

# DRAMA

## CURRICULUM OVERVIEW



**Quality of Education**  
NOTTINGHAM ACADEMY

# DRAMA CURRICULUM- LONG TERM PLAN

## CURRICULUM INTENT

At Nottingham Academy, we offer an extensive and inclusive drama curriculum that promotes confidence, collaboration, and ambition. Students are encouraged to explore the educational, cultural, and social purposes of the performing arts. Through our curriculum, we strive to inspire and motivate all pupils to believe that they can achieve success at the Academy.

Drama plays a crucial role in developing our pupils' character and life skills. This is achieved through the integration of the Character Curriculum and Respect Values. Students will develop their understanding of how to cooperate and communicate empathetically. Our aim is to support students in making positive choices both at the Academy and in their wider community.

Students have access to a range of performing arts opportunities as part of our extra-curricular program. These activities support pupils to participate with industry in mind or purely for enjoyment. Through these opportunities, students learn about themselves and develop as part of our Opportunities Charter. Trips and visits extend students' cultural experiences, providing them with new insights into the world in which they live.

We recognize the importance of collaboration, creation, and performance, and the pivotal role these can have on the personal and social wellbeing of our students. This is integral to all that we do and the reason why we are driven to ensure all students at Nottingham Academy have a positive experience of drama.

Our ultimate aim is to encourage all pupils to develop a lifelong appreciation of the performing arts, either as performers or as part of the audience.

Adaptations for students with SEND needs include differentiated instruction and resources tailored to meet diverse learning needs. We incorporate visual aids, interactive activities, and technology to enhance understanding and engagement. Regular assessments and personalised feedback are key components of our approach, ensuring all students know more, remember more, and do more. By focusing on these principles, we aim to ensure every student can excel and thrive in drama, gaining more knowledge, retaining it effectively, and applying it confidently.

## KEY CONCEPTS

<p><b>Working in an ensemble</b></p> <p>Collaborating effectively with others to create cohesive and dynamic performances.</p>	<p><b>Planning, Rehearsal and Creative Contribution</b></p> <p>Bringing original ideas and creativity to the development and execution of drama projects. Using rehearsal to improve the pieces.</p>	<p><b>Drama Skills and Techniques</b></p> <p>Utilising various drama methods and practices to enhance storytelling and character portrayal.</p>	<p><b>Performance</b></p> <p>Developing and showcasing acting skills in front of an audience with confidence and clarity.</p>
<p><b>Reflection and Evaluation</b></p> <p>Analysing and assessing one's own work and the work of others to improve and grow as a performer.</p>	<p><b>Devising Original Work</b></p> <p>Collaboratively creating original performances through improvisation, experimentation and the application of learnt drama techniques.</p>	<p><b>Interpreting Script</b></p> <p>Interpreting a script involves analysing and bringing the text from "Page To Stage" through character development, creative vision, emotional expression, and collaborative efforts.</p>	<p><b>Understanding Practitioners and Styles Using Professional Repertoire.</b></p> <p>Studying influential drama practitioners and professional repertoire. Develop an understanding of style, genre, performance techniques and stylistic features.</p>

# KEY CONCEPTS MAPPING

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Year 7	Storytelling	Music	Trestle Masks	Music	An Introduction to Physical Theatre and Frantic Assembly using an extract from A Monster Calls by Patrick Ness	Music
Year 8	Introduction to Shakespeare	Exploring Contemporary Script and Improvised Drama	Creating a Devised Piece Using Epic Theatre and Introduction to Brecht		An exploration of the play "Burning Bird" by John Donnelly. Understanding the application of Epic features in a text.	
Year 9	Exploration of the play 'DNA' by Dennis Kelly and an Introduction to Naturalism and Stanislavski		Devised Piece Using 'Red Shoes' Graphic Novel	Responding to a Brief (Verbatim Focus)	Responding to a Brief	Exploring Styles and Introducing Stylistic Features using Professional Work
Year 10	Building The Ensemble	Exploration of Professional Works	Component One: Exploring The Performing Arts Coursework Component worth 30% of the Final Grade		Creating Original Work Developing Knowledge for Component 3: Responding To A Brief	Exploring Text in Preparation for Component 2: Developing Skills and Techniques In The Performing Arts
Year 11 (From Sept 2025)	Component 2: Developing Skills and Techniques In The Performing Arts Coursework Component worth 30% of the Final Grade		Component 3: Responding To A Brief Externally Assessed Component worth 40% of the Final Grade			

## DRAMA KEY CONCEPTS

Working in an ensemble	Planning, Rehearsal and Creative Contribution	Developing Skills and Techniques	Performance
Evaluation and Reflection	Devising Original Work	Interpreting Script	Understanding Practitioners and Styles. Using Professional Repertoire.

