THE GREEN SCHOOL FOR GIRLS

Drama KS5 Curriculum Map

Core knowledge and sequencing

Vision Statement

"Drama is exposure; it is confrontation; it is contradiction and it leads to analysis, construction, recognition, and eventually to an awakening of understanding" - Peter Brook

At first glance, Students often see drama as nothing but entertainment. However, as is explained by Peter Brook, this is not the case. It is one of the most 'human' art forms where with your acting and script you can take a philosophical or political stance and move an audience. This is our core belief in KS5 Drama at the Green School for Girls, to 'move' our audience. We equip our students with a wide range of theatrical practices that will enable them to approach all forms of performance from experimental theatre to traditional plays in an imaginative and innovative way.

Mapping Key:

Core knowledge
Syllabus/NC requirements & coverage
Spiralled concepts / sequences
Hinterland knowledge, experiences, reading
Hyperlink - Units of learning / sequences of lessons / Hyperlink Knowledge Organisers

Year 12

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
What comes before and after (GCSE/Y13)?	**The vast majority of students will have completed Drama GCSE, there will be slight variations of knowledge and exam experience depending on the chosen exam board. However, all students will have studied devising, set texts and scripted performance. The teaching in KS5 is interleaved, allowing students to see how the core skills are applied across the syllabus**	**Students have undertaken the study of their two set texts to answer section A and B of their final written exam, Component 1: Drama and Theatre. Students also continue study of section C Live Theatre Review - the timing of this can vary depending on when theatre trips undertaken.. Students will also create a mock performance for Component 2 Creating Original Drama, building on their practitioner work from the Autumn Term. Antigone and Metamorphosis are revisited towards the end of the term in order to prepare for the summer mock exams.**	**Students study an element from all three components during this term. Component 1 Drama and theatre: Students will prepare for, undertake and receive feed forward on a full mock exam. Component 2 creating Original Drama: students will undertake and complete a final performance project worth 40% of the GCSE. Component 3 Making Theatre: Students will be introduced to the first of their 3 set texts for this component of the course.**
What do we teach? Core knowledge Spiralled concepts	**Knowledge / Concepts** **Practitioner Exploration** -4 key practical rehearsal/ devising techniques -4 key practical performance techniques -How the style of theatre tells a story Students choose own practitioner focus each year which influences content of workshops. Students use practitioner workshops to inform and influence their own devising. **'Big Questions'** -Entertainment Vs Education? What is the purpose of creating and performing theatre? -How can we break down the 'big ideas' of a practitioner? -What does 'in the style of' mean? -How can we create effective characterisation on stage in the style of the chosen practitioner?	**Knowledge / Concepts** Component 1 Section C Live Theatre Review: ongoing from term 1 - linked to live productions seen, but also to filmed extracts/productions for practice. See Autumn Term for detailed knowledge/concepts/big questions etc. Focus this term on developing essay skills and applying knowledge to exam questions for the written paper, Component 1, Section C. **Knowledge / Concepts** Component 2: Creating Original Drama Devised performance project -Marking criteria for component 2 -Process required for creating original theatre; ruling idea, devise, rehearse, refine -How to structure performance work	**Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes - Text 1 - **Punk Rock by Simon Stephens** Carried over from Spring Term. See Spring Term for knowledge/concepts/Big Questions etc. Scripted scenes performed at end of year after/as part of final exams. **Knowledge / Concepts** Component 1 Section C Live Theatre Review: Ongoing from previous terms - a new production seen in this term. See Autumn Term for detailed knowledge/concepts/big questions etc.

