

Drama

Arts for All

The Drama Department is a vibrant, creative space where imagination is brought to life. We are passionate about inspiring every learner to develop confidence, sensitivity and a strong sense of self-expression through performance.

At the heart of our department is a commitment to exploring powerful ideas and sharing them in bold, exciting ways. Through drama and performance, students engage with different cultures, perspectives and real-world themes - building both artistic skill and personal understanding.

Our team of specialist Drama staff bring a dynamic range of professional expertise, spanning acting, directing, musical theatre, script writing and community theatre, alongside physical theatre and devised performance. This diversity allows us to deliver a broad and balanced curriculum, where students experience multiple styles, disciplines and creative processes. By drawing on real-world practice and industry-informed approaches, we empower students to experiment, take creative risks and develop their own artistic voice with confidence.

Beyond the classroom, our thriving extra-curricular programme provides even more opportunities to perform, create and shine. From productions and showcases to clubs and workshops, students are encouraged to take risks, collaborate and develop their unique voice.

We celebrate every success and take pride in nurturing talented, creative and confident individuals who not only enjoy the Arts but value its place in the world.

| Autumn | | Spring | | Summer | |
|--------|-------------|------------------|--------------|------------------|------------------|
| School | Adolescence | Curious Incident | Hillsborough | Beauty Manifesto | Romeo and Juliet |

Due to the practical and performance-based nature of Drama, written homework is set less frequently than in other subjects. Instead, tasks are carefully planned within each module to extend, reinforce and enrich students' learning at key moments in their creative journey.

Homework is thoughtfully designed by teaching staff to reflect the specific skills, techniques and concepts being explored in lessons, while also considering the needs and abilities of each group. These tasks encourage students to think critically, reflect on their work and engage with performance beyond the classroom.

At Key Stage 3, homework may include exploring performance through everyday media - such as analysing characterisation, language, or presentation in television programmes, adverts, or documentaries - or engaging more directly with the subject through attending extra-curricular clubs and workshops. Students may also research influential theatre practitioners and performers, evaluate their own work and that of their peers, or respond creatively through writing in role, such as diary entries, monologues, or letters.

Rather than following a fixed timetable, homework is used flexibly and purposefully, responding to the demands of the curriculum and supporting students' ongoing development as thoughtful, creative performers.

Big Questions

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| School | <ol style="list-style-type: none"> 1. How can we use a monologue to create a character? 2. How can we use text as a stimulus to create a character? 3. How can we use a monologue to create a contrasting character to Thomo? 4. How might we use voice-over in a performance? 5. How might we prepare for our assessment? 6. How might we evaluate each other's 'School' performances? |
| Adolescence | <ol style="list-style-type: none"> 1. What is the storyline of Adolescence? 2. Was Jamies solely responsible for murdering Katie? 3. Who was impacted by Jamie's actions? 4. How do people carry the emotional impact of someone else's actions? 5. What pressures are places on boys and men and how does this impact society? 6. What makes a space feel safe, and how can that safety be an illusion? 7. What could someone have said or done to change Jamie's story? |
| Curious Incident | <ol style="list-style-type: none"> 1. How might we create an object as an ensemble? 2. How can Hymns Hands help us to physically show Christopher's thoughts and feelings? 3. How does an ensemble move in unison? 4. How can the Round-By-Through technique help us to devise physical theatre? 5. How might we prepare for our assessment? 6. How did we perform in our 'Curious Incident' assessments? |
| Hillsborough | <ol style="list-style-type: none"> 1. How does staging impact performance? 2. How can we use essence machines to create atmosphere? 3. How can we use agit-prop techniques to amplify voices from the Hillsborough disaster? 4. How can we use the Brechtian techniques to alienate an audience? 5. How might we prepare for our assessment? |
| Beauty Manifesto | <ol style="list-style-type: none"> 1. How do the key themes in 'The Beauty Manifesto' reflect our society? 2. Is our world really that different from dystopia? 3. How can we use movement to create atmosphere? 4. How might the 7 levels of tension aid our performances of Act 1, Scene 2? 5. How might we prepare for our assessment? |
| Romeo and Juliet | <ol style="list-style-type: none"> 1. How can we show tension and conflict without using physical contact? 2. What is the purpose of the prologue in Romeo and Juliet? 3. Why do we adapt classical text like Romeo and Juliet? 4. What makes Romeo and Juliet's first meeting so powerful? 5. How does Shakespeare show conflict between generations through Juliet's rebellion? 6. How might we prepare for our assessment? |