# DISCIPLINARY LITERACY- KEYWORDS & TERMINOLOGY

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Year 7	<b>Storytelling</b> Ensemble, freeze-frame, narration, physical theatre, dialogue, body language, facial expression, storytelling, collaboration, devising, rehearsal	<b>Music</b>	<b>Trestle Masks</b> Trestle masks, non-verbal communication, mime, gesture, character development, movement, physical expression, hot-seating, role of the audience, audience awareness	<b>Music</b>	<b>Physical Theatre</b> Physical theatre, Frantic Assembly, A Monster Calls, round-by-through, chair duets, sequence, physical storytelling, script, extract, playwright.	<b>Music</b>
Year 8	<b>Introduction to Shakespeare</b> William Shakespeare, playwright, Shakespearean language, insult, vocal expression, conflict, tension, scene, Act, play, script, stage directions, professional repertoire	<b>Exploring Contemporary Script and Improvised Drama</b> Interpreting script, character, staging, improvisation, blocking, building, reflecting, spontaneous, exaggeration, planning, trust, risk taking.	<b>Introduction To Epic Theatre and Brecht</b> Epic Theatre, Bertolt Brecht, practitioner, The V Effect, breaking the fourth wall, direct address, multi-role, flashback, split screen, placards, non-linear Narrative,		<b>An exploration of the play "Burning Bird" by John Donnelly. Understanding the application of Epic features in a text.</b> Burning Bird, interpreting script, character, direct address, breaking the fourth wall, impact on the audience, social context, issue based, creative intention, stereotype.	
Year 9	<b>'DNA' by Dennis Kelly</b> Naturalism, Stanislavski, practitioner, interpreting script, character development, plot, monologue, duologue, pauses, Page to Stage, reading the punctuation, vocal expression, facial expression,		<b>Devised Piece Using 'Red Shoes' Graphic Novel</b> Graphic novel, devising, creative contribution, democracy, anthropologist, thought-tracking, character development, social issues, monologue, dialogue, writing in role, performance poetry	<b>Responding to a Brief (Verbatim Focus)</b> Verbatim theatre, real-life stories, interview techniques, target audience, style, theme, creative process, creative intention, production, design, roles and responsibilities, outcome	<b>Responding to a Brief</b> Interpreting a brief, target audience, theme, style, verbatim, research, creative process, stream of consciousness, creative intention, production, design, roles and responsibilities, outcome, pitch	<b>Exploring Styles and Staging Using Professional Repertoire</b> Professional repertoire, evaluation, stylistic features, lighting, sound, costume, quality of acting, techniques, theme, plot, personal preference and justification, style, practitioner, creative adaptation



<p>Year 10</p>	<p><b>Building The Ensemble</b></p> <p>Ensemble, collaboration, co-operation, listening, trust, effective communication, resilience, creative process, risk taking, safe environment, reflecting</p>	<p><b>Exploration of Professional Repertoire</b></p> <p>Stylistic qualities, stylistic features, lighting, sound, costume, set, props, staging, style, genre, impact, creative intention</p>	<p><b>Component One: Exploring The Performing Arts Coursework Component worth 30% of the Final Grade</b></p> <p>Creative processes, influences, stylistic features, stylistic qualities, roles and responsibilities, repertoire, approaches, genre, style, structure, purpose, intention</p>	<p><b>Creating Original Work Developing Knowledge for Component 3: Responding To A Brief</b></p> <p>Ensemble, collaboration, contribution, target audience, theme, stimulus, devising process, rehearsal process, techniques, style, genre, influences</p>	<p><b>Exploring Text in Preparation for Component 2: Developing Skills and Techniques In The Performing Arts</b></p> <p>Repertoire, script, dialogue, duologue, monologue, style, genre, justification of decisions, exploration, interpreting script</p>
<p>Year 11 (from Sep 2025)</p>	<p><b>Component 2: Developing Skills and Techniques In The Performing Arts Coursework Component worth 30% of the Final Grade</b></p> <p>Reproduction of repertoire, rehearsal process, techniques, evaluation, target setting, interpreting script, style, genre, learning lines, character development, vocal expression, physical expression, staging, proxemics, theme</p>	<p><b>Component 3: Responding To A Brief Externally Assessed Component worth 40% of the Final Grade</b></p> <p>Interpreting a brief, target audience, creative process, theme, stimulus, devising, workshop performance, rehearsal process, research, venue, ideas development, ideas log, skills development, skills log, evaluation, managing resources, creative intention, collaboration, contribution, style, practitioners, influences</p>			