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
	Spiralled Concepts **-Practitioner workshops completed in year 10 of GCSE** **-Practitioner style applied to devised performance at GCSE** **-Practitioner/ playwrights intended style applied to texts in practice** **-Performance style considered for Live Theatre Review** **Knowledge / Concepts** **Component 1 section A Set text: Antigone- sophocles** -The marking criteria for section A -Understand the characters and the roles they play in driving the plot -Understanding the plot of the play -Understanding the themes of the play -How meaning is interpreted and created -Ancient Greek Theatre; it's roots and its impact on modern theatre -SCHP context of the play -Original performance conditions -Drama and theatre terminology and how to use it appropriately in their writing **'Big Questions'** -What are the main themes of the play? -Are these themes still relevant to a modern society? -What is the function of the Greek Chorus and what form do they take in modern day plays/ performance work? -What conflict arises from the concept 'the rule of law Vs the will of the gods'? -What is hubris?	-Developing advanced theatre pieces that clearly reflect the style and genre of their chosen practitioner -Breaking down the requirements for section 1 & 2 of Working Notebook -Being a reflective practitioner; analysing and evaluating their work **'Big Questions'** -What are the requirements of the component? -What is a stimulus and how do we use it in Drama? -What is a ruling idea/ dramatic question and how do we use it to focus our work? -What is the overriding style of your practitioner? How will you make sure that is demonstrated throughout your performance? -What is your Individual Artistic Intention? How do you want the audience to think/ feel/ react/ respond? -What does it mean to be a reflective practitioner? **Spiralled Concepts** **-Devising is complete in KS3 and KS4** **-Practitioner exploration in year 9 & GCSE** **-Practitioner work required for component 3 Making Theatre** **-Genre, form and practitioner influence explored in LTR**	**Knowledge / Concepts** Component 1 section A Set text: Antigone- sophocles Ongoing from previous terms. See Autumn Term for detailed knowledge/spiralled concepts/big questions etc. Preparation for mock exams **Knowledge / Concepts** Component 1 section B set Text: Metamorphosis- Stephen Berkoff Ongoing from previous terms. See Autumn Term for detailed knowledge/spiralled concepts/big questions etc. Preparation for mock exams **Knowledge / Concepts** Component 2: Creating Original Drama Devised performance project- Ongoing from previous term. See spring term for detailed knowledge/spiralled concepts/ big questions

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
	Spiralled Concepts **-Ancient Greek theatre studied in KS3** **-Study of set text in year 9 and at GCSE** **-Exam style questions as part of year 9 pre GCSE course** **-Q4 of AQA GCSE section B similar to A Level: fixed on a character and consideration of whole play** **Knowledge / Concepts** **Component 1 section B set Text: Metamorphosis- Stephen Berkoff** -The marking criteria for section B -Understand the characters and themes of the text - Understand the influences on the text e.g. Kafka and Berkoff's own experiences - Understand the social, cultural, historical, political message of the play - Be able to stage and interpret extracts of the play for performance - To create a director's vision for the play - To understand and create ideas for design elements of the play - To be able to apply knowledge to 3x10 mark questions within 60 minutes exam time **'Big Questions'** - What is Total Theatre/Berkovian theatre? - What components of theatre would we typically expect to find in a Berkoff play? - How is this play interpreted in performance - physically, vocally, spatially and in design elements?	**Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes - Text 1 - **Punk Rock by Simon Stephens** -Marking criteria for component 3 - Development of characterisation, staging, interpretation - Practitioner influence over performance style - Playing a range of roles from plays of different time periods/genres - Writing evaluatively about the process of making theatre **'Big Questions'** -What are the main themes of the play and which is/are the most prevalent? - How relevant are the play's themes for our life today? - What social critique does the play offer? - Which practitioner(s) would be most suitable to apply to this play - how would you do so? (In this case Katie Mitchell and Stanislavski). **Spiralled Concepts** **-Scripted performance form a component of the pre GCSE course in year 9, 1 discrete extract is studied for performance** **-Scripted performance forms Component 3 of GCSE Drama - this adds in practitioner influence** **-At GCSE one script is studied, with two discrete extracts from the script; at A level, 3 texts and 3 different extracts.** **-Students have written evaluatively about creating performance in devising logs at GCSE and A level; same skills developed in the Reflective Report.**	

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
	- What are the social, cultural, historical and political messages contained within this text? **Spiralled Concepts** **-Berkoff studied as a practitioner at GCSE** **-Design and performance elements of a set text studied at GCSE and developed here** **-Exam questions here similar to Section B of GCSE written exam - focusing on directorial, actorial and design interpretations** **Knowledge / Concepts** **Component 1 section C - Live Theatre Review** - Seeing a range of different genres and styles of theatre production throughout the two year course - at least one per year. - Understanding different stylistic approaches to theatre performance - Being able to identify practitioner influence, theatrical forms, genres etc - Being able to analyse and evaluate the impact of a live production, focusing on characterisation, design, space and staging etc - Being able to make connections between the performance and the SCHP commentary offered by the piece. **'Big Questions'** - What message is the piece trying to convey to the audience? - How have performers used their physical and vocal skills to create character, mood, atmosphere etc? - How do design elements underpin the		

