowledge and understanding of theatrical devices and techniques. This knowledge and understanding of developing effective Theatre will be the foundation skills for the next component. Student will compete their NEA devising component including a performance and a devising log reflecting on the rehearsal process and evaluating the process and final performance.

### **Term 3B - Component 1 - Response to live Theatre**

In term 3B, students interleave their knowledge and understanding of how drama is developed and performed through analysis and evaluation of live Theatre. The rationale for teaching this in term 1B after the set text and devising is that students' prior knowledge on what contributes to successful theatre and how it is developed and performed gives students a better foundation to be able to use analysis and evaluation skills successfully. Students are offered numerous Theatre trips to support their understanding of live Theatre. The production chosen is updated annually in line with recent developments in popular Theatre. Students are also given access to the use of National Theatre collections plays to allow students to access a range of high quality and versatile sources of professional Theatre.

## **Year 11**

### **Term 1A : Component 1 - Study of a set text - Blood Brothers**

Year 11 begins with component 1, study of set text. This component - understanding Drama - enables students to interleave knowledge, skills and understanding of all 3 components and prepares them confidently for further study. Study of a choice of 6 set texts is the basis of this component and the reasons for choosing Blood Brothers are as follows: The play is one of the most iconic modern British plays that explores a wide range of modern issues that students can relate to and will develop their cultural awareness and understanding of British history, society and culture -most of which has directly affected their lives today. The themes and context are relevant and relatable to our students and it is appropriate for all abilities due to it's realistic characters and more complex themes and issues. It presents challenge, depth and ambition through it's tragic elements, use of conventions and opportunities for design. Students study the play through reading, analysing the script, performing the play and interpreting roles and watching the play. At the end of term1 students will know the synopsis, characters time period, playwright, location and setting, and sequencing of key events from the plot. They will know what Britain was like in the late 20th century, social class of the characters, family structure and gender roles. They will explore the playwright, Willy Russell, form and genre, the structure of the play and style. Students will know mood and atmosphere is created. They will learn how to analyse stage directions, speech and language. Students will be able to explore and analyse the character and performance of key characters. They will know how to develop a character in performance that is appropriate to context and intentions. They will know the relationships, interactions and use of space for the characters. They will be able to describe, explain and justify their decisions.

### **Term 1B – Component 1 -Practical exploration of a set text: Blood Brothers**

During term 1B, students will explore the play practically, realising the text through performance of key characters and extracts. They will show their knowledge and understanding through performing and responding to the play. In addition, Component 3 Texts in practice is also interleaved and assessed. Students will work collaboratively to generate, develop and communicate performance ideas. They will Develop a range of theatrical skills and apply them to create performances. They will begin to reflect on and evaluate their own performance work and that of others. At the end of term 1 students will know the status of characters, the use

of space and physical skills and how lighting could contribute to mood. Students will know how to use proxemics and interact with each other. Students will know where symbolism is used. They will know how sound design could be used to create an atmosphere and foreshadow. Students will know how gesture and movement can be used to show mood and atmosphere. They will know how props, set and lighting could be used to reflect context. Students will know and understand the relationships development of Mickey and Linda. They will develop know how to use their physical skills to interpret this. Students will know how dynamics, pace and volume can be used to create tension for the audience. Students will know how costume and sound could be used to show mood and atmosphere and show character development.

## **Term 2 - Component 3 - Texts in Practice**

At the end of term 1 students will progress to component 3 -texts in practice. They will build on prior knowledge of a range of play texts and their features to be able to progress to realising 2 extracts from a chosen play. Students will know and understand their chosen plays context, plot and will know the text and dialogue they are performing. They will know and be able to interpret and perform a character as appropriate to the demands of the performance. They will know how to develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking. They will know how to develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement. Students will know how to develop an appropriate performer/audience relationship and ensure sustained engagement. Students will know how to adopt the latest safe working practices

## **Term 3 - Component 1 & 3 - Revision, Rehearsal and Examination**

Term 3 is used for students to demonstrate their knowledge, understanding and theatrical skills in performance and examination of component 1 - understanding drama and component 3 - texts in practice. Students will revise and recall the set text Blood Brothers. They will re visit it through re reading the play and close analysis of key extracts. They will refine and rehearse their texts in practice for examination.

## **Assessment in Drama**

The Assessment Criteria and Progress Objectives aim to 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.

### **English National Curriculum**

The Key Stage 3 Curriculum states that 'all pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.

1. Students should have opportunities to improvise, devise and script drama for one another and a range of audiences.
2. Students should be able to adopt, create and sustain a range of roles, responding appropriately to others in role.
3. Students should be able to rehearse, refine, share and respond thoughtfully to drama and theatre performances'.

