



**ST BERNARD'S  
HIGH SCHOOL**

# Curriculum Guide

## Drama

### 2025 - 26



# Contents

Curriculum Intent .....	3
Year 7 .....	4
Year 8 .....	6
Year 9 .....	8
Year 10 .....	8
Year 11 .....	12
Year 12 .....	12
Year 13 .....	<b>Error! Bookmark not defined.</b>

## Curriculum Intent

The intent of the Drama curriculum at St. Bernard's is to develop confidence and passion in our students by actively engaging them in the exploration and enactment of human experience through the Drama process. Working together in a creative and imaginative manner to encourage the growth of curiosity, knowledge, understanding and skill in Drama and Theatre.

We provide a broad yet progressive curriculum that allows students to experience a range of theatrical styles and genres whilst building on learning outcomes from previous key stages. The Drama curriculum allows students to experience the varied and rich history of theatre yet understand the relevance of it to their lives and in modern day society.

As students progress through the key stages, they will develop in self-confidence, vocal and physical performance skills and strengthen their knowledge and understanding of Drama and Theatre. Students will develop a sensitivity when working with their peers and an ability to constructively reflect on their own work and that of others.

The Drama department through teaching and ethos aims to:

- Enable students to explore, clarify and express ideas, feelings and experiences through a range of practical and theoretical activities.
- Provide aesthetic experiences and develop aesthetic and cultural awareness.
- Develop students awareness of, sensitivity to and enjoyment of visual, aural and spatial environments.
- Enable students to develop natural abilities and potential to acquire new techniques and to practise the skills necessary for creative expression and joyful participation in theatre and drama forms.
- Enable students to see and solve problems creatively through imaginative thinking and so encourage individuality and enterprise.
- Value students' confidence and self-esteem through the encouragement and nurturing of self-expression.
- Foster a critical appreciation of theatre, culture and The Arts.
- Provide a supportive and disciplined environment conducive to learning.
- Prepare students for Higher Education and for work by guiding them to successful assessment at GCSE and A Level.
- Produce school productions that serve to include, entertain and educate.

## Head of Performing Arts Faculty

Mrs M Bell

## Head of Drama Department

Mrs M Bell

# Year 7

**Number of lessons per fortnight:** 1

**Skills developed:** Facial expressions, body language, vocal awareness, collaborative working, creativity, self and peer evaluation, audience awareness, cultural awareness.

**Classes:** Students are taught in mixed ability classes.

**Essential equipment:** Green Drama Booklets, Pencil Case.

**Extracurricular and enrichment opportunities:** Year 7 Drama Club, LAMDA coaching and LAMDA club. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	Introduction to Drama	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining their own use of performance skills.</li> <li>• Adapted resources to suit the needs of individuals.</li> <li>• Texts used are <i>Please Mrs. Butler</i> by Allan Ahlberg, and the Pyramus and Thisbe scene in <i>A Midsummer Night's Dream</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>• Encourage and reassure students if they are feeling anxious or nervous about performing.</li> <li>• Assist students in learning their lines for their assessment.</li> <li>• Take students to see live theatre if possible, or stream recordings of theatre, e.g. the recording of play/musical of Frozen is on Disney+. Students will be exploring Melodrama, so a pantomime at Christmas time would be ideal. There are also CBeebies pantomimes available on BBC Iplayer.</li> </ul>
<b>Spring Term</b>	Devising Drama	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Scriptwriting.</li> <li>• Adapted resources to suit the needs of individuals.</li> </ul>	<ul style="list-style-type: none"> <li>• Encourage and reassure students if they are feeling anxious or nervous about performing.</li> <li>• Discuss the content of the topic with students ('Fears' is the stimulus.)</li> <li>• Encourage students to demonstrate the skills or</li> </ul>