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
	meaning of the production? - What practitioner styles, genres, forms have been used by the production? - How does this production make you respond - emotionally? Intellectually? - What worked well/could be improved about this production? **Spiralled Concepts** **-Live Theatre Review features as Section C of GCSE written paper** **-Theatre trips take place throughout Key Stage 3, 4 and 5 - with content and style getting more challenging/mature as they progress** **-In KS4, students evaluate and analyse productions they see in lessons. This is developed here with more focus on genre, form, practitioner influence.**		
How does this meet the AQA syllabus requirements?	Practitioner Exploration: AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. Practitioner Explorations: AO2: Apply theatrical skills to realise artistic intentions in live performance. Antigone and Metamorphosis: AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. Live Theatre Review	Component 2 creating original drama: AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. AO2: Apply theatrical skills to realise artistic intentions in live performance. Component 3 Making Theatre AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and Evaluate the work of others. Live Theatre Review	Component 1: Antigone, Metamorphosis and LTR Ao3 - Demonstrate knowledge and understanding of how drama and theatre is developed and performed and AO4 - Analyse and Evaluate the work of others. Component 2: Creating Original Drama AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. AO2: Apply theatrical skills to realise artistic intentions in live performance.

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
	A03 - Demonstrate knowledge and understanding of how drama and theatre is developed and performed and AO4 - Analyse and Evaluate the work of others.	A03 - Demonstrate knowledge and understanding of how drama and theatre is developed and performed and AO4 - Analyse and Evaluate the work of others.	Component 3 Making Theatre AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and Evaluate the work of others.
Why do we teach in this sequence?	Introducing year 12 to a variety of practitioners and the wider concept of major dramatic movements feeds into all three components of the qualification. Students study all three sections of their written exam during this term. The interleaving of these sections lends itself to deepening students' understanding of how Drama is developed and performed and allows opportunities for students to make connections between the different elements. This leads to a more rounded and perspective understanding of drama and Theatre as a whole.	Students continue to study elements of the written exam to continue preparation. During the second half of the term component 2 is introduced. Completing this component now also means that the coursework will be completed and handed in by the end of the summer term meaning theory work in year 13 can be focussed on the second piece of coursework required and the written exam. Students have completed a devising project in year 9 and year 10 and will therefore be familiar with the demands of the component.	Component 2 is completed in the first half of this term. The practical focus then shifts to the first of three set plays they need to explore and perform for component 3. The theory focus also shifts in the second half of the term to balance out the demands of the written exam and the coursework required for component 3. Interleaving the two components in this way allows students to make connections between the demands of the exam and the requirements of the coursework. This means students are able to understand how the knowledge and skills required for one will be beneficial for the other.
Inter-curricular links (to build schema)	English study a breadth of texts including 'Othello and Streetcar Named Desire' where there is a focus on tragedy. This is a prevalent theme in Antigone. Similarities with English AO's. AO1: Articulating response to text and using associated concepts and terminology. AO2: Analyse ways in which meaning is shaped and performed AO3: Significance and influence of context.		Students may be inspired by learning in other subjects during their devising process i.i an interesting debate in Sociology, an historical movement in History or a Political event in Politics

	Autumn Term Y12	Spring Term Y12	Summer Term Y12
Hinterland Knowledge; **Cultural capital;** Challenging, vocabulary-building, **reading material**	Diverse range of play texts studied mean students cover issues such as mental health, love, relationships, social expectation, conformity, entrapment, violence, betrayal etc. Seeing a range of live theatre opens students up to further SCHP themes and messages and also introduces them to various historical events, depending on the shows that are chosen, for example, plays seen recently have covered the Aids Crisis in 1980s New York; the life of Andy Warhol; issues around cloning and the South African apartheid. Litfest: Organised by Eng dept	Challenging texts such as Antogone and its Grecian Structure and Metamorphosis and its Berkovian form and style are supported by giving students access to 2 more Sophocles plays and 2 further Berkovian texts. Students are given access to the National theatre Online Archive and it's extensive range of recorded live theatre, including many Shakespeare adaptations to help support the English studies	Further trips and workshop opportunities are made available. The whole text (for component 3) is available to students to help them contextualise the extracts performed. Performance work delivered to GCSE students to contextual experience of performing to a target audience. Access to Old Vic online resource 'The Hub' (continuous throughout KS5) https://www.oldvictheatre.com/discover/the-hub/insights/old-vic-careers-virtual-tour/