# ADAPTATIONS FOR SEND STUDENTS IN DRAMA LESSONS

## GENERAL DRAMA SEND STRATEGIES

### READING SUPPORT

- Provide scripts, play excerpts, and drama theory texts with key words and phrases underlined or emboldened.
- Teachers demonstrate how to read scripts and dramatic texts aloud with appropriate fluency and intonation.
- Ensure students respond to questions about drama texts both verbally and in writing using complete sentences.
- Introduce and explain key drama vocabulary before starting a new unit or text.
- Allow students ample time to think about their responses and rehearse their lines or answers.
- Supply students with a list of key terms and their definitions at the beginning of each unit.
- Break down complex writing tasks, such as script analysis or character studies, into manageable steps with clear instructions.
- Model the specific aspects of writing or script interpretation, then practice together, and finally have students do it independently.
- Allocate time for students to read, edit, and improve their written work.
- Students use a green pen to correct spelling, grammar, and punctuation errors in their written drama assignments.

### EXAM PREPARATION

- Provide students with past exam papers to familiarize them with the format and types of questions they will encounter.
- Conduct timed practice sessions to help students manage their time effectively during the exam.

### ADDITIONAL SUPPORT

- Implement regular peer feedback sessions where students review and provide constructive feedback on each other's work.
- Utilize a variety of visual and audio resources to support learning and understanding of complex concepts.
- Encourage students to keep drama journals to reflect on their learning, rehearsals, and performances.

## SEND WITHIN DRAMA KEY CONCEPTS

<p><b>Working in an ensemble</b></p> <p><b>Adaptation:</b> Provide clear, concise instructions and use visual aids to support understanding.</p> <p><b>Example:</b> Use visual schedules or storyboards to outline group activities, ensuring all students understand their roles and the sequence of tasks.</p>	<p><b>Planning, Rehearsal and Creative Contribution</b></p> <p><b>Adaptation:</b> Use structured and predictable routines and provide checklists to help students stay organized.</p> <p><b>Example:</b> Create a rehearsal schedule with clear, visual steps and use timers to help students manage their preparation time effectively.</p>	<p><b>Drama Skills and Techniques</b></p> <p><b>Adaptation:</b> Break down complex techniques into smaller, manageable steps and provide step-by-step instructions.</p> <p><b>Example:</b> Use visual aids, physical demonstrations and modelling to teach techniques.</p>	<p><b>Performance</b></p> <p><b>Adaptation:</b> Allow for varied performance styles and provide additional practice time.</p> <p><b>Example:</b> Give students the option to perform in pairs or small groups instead of solo, offering a safe and supportive environment to build confidence.</p>
<p><b>Reflection and Evaluation</b></p> <p><b>Adaptation:</b> Use multiple forms of feedback, including visual and verbal, and offer structured reflection templates.</p> <p><b>Example:</b> Implement a feedback sandwich (positive feedback, area for improvement, positive feedback) and use visual charts for self-assessment.</p>	<p><b>Devising Original Work</b></p> <p><b>Adaptation:</b> Provide structured frameworks and prompts to stimulate creativity and guide the devising process.</p> <p><b>Example:</b> Use story starters, visual prompts, and guided brainstorming sessions to help students generate ideas. Offer graphic organizers to help them outline their scenes and characters, ensuring a clear structure to their devised work.</p>	<p><b>Interpreting Script</b></p> <p><b>Adaptation:</b> Model expressive reading and use guided practice to improve fluency and comprehension.</p> <p><b>Example:</b> Conduct read-aloud sessions where the teacher models expressive reading with proper intonation and emphasis. Use paired reading activities where students take turns reading lines aloud, providing each other with feedback. Additionally, offer annotated scripts with key words and phrases highlighted, and encourage students to practice reading these sections aloud to improve their fluency and understanding.</p>	<p><b>Understanding Practitioners and Styles, Using Professional Repertoire</b></p> <p><b>Adaptation:</b> Simplify language when discussing practitioners and styles, and use multimedia resources for better comprehension.</p> <p><b>Example:</b> Show video clips of practitioners' work and provide simplified summaries to help students grasp different styles.</p>