		<ul style="list-style-type: none"> <li>Text used is <i>We All Live Under the Shadow of the Bomb</i> by Steven Berkoff.</li> </ul>	<p>techniques they have learnt in lessons.</p> <ul style="list-style-type: none"> <li>Go to the theatre or stream recordings of productions, read plays together.</li> </ul>
<b>Summer Term</b>	Scriptwriting and Storytelling	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>Reading out loud.</li> <li>Subject specific vocabulary.</li> <li>Verbal Feedback (teacher and peer)</li> <li>Written Feedback (teacher and peer)</li> <li>Embedding subject specific vocabulary throughout lessons.</li> <li>Scriptwriting.</li> <li>Texts used is <i>Tales Untold</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Encourage and reassure students if they are feeling anxious or nervous about performing.</li> <li>Help students to learn their lines for 'Clever Else.'</li> <li>Discuss their character from 'Clever Else,' what is their interpretation of the character? How do they want to portray the character?</li> <li>Go to the theatre or stream recordings of productions, read plays together.</li> </ul>

**Helpful books/websites:**

A Shakespeare Story: A Midsummer Night's Dream by Andrew Matthews and Tony Ross

National Theatre: All about Theatre

**Opportunities for wider reading/research:**

Students are encouraged to find their own personal love of Drama and Theatre, not everyone has the same tastes, styles and ideas of what makes great performance. Students are encouraged to do their own research and reading around Drama to find what suits them whether it be classical plays, comedy, musical theatre, abstract theatre or something else. The research can be as simple as watching performances of various plays online.

# Year 8

**Number of lessons per fortnight:** 1

**Skills developed:** Facial expressions, body language, vocal awareness, collaborative working, creativity, self and peer evaluation, audience awareness, cultural awareness.

**Classes:** Students are taught in mixed ability classes.

**Essential equipment:** Green Drama booklets, Pencil Case.

**Extracurricular and enrichment opportunities:** Year 8 Drama Club, LAMDA coaching and LAMDA club. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	Origins of Theatre	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining their own use of performance skills.</li> <li>• Adapted resources to suit the needs of individuals.</li> </ul> Text used is <i>Trojan Women</i> by Euripides.	<ul style="list-style-type: none"> <li>• Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>• Research Ancient Greek theatre with students.</li> <li>• Ask students to demonstrate the rules of mask work to you.</li> <li>• Go to the theatre or stream recordings of productions, read plays together.</li> </ul>
<b>Spring Term</b>	Exploring Techniques – Tension and Conflict	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining their own use of performance skills.</li> <li>• Adapted resources to suit the needs of individuals.</li> </ul> Texts used are <i>Road</i> by Jim Cartwright and <i>Romeo and Juliet</i> by William Shakespeare.	<ul style="list-style-type: none"> <li>• Encourage students to believe in themselves and their ability to perform in front of others. It is often at this time that some Year 8 students begin to feel more self-conscious performing in front of their peers.</li> <li>• Discuss with students how Shakespeare's plays can still be relevant nowadays.</li> <li>• Go to the theatre or stream recordings of productions, read plays together.</li> </ul>



<b>Summer Term</b>	Women in Theatre	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining their own use of performance skills.</li> <li>• Adapted resources to suit the needs of individuals.</li> </ul> <p>Texts used are <i>Macbeth</i> by William Shakespeare, <i>A Midsummer Night's Dream</i> by William Shakespeare and <i>A Woman Alone</i> by Franca Rame.</p>	<ul style="list-style-type: none"> <li>• Discuss female role models in the public eye e.g. actors, singers, sportswomen, what makes them strong role models?</li> <li>• Discuss how people make their views of society and politics known to others? What is an appropriate way of doing this? (this will link with satire and the play <i>A Woman Alone</i> which deals with society's expectation of women to be house wives.)</li> <li>• Go to the theatre or stream recordings of productions, read plays together.</li> </ul>
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**Helpful books/websites:**

The Trojan Women – A Comic – Anne Carson

National Theatre: All about Theatre

**Opportunities for wider reading/research:**

Students are encouraged to find their own personal love of Drama and Theatre, not everyone has the same tastes, styles and ideas of what makes great performance. Students are encouraged to do their own research and reading around Drama to find what suits them whether it be classical plays, comedy, musical theatre, abstract theatre or something else. The research can be as simple as watching performances of various plays online.