Year 13

	Autumn Term Y13	Spring Term Y13	Summer Term Y13
What comes before and after (GCSE/Y12)?	Students have completed their component 1 creating original theatre and have started exploring their first text for component 3. Students continue to work on this component for the first term and are introduced to the other 2 texts they need to explore and perform. Students will now be working on both the practical and coursework sections of this component. This will be interleaved with revision of component 1 to prepare for internal exams	Students will complete their final text and select which extract will be performed for the external examiner during the examination window March-May. Students will also have a final opportunity to draft their coursework for this component. This is interleaved with continued revision of Antigone, Metamorphosis and their LTR for internal exams and in preparation for their final exam.	The performance of component 3 will take place. This is dependent on the visiting examiner and the dates suggested and form part of their final year 13 exams. Final revision of Antigone, Metamorphosis and their LTR in preparation for their final exam.

	Autumn Term Y13	Spring Term Y13	Summer Term Y13
	at the end of the Autumn term.		
What do we teach? Core knowledge **Spiralled concepts**	**Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes - Text 3 - **A Midsummer Night's Dream by Shakespeare** -Marking criteria for component 3 - Development of characterisation, staging, interpretation - Practitioner influence over performance style - Playing a range of roles from plays of different time periods/genres - Writing evaluatively about the process of making theatre **'Big Questions'** -What are the main themes of the play and which is/are the most prevalent? - How relevant are the play's themes for our life today? - What social critique does the play offer? - Which practitioner(s) would be most suitable to apply to this play - how would you do so? (In this scheme Peter Brook, Shared Experience, Kneehigh Theatre and Gregory Doran are applied to text in different workshop lessons before students select the practitioner to inform their final performance). **Spiralled Concepts** **-Scripted performance form a component of the pre GCSE course in year 9, 1 discrete extract is studied for performance** **-Scripted performance forms Component 3 of GCSE Drama - this adds in practitioner influence**	**Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes - Text 3 - **A Midsummer Night's Dream by Shakespeare** Ongoing from term 1. See Autumn term for details. Scripted Scene performed as part of mock exam series in March - or just before/after. **Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes **Blood Wedding by Federico Garcia Lorca** Ongoing from term 1. See Autumn term for details. Scripted Scene performed as part of mock exam series in March - or just before/after. **Knowledge / Concepts** Component 1 Section C Live Theatre Review: Ongoing from previous terms - a new production seen in this term (providing availability). See Autumn Term for detailed knowledge/concepts/big questions etc. **Knowledge / Concepts** Revision & exam preparation Revision of texts for Section A and B of Component 1. Revision of section C live theatre review. Section A and B texts assessed in January assessment week. Live theatre review assessed in home learning timed essay.	**Knowledge / Concepts** Component 3: Making Theatre: Realising and performing scripted scenes. Exam window for visiting examiners is between March and May. The performance of the final chosen extract will take place during this time. Ongoing from term 1. See Autumn term for details for knowledge/concepts/Big Questions etc. Scripted scenes performed at the end of year after/as part of final exams. **Knowledge / Concepts** Component 1 section A Set text: Antigone- sophocles Ongoing from previous terms. See Autumn Term for detailed knowledge/spiralled concepts/big questions etc. Preparation for final exams **Knowledge / Concepts** Component 1 section B set Text: Metamorphosis- Stephen Berkoff Ongoing from previous terms. See Autumn Term for detailed knowledge/spiralled concepts/big questions etc. Preparation for final exams **Knowledge / Concepts** Component 1 Section C Live Theatre Review: Ongoing from previous terms - a new production seen in this term. See Autumn