# LONG TERM PLAN- A CURRICULUM OVERVIEW

	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Year 7	<p><b>Storytelling</b></p> <p>Students will engage in a series of drama activities designed to build ensemble skills, explore physical theatre, and develop their ability to perform scripted dialogue and narration. Through icebreakers, team-building exercises, freeze-frames, and the introduction of physical theatre techniques, students will enhance their confidence and creativity. By working with provided scripts and learning the role of narration in storytelling, they will refine their vocal and physical expression. The half term will culminate in a short performance that integrates all the skills learned, with ongoing assessment and clear success criteria guiding their progress, ultimately awarding them a level from Bronze Minus to Gold Plus based on their achievements.</p>	<p><b>Music</b></p>	<p><b>Trestle Masks</b></p> <p>Students will explore the use of Trestle Masks to enhance their physical expressiveness and non-verbal communication. Through introductory exercises, mimed hot-seating, and structured scenarios, they will develop characters and narratives. The half term will focus on planning, rehearsing, and performing assessment pieces, with ongoing feedback guiding their progress. Their final performances will be evaluated, and they will be awarded a level from Bronze Minus to Gold Plus based on their achievements.</p>	<p><b>Music</b></p>	<p><b>Physical Theatre</b></p> <p>Students are introduced to Frantic Assembly's physical theatre techniques using an extract from "A Monster Calls" by Patrick Ness. Students engage in warm-up exercises, learn key methods like round-by-through and chair duets, and apply these to create and perform physical sequences that reflect the play's themes and characters. The scheme emphasizes collaboration, creativity, and the integration of text and movement. Through practical exercises and final performances, students enhance their understanding of physical storytelling, improve ensemble skills, and gain confidence in expressing narrative through movement.</p>	<p><b>Music</b></p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Year 8</b></p>	<p><b>Introduction to Shakespeare</b></p> <p>Students will delve into Shakespearean language and vocal skills through interactive activities, including a Shakespearean insult slam and performing an extract from Romeo &amp; Juliet. They will develop their understanding and ability to articulate Shakespearean text while also comparing it with contemporary language in the next half term. Continuous assessment and a final performance will guide their progress, culminating in a comprehensive evaluation of their achievements. Additionally, they will explore the relevance of Shakespeare's themes in today's world, fostering a deeper appreciation for his work.</p>	<p><b>Exploring Contemporary and Improvised Drama</b></p> <p>Students will explore the relevance of Shakespeare's themes in modern contexts through text comparison and discussion. They will develop improvisation skills through various challenges and scenario-based activities, enhancing their creativity, collaboration, and adaptability. Continuous assessment, performance evaluation, and reflection will guide their progress, culminating in a comprehensive evaluation of their achievements and personalized goal setting for future work. Lessons will emphasize creating a supportive environment where students feel safe to take risks and learn from their mistakes.</p>	<p><b>Introduction to Epic Theatre and Brecht</b></p> <p>In this introductory session on Epic Theatre, students will learn about its origins, purpose, and key features. Developed by Bertolt Brecht in the early 20th century, Epic Theatre is designed to educate and provoke thought rather than just entertain. It uses techniques that encourage critical thinking and promote social change. Students will explore key concepts like the Verfremdungseffekt (Alienation Effect), which keeps the audience from getting too emotionally absorbed by breaking the fourth wall and showing the mechanics of the stage. They will examine essential features of Epic Theatre, such as direct address, multi-role playing, flashbacks, time hops, split screens, and placards, to understand how this style challenges traditional storytelling and prompts audiences to critically examine societal issues.</p> <p>As an outcome, students will respond to a stimulus by creating a devised piece of performance using these Epic features. This activity will help them apply what they've learned about Epic Theatre techniques, encouraging them to think creatively and critically while addressing important social topics in their performance.</p>	<p><b>An exploration of the play "Burning Bird" by John Donnelly. Understanding the application of Epic features in a text.</b></p> <p>By exploring John Donnelly's play "Burning Bird" through the lens of Epic theatre, students will learn about its deep themes and unique storytelling methods. They will understand how the play highlights human strength and critiques society, using complex characters and a non-traditional storyline. Students will see how Epic theatre techniques, like breaking the fourth wall, talking directly to the audience, and using songs and simple props, help the audience think critically about the play's messages instead of just getting caught up in the emotions.</p> <p>As an outcome, students will perform a short scene from the play using these Epic theatre techniques. This performance will help them practice engaging the audience directly, using symbolic props, and incorporating music to enhance the message. By doing this, they will learn how to make the audience reflect on important social issues presented in the play.</p>