# Year 9

**Number of lessons per fortnight:** 1

**Skills developed:** Facial expressions, body language, vocal awareness, collaborative working, devising Drama, creativity, self and peer evaluation, audience awareness, cultural awareness.

**Classes:** Students are taught in mixed ability classes.

**Essential equipment:** Green Drama booklets, Pencil Case.

**Extracurricular and enrichment opportunities:** Year 7 Drama Club, LAMDA coaching and LAMDA club. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

In the final term of Year 9, students explore the roles and responsibilities within the theatre industry.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	Skills development – Devising from a stimulus	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining their own use of performance skills.</li> <li>• Adapted resources to suit the needs of individuals.</li> </ul> Texts used are <i>Messiah</i> by Steven Berkoff, <i>East</i> by Steven Berkoff, <i>Alice in Wonderland</i> by Lewis Carroll, <i>The Tell Tale Heart</i> by Edgar Allen-Poe/Steven Berkoff, <i>A Character</i> by Robert Service.	<ul style="list-style-type: none"> <li>• Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>• Ask students to explain what Physical Theatre is and the techniques that could be used to create it.</li> <li>• Encourage students to remain positive and enthusiastic in lessons, even if they think that they are not going to take GCSE Drama, they may change their mind!</li> <li>• Go to the theatre or stream recordings of productions, read plays together.</li> </ul>
<b>Spring Term</b>	Scripted Work	Promoting literacy through: <ul style="list-style-type: none"> <li>• Reading out loud.</li> <li>• Subject specific vocabulary.</li> <li>• Verbal Feedback (teacher and peer)</li> <li>• Written Feedback (teacher and peer)</li> <li>• Embedding subject specific vocabulary throughout lessons.</li> <li>• Written activities describing and explaining</li> </ul>	<ul style="list-style-type: none"> <li>• Ask students to talk about the character they are playing in their scripted performance. What is the character like? How do they behave in public compared to when they are not being watched?</li> <li>• Help students to learn their lines for their final scripted performance.</li> </ul>



		<p>their own use of performance skills.</p> <ul style="list-style-type: none"> <li>Adapted resources to suit the needs of individuals.</li> </ul> <p>Text used is <i>Two</i> by Jim Cartwright.</p>	
<b>Summer Term</b>	Analysing and Evaluating Performance Skills	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>Describing, analysing and evaluating acting skills.</li> <li>Subject specific vocabulary.</li> <li>Written teacher and peer feedback.</li> </ul>	<ul style="list-style-type: none"> <li>Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>

**Helpful books/websites:**

*Two* by Jim Cartwright

National Theatre: All about Theatre

**Opportunities for wider reading/research:**

Students are encouraged to find their own personal love of Drama and Theatre, not everyone has the same tastes, styles and ideas of what makes great performance. Students are encouraged to do their own research and reading around Drama to find what suits them whether it be classical plays, comedy, musical theatre, abstract theatre or something else. The research can be as simple as watching performances of various plays online.

# Year 10

This subject can be chosen as an option for GCSE.

**Number of lessons per fortnight:** 3

**Skills developed:** Facial expressions, body language, vocal awareness, collaborative working, devising Drama, creativity, self and peer evaluation, audience awareness, cultural awareness, acting techniques.