	Autumn Term Y13	Spring Term Y13	Summer Term Y13
	-At GCSE one script is studied, with two discrete extracts from the script; at A level, 3 texts and 3 different extracts. **-Students have written evaluatively about creating performance in devising logs at GCSE and A level; same skills developed in the Reflective Report.** **Knowledge/ Concepts** Component 3: Making Theatre: Realising and performing scripted scenes **Blood Wedding by Federico Garcia Lorca** -Marking criteria for component 3 - Development of characterisation, staging, interpretation - Practitioner influence over performance style - Playing a range of roles from plays of different time periods/genres - Writing evaluatively about the process of making theatre **'Big Questions'** -What are the main themes of the play and which is/are the most prevalent? - How relevant are the play's themes for our life today? - What social critique does the play offer? - Which practitioner(s) would be most suitable to apply to this play - how would you do so? Punchdrunk and Bertolt Brecht are popular option here depending on what practitioner influence has been used for component 2 **Spiralled Concepts** **-Scripted performance form a component of the pre GCSE course in year 9, 1 discrete extract is studied for performance**	**'Big Questions'** - What are the demands of Component 1: the written exam? - How can we respond to feed forward to increase attainment for Component 1? **Spiralled Concepts** **-Study of set text in year 9 and at GCSE** **-Exam style questions as part of year 9 pre GCSE course** **-Q4 of AQA GCSE section B similar to A Level: fixed on a character and consideration of whole play** **-Berkoff studied as a practitioner at GCSE** **-Design and performance elements of a set text studied at GCSE and developed here** **-Exam questions here similar to Section B of GCSE written exam - focusing on directorial, actorial and design interpretations** **-Live Theatre Review features as Section C of GCSE written paper** **-Theatre trips take place throughout Key Stage 3, 4 and 5 - with content and style getting more challenging/mature as they progress** **-In KS4, students evaluate and analyse productions they see in lessons. This is developed here with more focus on genre, form, practitioner influence.**	Term for detailed knowledge/concepts/big questions etc. Preparation for final exam

	Autumn Term Y13	Spring Term Y13	Summer Term Y13
	-Scripted performance forms Component 3 of GCSE Drama - this adds in practitioner influence **-At GCSE one script is studied, with two discrete extracts from the script; at A level, 3 texts and 3 different extracts.** **-Students have written evaluatively about creating performance in devising logs at GCSE and A level; same skills developed in the Reflective Report.**		
How does this meet the national curriculum?	Component 3 Making Theatre AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and Evaluate the work of others.	Component 1: Antigone, Metamorphosis and LTR Ao3 - Demonstrate knowledge and understanding of how drama and theatre is developed and performed and AO4 - Analyse and Evaluate the work of others. Component 3 Making Theatre AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and Evaluate the work of others.	Component 1: Antigone, Metamorphosis and LTR Ao3 - Demonstrate knowledge and understanding of how drama and theatre is developed and performed and AO4 - Analyse and Evaluate the work of others. Component 3 Making Theatre AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and Evaluate the work of others.
Why do we teach in this sequence?	For component 3 there are three texts required to be explored practically, performed and evaluated through a piece of coursework. Dedicating this term to that study allows students to focus solely on the rigour and demands of this component. However, interleaving with revision for the written exam allows students to see the connections between	Students will have performed all three key extracts and will have decided upon their final choice for examination. They will also have completed a draft of their reflective record. Therefore at this time, there is a more even split between component 3 and component 1; revisiting the set texts and LTR for revision and preparation for the final exams.	Component 3 is performed as part of their final exams in year 13. Once this has been completed the focus shifts entirely to final revision and preparation for the written exam. By this point students will have had 5 whole school internal exams and multiple opportunities in class for department wide internal exams. students with