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Year 9	<p><b>'DNA' by Dennis Kelly</b></p> <p>Students will explore the modern play 'DNA' by Dennis Kelly, exploring its themes, characters, and language. They will engage in deep text analysis to understand the social and moral issues presented in the play. Through a series of acting exercises and scene work, students will enhance their performance techniques, character development, and interpretation skills. Collaboration will be key as they work in groups to explore and perform scenes from the play, culminating in a comprehensive understanding of 'DNA' and its relevance.</p>		<p><b>Devised Piece Using 'Red Shoes' Graphic Novel</b></p> <p>Students will create original drama pieces inspired by the graphic novel 'Red Shoes,' focusing on issues-based drama. They will explore themes and issues presented in the novel, developing devising skills and creativity. Physical theatre techniques will be incorporated to enhance storytelling. Through collaboration, students will develop and perform their devised pieces, gaining an understanding of how to create impactful drama that addresses significant social issues.</p>	<p><b>Responding to a Brief (Verbatim Focus)</b></p> <p>Students will learn how to create drama in response to a specific target audience and a given theme. Students will be introduced to the style of Verbatim Theatre, using real-life stories and interviews to create drama. They will explore the ethical considerations involved in representing real people and their stories. By incorporating some Verbatim elements into their own responses, students will develop their performance skills to present these stories authentically and respectfully.</p>	<p><b>Responding to a Brief</b></p> <p>Students will develop their understanding of how to create drama in response to a specific target audience and a given theme. They will continue to conduct research to inform their work, exploring the constraints and opportunities this presents. Skills in generating ideas, planning, and organizing performances within specific parameters will be developed. Adaptability will be emphasized as they respond to feedback and make necessary adjustments to their work. This half term will enhance their ability to work creatively and effectively within given constraints while addressing the needs of a specific audience. Their outcome will be a Pitch and may include design elements.</p>	<p><b>Exploring Styles and Staging Using Professional Repertoire</b></p> <p>Students will investigate different theatrical styles and staging techniques, analysing professional works to understand various approaches to drama. They will experiment with different styles and staging in their performances, learning how these elements impact the overall presentation. Critical analysis of professional works will inform and enhance their own performances, providing a deeper understanding of the diverse possibilities in theatre.</p>
	Year 10	<p><b>Building The Ensemble</b></p> <p>Students will work on creating a group of performers who collaborate effectively. They will demonstrate clear communication, commitment, adaptability within the exploration of different styles and genres. Each member will feel confident about contributing their ideas and responding to others, ensuring focus and energy during rehearsals and performances.</p>	<p><b>Exploration of Professional Repertoire</b></p> <p>Students will examine live and/or recorded performances in at least three different styles to develop an understanding of professional performing arts work. They will explore how professionals respond to themes, interpret styles, and communicate ideas to audiences.</p>	<p><b>Component One: Exploring The Performing Arts Coursework Component worth 30% of the Final Grade</b></p> <p>Students will gain a broad understanding of performance work and influences. This component will help students understand the requirements of being a performer or a designer (in lighting, props, costume, set, makeup, or sound) through the study of at least three performances and performance styles. It includes a practical exploration of how performing arts work is created and the roles, responsibilities, skills, and techniques involved.</p>	<p><b>Creating Original Work Developing Knowledge for Component 3: Responding To A Brief</b></p> <p>Students will explore style, genre, influences and practitioners in order to begin to develop their own creative preferences and intentions. They will develop understanding of the creative processes required to produce an original piece of performance. Students will develop their evaluative vocabulary.</p>	<p><b>Exploring Text in Preparation for Component 2: Developing Skills and Techniques In The Performing Arts</b></p> <p>Students will explore a variety of scripts both group pieces and monologues. They will develop their own preferences of style and character in preparation for Component 2.</p>