**Classes:** Students are taught in mixed ability classes.

**Essential equipment:** Drama folders, exercise books and pencil case.

**Extracurricular and enrichment opportunities:** LAMDA coaching and LAMDA club. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips, leadership opportunities e.g. running a Drama club.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	<p>Exploring Technique:</p> <ul style="list-style-type: none"> <li>Practitioners</li> <li>Emotion Memory</li> <li>Naturalism</li> <li>Theatre of Cruelty</li> <li>Communicating the Essence</li> </ul> <p>Developing Written Skills:</p> <ul style="list-style-type: none"> <li>Responding to a Stimulus</li> <li>Describing</li> <li>Analysing</li> <li>Evaluating</li> </ul> <p>Scripted Work</p> <ul style="list-style-type: none"> <li>Dramatic Intentions</li> <li>Characterisation</li> <li>The Chorus</li> <li><i>Harry's Christmas</i> by Steven Berkoff</li> </ul>	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Describing, analysing and evaluating acting skills.</li> <li>Researching key topics.</li> <li>Subject specific vocabulary.</li> <li>Written teacher and peer feedback.</li> </ul>	<ul style="list-style-type: none"> <li>Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>Ask students to share what they have been learning in lessons.</li> <li>Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>
<b>Spring Term</b>	<p>Physical Theatre</p> <ul style="list-style-type: none"> <li>Frantic Assembly</li> <li>Chair Duets/ Round, by Through</li> <li>Lifts</li> <li>Juxtaposition</li> <li>The Chorus</li> <li>Dramatic Intentions</li> </ul>	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Keeping a rehearsal diary.</li> <li>Subject specific vocabulary.</li> <li>Written teacher and peer feedback.</li> </ul>	<ul style="list-style-type: none"> <li>Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>Ask students to share what they have been learning in lessons.</li> <li>Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did</li> </ul>

			they react emotionally to the performance?
<b>Summer Term</b>	<p>Component 2 – Devising Drama – Performance (10% of final grade.)</p> <ul style="list-style-type: none"> <li>• Devising</li> <li>• Collaborating</li> <li>• Performance</li> </ul> <p>Component 2 – Devising Drama – Coursework (Written Portfolio 30% of final grade)</p> <ul style="list-style-type: none"> <li>• Response to a Stimulus</li> <li>• Development and Collaboration</li> <li>• Analysis and Evaluation</li> </ul>	<p>Promoting literacy through:</p> <ul style="list-style-type: none"> <li>• Reading aloud.</li> <li>• Learning lines.</li> <li>• Keeping a rehearsal diary.</li> <li>• Research to inform devising process.</li> <li>• Subject specific vocabulary.</li> <li>• Written teacher and peer feedback.</li> <li>• Describing, analysing and evaluating the rehearsal process and final performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Help students to learn their lines of their monologue for their devised assessment.</li> <li>• Encourage students to arrange and navigate extra rehearsals with their group at lunchtimes and/or afterschool.</li> <li>• Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>

**Helpful books/websites:**

BBC Bitesize – GCSE Drama - AQA

The Frantic Assembly book of devising theatre.

An Actor Prepares – Constantin Stanislavski

The Theatre and its Double – Antonin Artaud

**Opportunities for wider reading/research:**

During the rehearsal process for Component 2 (Devising Drama) students will be required to undertake research to support the development of their piece. The research topic will be dependent on the group and individual student's response to the stimulus. The research should aid the student in developing their characterisation and narrative and inform their application of a range of performance styles and skills.

# Year 11

This subject can be chosen as an option for GCSE.

**Number of lessons per fortnight:** 3

**Skills developed:** Facial expressions, body language, vocal awareness, collaborative working, devising Drama, creativity, self and peer evaluation, audience awareness, cultural awareness, acting techniques.

**Classes:** Students are taught in mixed ability classes/sets.

**Essential equipment:** Drama folders, exercise books and pencil case.

**Extracurricular and enrichment opportunities:** LAMDA coaching and LAMDA club. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips, leadership opportunities e.g. running a Drama club.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	Set text: <i>Things I Know to be True</i> (for final written exam) <ul style="list-style-type: none"> <li>Interpreting character</li> <li>Design</li> <li>Vocal and physical skills</li> <li>Social and cultural context</li> <li>Personal interpretation</li> </ul>	Promoting literacy through: <ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Describing and analysing acting skills with the most potential for conveying a certain intention or emotion.</li> <li>Exploring exemplar responses.</li> <li>Answering past exam questions</li> <li>Peer and self-marking.</li> <li>Peer and teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>Be a champion for Drama! Validate its worth as a subject and the importance of the skills acquired and developed through studying it in school.</li> <li>Ask students to share with you what they are learning in lessons.</li> <li>Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>
<b>Spring Term</b>	Component 3 – Texts in Practice – externally assessed (20% of final grade) <ul style="list-style-type: none"> <li>Dramatic intentions</li> <li>Rehearsal Process</li> <li>Collaboration</li> <li>Performance skills</li> </ul> Theatre Evaluation <i>Frankenstein</i> – National Theatre <ul style="list-style-type: none"> <li>Describe</li> <li>Analyse</li> <li>Evaluate</li> <li>Past questions</li> </ul>	Promoting literacy through: <ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines..</li> <li>Subject specific vocabulary.</li> <li>Written teacher and peer feedback.</li> </ul> <ul style="list-style-type: none"> <li>Describing, analysing and evaluating theatre.</li> <li>Exploring exemplar responses.</li> <li>Answering past exam questions.</li> </ul>	<ul style="list-style-type: none"> <li>Help students to learn their lines for their scripted assessment.</li> <li>Encourage students to arrange and navigate extra rehearsals with their group at lunchtimes and/or afterschool.</li> <li>Watch recordings of theatre performances or go to the theatre together. Discuss if and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>