### **Through the study of Drama, Students will be able to:**

Apply their knowledge and understanding of performance genres, texts and styles, their social, cultural and historical context including the theatrical conventions of the period in which they were created when Making, Performing and Responding to drama.

## **Key Stage 3 Knowledge and Understanding of Drama will be demonstrated through the students' ability to:**

1. Work collaboratively to generate, develop and communicate performance ideas **(C)**
2. Develop a range of theatrical skills and apply them to create performances **(P)**
3. Reflect on and evaluate their own performance work and that of others **(R)**

## **Key Stage 4 Knowledge and Understanding of how Drama and Theatre is developed and performed (A03) will be demonstrated through the students' ability to:**

- AO1: Create and develop ideas to communicate meaning for theatrical performance.
- AO2: Apply theatrical skills to realise artistic intentions in live performance.
- AO4: Analyse and evaluate their own work and the work of others.

### **Creating**

This area of assessment is focused on how you use your knowledge and understanding to go about creating drama in lessons. Part of this focus is on how you interpret the text, style, practitioner or genre that you are given to create Drama from, as well as focusing on your ability to communicate your ideas and how you work to develop the ideas of others. Another part of the focus examines how you improve your drama before it is performed. It focuses on how you are developing a drama that is for performance and you are focusing on the experience of the audience. It also looks at how you are using the key terminology for drama and how you use it to create a performance.

### **Performing**

This area of assessment is focused on how you use your skills in performance. The first part of the assessment focuses on your ability and accuracy in using the key terminology in the lesson to create a performance, whether that is mask work, naturalism or Physical Theatre. The second part of the assessment focus is your ability to use a range of vocal and physical skills to portray a role and then to sustain that role throughout a performance. It also focuses on your ability to apply specific theatrical conventions to a performance.

### **Responding**

This area of assessment is focused on how you respond to the drama that both you and others have made. This could range from your peers to professional, live theatre. One focus is on how you use key terminology to describe and explain your work and the work of others. Another is how you use that key terminology to analyse and evaluate what went well, why and suggest improvements of your own work and the work of others.

## **How is learning assessed in Drama?**

Assessment of students' understanding focuses on metacognition strategies with a focus on students being able to 'create' something with the knowledge they have gained. Assessment is sequenced formatively in lessons through the following format: **Activate; Explain; Practise; Reflect; Review.**

- Student progress will be measured against our Progression Map. This can be found on the School website and displayed in classrooms.
- Feedback and scores in Drama notebook and Key Assessment Feedback sheets will indicate what progress they are making against specific objectives and will indicate next steps in their learning.
- Key stage 3 students will be assessed at the end of each term with a Summative Key Assessment Task.
- Key stage 4 students are assessed at the end of each half term with a Key Assessment Task focusing on a particular component, Assessment objective or area of study.

## Assessment Strategies in Drama

- A range of Questioning
- Use of mini white boards
- Live, instant feedback
- Peer assessment
- Self Assessment
- Review of Learning
- High challenge, low stakes testing
- Summative Assessment: Key Assessment Tasks (1 per term at KS3 and 1 per half term at KS4)
- Knowledge tests ( 1 per term at Key stage 3 and 8 for year 10 and 6 form year 11)

## Multiculturalism and Diversity

### 1. Vision and Commitment

In Drama, we aim to celebrate and explore diverse cultures and perspectives to help students become inclusive, informed global citizens. Drama is a powerful medium for storytelling, identity, and empathy, and it provides students with a safe and creative space to explore real-world issues, challenge stereotypes, and understand the experiences of others. Our curriculum reflects a wide range of voices, traditions, and global narratives to help students see themselves and others represented on stage and in performance.

### 2. Curriculum Integration

Multiculturalism is embedded throughout the drama curriculum across all key stages, with a focus on global theatre traditions, diverse playwrights, and socially conscious themes. Students engage with:

- **Scripted work from diverse playwrights**, including those from the global majority, women, and marginalised voices. Students study scenes and monologues that reflect themes of identity, migration, belonging, racism, gender, and social justice.
- **Devising units** based on historical and contemporary themes, such as *civil rights, refugee experiences, conflict and resolution, colonialism, and cultural heritage*. These units encourage students to create their own work in response to real-life stories from around the world, using a range of dramatic techniques to explore and present multiple perspectives.
- **Verbatim and documentary theatre**, where students use real testimonies and news stories to build performances based on true events. This approach helps them engage with contemporary global and local issues through the lens of lived human experience.
- **Explorations of theatre in different cultural contexts**, including how drama is used in *ritual, celebration, protest, and healing* in different societies. This highlights the function of drama as more than entertainment—as a tool for education, empowerment, and social change.