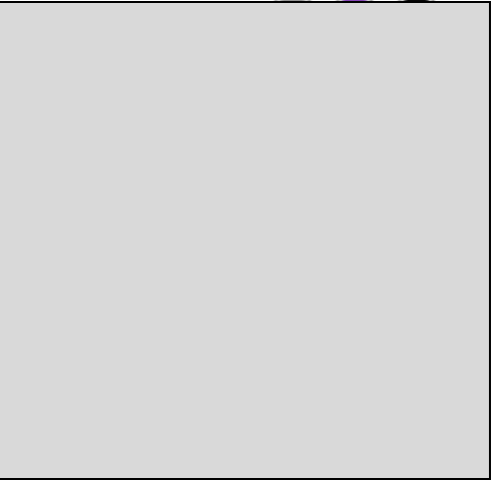
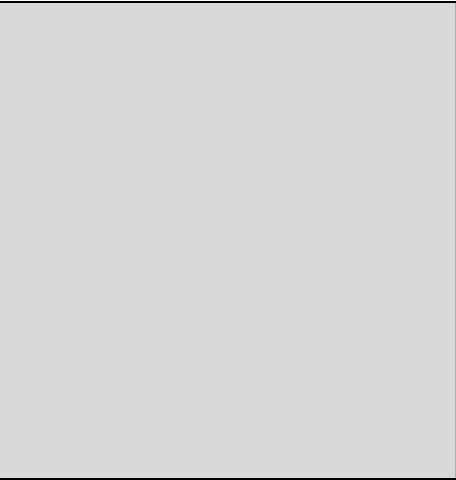
**Year 11**  
(from September 2025)

**Component 2: Developing Skills and Techniques In The Performing Arts Coursework Component worth 30% of the Final Grade**

In this component, students will specialize as performers or designers. They will participate in workshops and classes to develop technical, practical, and interpretative skills through the rehearsal and performance process. Students will work on an extract of script, applying relevant skills and techniques to reproduce performance or design elements. Throughout their development, they will review their own progress and consider improvements.

**Component 3: Responding To A Brief Externally Assessed Component worth 40% of the Final Grade**

Students will work in groups to contribute to a workshop performance, either as performers or designers. They will use the brief to guide their creative process, considering their target audience and developing their performance or design ideas. They will apply skills and techniques learned in previous components to create their performance.



# DRAMA AT PRIMARY PHASE- AT A GLANCE

## Early Years Foundation Stage (EYFS)

- Role play opportunities to practice speaking and applying language in context.
- Speaking for an extended period about a favourite toy or weekend activities.
- Simple feedback from peers and teachers, with specific praise for adopting roles.
- Introduction to basic vocabulary and sentence stems.
- Providing opportunities for role play and creative expression.
- Using structured turn-taking activities.

### Year 1

- Small group discussions and collaborative activities.
- Speaking in front of larger audiences, such as during assemblies.
- Watching themselves on film and reflecting on their speaking skills.
- Use of sentence stems and visual aids to support awareness of talk.
- Encouraging the use of new language and describing events in detail.
- Filming speaking activities for reflection and improvement.

### Year 2

- Inviting others into discussions and role play scenarios.
- Participating in 'show and tell' sessions and presenting to peers.
- Reflecting on what will engage their audience in presentational talk.
- Hot-seating and question tennis to develop questioning skills.
- Role play in different contexts and elaboration games.
- Planning and preparing for presentational talks.

### Year 3

- Chairing discussions and collaborating on presentations.
- Presenting to audiences of different age groups and taking on expert roles.
- Using 'Talk Detectives' to reflect on and improve discussions.
- Specialist language use and scaffolded summaries in trio discussions.
- Watching and analysing different models for talk.
- Delivering talks or speeches as experts in various fields.
- Planning and structuring discussions and presentations.

### Year 4

- Collaborative problem-solving and group discussions.
- Mock election hustings, TV or radio adverts, and peer teaching.
- Setting personal targets for oracy skills improvement.
- Citing evidence and using various rhetorical devices.
- Analysing successful talks and speakers.
- Persuasive pitches and storytelling with rich description.
- Planning structured opportunities for presentational talk.