<b>Summer Term</b>	Exam technique and revision <ul style="list-style-type: none"> <li>• Section A – Theatre roles and responsibilities</li> <li>• Section B – Set text <i>Things I Know to be True</i></li> <li>• Section C – Theatre Evaluation <i>Frankenstein</i></li> </ul>	<ul style="list-style-type: none"> <li>• Describing and analysing acting skills with the most potential for conveying a certain intention or emotion.</li> <li>• Describing, analysing and evaluating theatre.</li> <li>• Exploring exemplar responses.</li> <li>• Answering past exam questions</li> <li>• Peer and self-marking.</li> <li>• Peer and teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Check in with students with their mental wellbeing with the pressures of GCSE exams.</li> <li>• Ask students to share their revision material with you and test them if they feel it will be helpful.</li> </ul>
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**Helpful books/websites:**

BBC Bitesize – GCSE Drama - AQA

FRANKENSTEIN CLASSIC PLAYSRIPT BY MARY SHELLEY: The famous story of a young man who thinks he can change the world by making better human beings, but who instead creates a living monster with a mind of its own.

*The Curious Incident of the Dog in the Nighttime* – stage adaptation – Simon Stephens

*A Woman Alone* – Franca Rame

*Games for Actors and Non-Actors* – Augusto Boal

**Opportunities for wider reading/research:**

It is expected that at this point in their GCSE Drama journey, students should have a strong idea of what makes good theatre in their opinion. Students will now have explored a range of theatre skills, styles and practitioners and it is hoped that this will have sparked a natural curiosity within them to find out more. Students are encouraged to research and explore theatre productions that excite and move them, this will help to inspire their practical work this year and allow them to add further depth and integrity to their performances.

# Year 12

**Number of lessons per fortnight:** 5

**Skills developed:** Creativity, communication and collaboration, research and contextual understanding, confidence and self-expression, self, audience, cultural awareness and sensitivity, analytical and evaluative appreciation.

**Essential equipment:** Drama folder, current play texts, pencil case, trousers.

**Extracurricular and enrichment opportunities:** LAMDA coaching is included when taking A Level Drama and Theatre at St. Bernard's. Involvement in school production or performance showcase, interhouse Drama competition, theatre trips, leadership opportunities e.g. running a Drama club.

**Careers curriculum:** Actor, Director, Playwright, Comedian, Stage Manager, Theatre Technician, (e.g. Lighting, Sound) Costume Designer, Make Up Artist, Casting Director, Presenter, Journalist/Broadcaster.