	Autumn Term Y13	Spring Term Y13	Summer Term Y13
	the three components and approach the Drama and theatre studies holistically.		access arrangements discuss with the HOD how these will apply to the practical exam setting.
Inter-curricular links (to build schema)	Links to BW by Loca with MFLL: Como agua para chocolate, novel by Laura Esquivel is studied in Spanish. Both texts deal with themes of forbidden love, family expectations and traditions	Similarities with English AO's. AO1: Articulating response to text and using associated concepts and terminology. AO2: Analyse ways in which meaning is shaped and performed AO3: Significance and influence of context.	
Hinterland Knowledge; **Cultural capital**; Challenging, vocabulary-building, **reading material**	Students have access to the 'Three Theban Plays' Trilogy by Sophocles to contextualise Antigone. Students have access to 'Three Theatre adaptations from Franz Kafka' all adapted by Steven Berkoff. This aids in contextualising 'Metamorphosis'. 6 form celebration of the arts evening including adapted Shakespeare play	Further opportunities to watch live performance Theatre opportunities offered across Drama and English 6 form celebration of the arts evening including adapted Shakespeare play	

How Do We Study Drama ?
Students will learn in a variety of ways; improvisation, creation, scripted work, research tasks, essay writing skills, examination skills. Through this method you will develop a broad range of transferable skills. A significant part of A Level Drama involves

speaking and listening such as discussion and critique of your own work and the work of others. Students will also explore acting methodologies from theatrical practitioners like Konstantin Stanislavski, Punchdrunk and Steven Berkoff. Students will study an extensive range of texts representing a range of social, cultural, historical and political contexts to enhance one's understanding of theatrical form.

Why Do We Study Drama ?

Being able to solve practical problems and work closely with others are two highly transferable skills to all subjects and professions. Drama skills are highly valued by employers and the Creative Arts is a huge and important industry in Britain. Students who study Drama are confident speakers and the subject allows for more variety in the way in which students learn and express themselves. Drama makes a contribution to our well-being, self-esteem and self confidence. The experiences and study of this art form enrich us and support our social and cultural development. Drama is an excellent subject; not only will you develop your appreciation for, and understanding of, a diverse range of theatrical forms and genres, but you will also develop collaborative, creative and analytical skills that are strongly valued at universities and in the world of work.

Co-curricular Provision

The Drama Department provides a range of opportunities for students to get involved.

1. House Drama Competition: GCSE students audition and direct an original piece of Drama with students from all year groups involved in the performance. This is provided in the Autumn Term
2. School Show: The whole school production is available for students from all year groups to audition for. The show is run with Drama, Music and Art. This runs from the Autumn term until the Spring term. Every 2 years.
3. B.L.A.S.T crew. The Backstage Lighting and Sound Teamwork on the school production and can be called upon to provide support for other events. This is continuous.
4. 6th Form Arts evening. 6th form A Level and LAMDA students perform Shakespearean work and is available for all years to watch and to aspire to when they are in 6th form. This takes place in the Spring term.
5. Celebration of the Arts day involves the faculty highlighting some of the work that has taken place in class during the academic year. This takes place in the summer term

The Drama department also offers trips at A Level as part of the curriculum but also to enrich their passion and knowledge of the subject as well provide cultural capital.

Employability Skills									
Communication & Interpersonal Skills	✔	Problem Solving Skills	✔	Using initiative & being self-motivated	✔	Working under pressure & meeting deadlines	✔	Organisational skills	✔
Team working	✔	Ability to learn and adapt	✔	Numeracy		Valuing diversity & difference	✔	Negotiation skills	✔

SMSC	
Spiritual	Drama holds a mirror to society and can force us to think, consider and be moved emotionally. Drama and Theatre allows us to make connections with other people and often teaches us about the spirituality of humanity past and present. Pupils are actively encouraged to discuss the power of Drama and the effect it has on them and those around them. This opportunity is afforded both in class and by attending live theatre.
Moral	Through the study of group performance work students are taught the importance of discipline, hard work and cooperation. Students learn from the variety of texts we study and the theatre we are able to see about empathy and respect and the importance of being a thoughtful citizen.
Social	The study of Drama requires critical thinking and the ability to be a reflective practitioner, two important skills in any job market. Drama by its very nature requires creativity and innovation alongside encouraging independence and confidence and the skills to 'present' oneself.
Cultural	Drama is a part of everyday life for our students, whether it is via live performance, TV, film or streaming services. Drama is a unifyer; regardless of background, all pupils have an experience of Drama and what it means to them. By affording the opportunity to study a wide range of texts and see a variety of performance work, we are able to offer valuable learning to our students in the form of exploring the cultures around them.