### 3. Impact on Students

Our approach to multiculturalism and diversity in Drama helps students:

- **Develop empathy**, as they step into the shoes of characters from different times, places, and backgrounds.
- **Strengthen their voice**, learning how to express complex ideas, challenge injustice, and communicate their own stories with confidence and creativity.
- **Build intercultural understanding**, by engaging with theatre practices and stories from around the world that broaden their perspectives.
- **Work collaboratively**, appreciating the value of diverse experiences and the importance of respectful dialogue and shared storytelling.
- **Think critically**, as they analyse texts, characters, and performances within their social, cultural, and political contexts.
- By engaging with a diverse range of material and approaches, students grow into compassionate, socially aware individuals who understand the power of theatre to reflect, question, and reshape the world around them.

## Cultural Capital

Students' cultural capital is developed through a range of opportunities within the curriculum. This includes exposure to a diverse range of plays and performances: Students are introduced to a wide range of plays from different time periods, cultures, and perspectives. This exposure helps them understand and appreciate the diversity of human experience. Learning about the historical and cultural context of different dramas enhances students' knowledge of various cultures and societal norms. Drama requires students to use both verbal and non-verbal communication effectively, which are crucial skills in all areas of life. Regular practice in performing helps students become confident public speakers. By exploring different characters, students learn to empathise with people from different backgrounds and situations. Analysing characters' motivations and actions fosters deeper emotional intelligence and awareness of human behaviour. Students learn to analyse scripts, understand themes, and interpret characters, which enhances their critical thinking abilities. Creating and performing a drama involves problem-solving, whether it's interpreting a scene or resolving production issues. Drama is inherently a collaborative activity that requires students to work together, negotiate, and support each other. Students learn to handle conflicts constructively, an essential skill for personal and professional life. Drama encourages creativity and innovation, allowing students to express themselves in unique ways. Regular performance and creative endeavours build self-confidence and resilience. Exposure to dramatic works helps students appreciate the broader field of arts and humanities, enriching their cultural understanding and appreciation. Engaging in drama often involves participation in cultural and community events, broadening their cultural experiences. Many of the play texts studied address social, political, and ethical issues, prompting students to think critically, and build knowledge, about the world around them. Understanding these themes can inspire students to become more informed and active citizens. Drama encourages self-reflection and self-discovery, helping students understand their own identity and place in the world. It can also provide a safe space for students to explore and express their emotions, aiding in mental health and well-being.

By integrating these elements, a drama curriculum not only enhances students' cultural capital but also equips them with a broad range of knowledge and skills that are valuable in their academic, personal, and future professional lives.

## Catholic Social Teachings

By weaving CST into the drama curriculum, our aim is to support students to develop not only as artists but as conscientious, compassionate individuals who are aware of and committed to the broader social good.

### Life and dignity of the human person

- **Content Selection:** plays and scripts are carefully chosen that explore themes of human dignity, respect for all individuals, and the inherent worth of every person. These include plays such as: The terrible fate of humpty dumpty and the beauty manifesto at key stage 3 and Blood Brothers at key stage 4.
- **Character Study:** Students are encouraged and given opportunities to delve into characters' motivations and struggles, fostering empathy and understanding of diverse human experiences.
- **Improvisation and Role Play:** students are engaged in activities that put them in others' shoes, promoting empathy and appreciation for different life experiences.

### 2. Call to family, community and Participation

- **Collaborative Projects:** A sense of community is fostered by encouraging group projects and ensemble work, highlighting the importance of working together.
- **Thematic Focus:** Addressing issues of community and solidarity in performances, showcasing the importance of coming together to support one another.
- **Community Engagement:** Involving students in community-based theatre projects, such as performances inside of school or for local organisations or collaborative projects with community groups.

### 3. Rights and Responsibilities

- **Discussion and Reflection:** Integrated discussions on the rights and responsibilities of individuals within society, and how these themes are portrayed in various dramatic works such as terrible fate of humpty dumpty, the beauty manifesto, the exam, Romeo and Juliet, Macbeth and Blood Brothers. This also is explored further with the range of play texts chosen at key stage 4 for analysis and performance in practice.

### 4. Option for the Poor and Vulnerable

- **Script Selection:** we choose plays that highlight the struggles and stories of the marginalised and vulnerable, bringing their experiences to the forefront.

### 5. Dignity of Work and Rights of Workers

- **Exploration of Labour Themes:** Select plays that address issues of labour, workers' rights, and the dignity of work, promoting discussions on these important topics. (The terrible fate of humpty dumpty, Blood Brothers)
- **Professional Practices:** Teach and model respectful and ethical practices within the classroom and productions, emphasising respect for all members of the production team.

### 7. Care for God's Creation

- **Sustainable Practices:** Incorporate eco-friendly practices in set design, costume creation, and production processes.