	Content studied	Literacy focus	What parents can do to help
<b>Autumn Term</b>	Introduction to the course and devising <ul style="list-style-type: none"> <li>Understanding the requirements of the course.</li> <li>Exploration of practitioners.</li> <li>Evaluating Live Theatre.</li> <li>Responding to a Stimulus.</li> <li>Devising original performance material.</li> </ul>	<ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Describing, analysing and evaluating acting skills and other production values.</li> <li>Examining a range of play texts of varying styles and genres.</li> <li>Exploring exemplar responses.</li> <li>Answering past exam questions</li> <li>Peer and self-marking.</li> <li>Peer and teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>Take an interest in what students are doing in lessons, ask them to explain their learning and what they are excited about in Drama.</li> <li>Watch live or recorded theatre together, discuss your opinions on the performance and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> <li>Watch students rehearse at home, test them on their lines.</li> </ul>
<b>Spring Term</b>	Accidental Death of An Anarchist (Component 3, Section B – Set Text – Page to Stage, realisation of a full performance text.) <ul style="list-style-type: none"> <li>Understand the plot, characters and intentions of the set text 'Accidental Death of an Anarchist' by Dario Fo.</li> <li>Develop a strong fundamental knowledge of the playwright's intentions for this play.</li> <li>Understand the demands of the questions that will be asked in the written examination based on the play.</li> <li>Apply theatrical skills to realise artistic intentions in live performance.</li> <li>Demonstrate knowledge and understanding of</li> </ul>	<ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Describing, analysing and evaluating the potential of a variety of acting skills in relation to this performance text.</li> <li>Exploring exemplar responses.</li> <li>Answering past exam questions</li> <li>Peer and self-marking.</li> <li>Peer and teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>Take an interest in what students are doing in lessons, ask them to explain the context of this play and the real-life events it is based on.</li> <li>Watch live or recorded theatre together, discuss your opinions on the performance and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> <li>Watch students rehearse at home, test them on their lines.</li> </ul>



	<p>how drama and theatre is developed and performed</p> <ul style="list-style-type: none"> <li>Analyse and evaluate their own work and the work of others.</li> </ul>		
<b>Summer Term</b>	<p>Interpreting one performance text, (Dr. Faustus) in the light of one practitioner (Bertolt Brecht) for a contemporary audience</p> <ul style="list-style-type: none"> <li>Understand the plot, characters and intentions of the set text Dr. Faustus by Christopher Marlowe.</li> <li>Develop a strong fundamental knowledge of the SHCP context of the play.</li> <li>Understand the demands of the questions that will be asked in the written examination based on the play.</li> <li>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</li> <li>Analyse and evaluate their own work and the work of others.</li> </ul>	<ul style="list-style-type: none"> <li>Reading aloud.</li> <li>Learning lines.</li> <li>Describing, analysing and evaluating the potential of a variety of acting skills in relation to this performance text.</li> <li>Presenting director's interpretations.</li> <li>Exploring exemplar responses.</li> <li>Answering past exam questions</li> <li>Peer and self-marking.</li> <li>Peer and teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>Take an interest in what students are doing in lessons, ask them to explain the context of this play and how it would have originally been performed in the Elizabethan period.</li> <li>Visit the Globe Theatre if possible.</li> <li>Watch live or recorded theatre together, discuss your opinions on the performance and why the performance was effective, how did it engage them? How did they react emotionally to the performance?</li> </ul>

**Helpful books/websites:**

[Edexcel A level Drama and Theatre \(2016\) | Pearson qualifications](#)

**Accidental Death of an Anarchist (Methuen Modern Plays) (Modern Classics) by Dario Fo (1987-03-12)**

**Dr. Faustus by Christopher Marlowe ISBN-10 : 1088872328 ISBN-13 : 978-1088872321**

**Opportunities for wider reading/research:**

***The Complete Brecht Toolkit* by Stephen Unwin**

A hands-on guide ideal for actors, directors, and students exploring Brecht's key terms (like Alienation Effect, Epic Theatre, Gestus) with clear explanations and 50 practical exercises by Julian Jones.

- Paperback:** Nick Hern Books (2014)
- ISBN-13:** 978-1854595508 (ISBN-10: 1854595504)

***Staging Dario Fo and Franca Rame: Anglo-American Approaches to Political Theatre***

- **Author:** Stefania Taviano  
Investigates how Fo and Rame's politically charged theatre has been translated and adapted in the UK and US, discussing the challenges of cultural transfer while retaining theatrical integrity [HatchardsWaterstones](#).
- **ISBN-13:** 978-0754654018

***Games for Actors and Non-Actors***

- A practical manual filled with “games exercises” for workshops and community theatre work. Widely used in education and activist theatre.
- Published by Routledge (1992; 2nd ed. 2002)