### Year 5

- Leading discussions and participating in debates.
- Entering debate competitions, slam poetry, and stand-up comedy.
- Feedback on oracy skills and setting personal improvement targets.
- Using sentence stems for probing questions and agreement.
- Watching professionals like lawyers or MPs.
- Creating YouTube channels or meeting professionals to ask questions.
- Preparing for extended speaking tasks like BBC school reports.

### Year 6

- Leading school councils and mentoring younger students.
- Giving speeches to mixed audiences and acting as tour guides.
- Practicing 'power poses' and reflecting on public speaking skills.
- Building evidence-based arguments and engaging with the audience.
- Analysing speeches and public performances.
- Creating sports commentary and leading assemblies.
- Structuring and practicing for detailed presentations.

## DRAMA KEY CONCEPTS

Working in an ensemble	Planning, Rehearsal and Creative Contribution	Drama Skills and Techniques	Performance
Reflection and Evaluation	Devising Original Work	Interpreting Script	Understanding Practitioners and Styles, Using Professional Repertoire

# NOTTINGHAM ACADEMY DRAMA & NATIONAL CURRICULUM COMPLIANCE

In Key Stage 3, drama is primarily integrated within the English curriculum. The relevant strands are focused on developing students' spoken English, reading, and writing skills through drama activities. Here are the key strands that relate specifically to drama:

Speak Confidently and Effectively	Participate in Debates and Structured Discussions	Improvisation and Performance
<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Storytelling</b> Building ensemble skills, exploring physical theatre, performing scripted dialogue, and narration.</p> <p><b>Year 8: Introduction to Shakespeare</b> Delving into Shakespearean language, performing an extract from Romeo &amp; Juliet.</p> <p><b>Year 9: 'DNA' by Dennis Kelly</b> Exploring themes and characters, performing scenes from the play.</p>	<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Storytelling</b> Engaging in team-building exercises and discussions to develop narratives.</p> <p><b>Year 8: Exploring Contemporary and Improvised Drama</b> Developing improvisation skills through scenario-based activities and discussions.</p> <p><b>Year 9: Devised Piece Using 'Red Shoes' Graphic Novel</b> Collaborating on issues-based drama, discussing themes and narratives.</p>	<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Physical Theatre</b> Applying Frantic Assembly's techniques to create and perform physical sequences.</p> <p><b>Year 8: Exploring Contemporary and Improvised Drama</b> Engaging in improvisation challenges and scenario-based activities.</p> <p><b>Year 9: Responding to a Brief (Verbatim Focus)</b> Using real-life stories and interviews to create and perform verbatim theatre pieces.</p>
Critical Reading and Comprehension	Understanding and Appreciating Drama Texts	Writing for a Range of Purposes and Audiences
<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Trestle Masks</b> Developing characters and narratives through structured scenarios and mimed hot seating.</p> <p><b>Year 8: Introduction to Epic Theatre and Brecht</b> Exploring Epic Theatre's origins and key features, analysing texts for critical understanding.</p> <p><b>Year 9: 'DNA' by Dennis Kelly</b> Engaging in deep text analysis to understand social and moral issues.</p>	<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Trestle Masks</b> Enhancing physical expressiveness and non-verbal communication through mask work.</p> <p><b>Year 8: Introduction to Shakespeare</b> Comparing Shakespearean language with contemporary text, understanding its relevance.</p> <p><b>Year 9: 'DNA' by Dennis Kelly</b> Exploring the language and themes of a modern play.</p>	<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Storytelling</b> Creating and performing short pieces integrating various drama techniques.</p> <p><b>Year 8: Introduction to Epic Theatre and Brecht</b> Responding to stimuli by creating devised pieces using Epic Theatre features.</p> <p><b>Year 9: Devised Piece Using 'Red Shoes' Graphic Novel</b> Creating original drama pieces inspired by a graphic novel, focusing on social issues.</p>
Drafting and Editing		
<p><b>Nottingham Academy Curriculum Alignment:</b></p> <p><b>Year 7: Storytelling</b> Refining vocal and physical expression through provided scripts and performance.</p> <p><b>Year 8: Exploring Contemporary and Improvised Drama</b> Developing and refining improvisation pieces through continuous assessment.</p> <p><b>Year 9: Responding to a Brief</b> Planning, organising, and refining performances based on specific briefs and feedback.</p>		