DRAMA CURRICULUM

Great Academy Ashton's Drama Department is dedicated to unfolding the transformative power of theatre, forging a learning environment that cherishes the arts as a critical pillar of education and personal development.

Igniting imagination and intellect, at the core of our curriculum is the belief that drama education is essential for nurturing the imagination and intellect of young minds. It is a space where students learn to weave their thoughts into tangible expressions, developing skills that transcend the classroom—skills such as innovation, critical analysis, and the courage to explore the unknown.

Honouring the artistic journey, drama stands in our halls as an art form of profound significance. It demands of students not only to perform but to engage deeply with the material, to understand the nuances of character, plot, and setting, and to appreciate the meticulous craftsmanship behind every production. This immersive process is central to their artistic and educational journey.

Building characters onstage and within, the collaborative nature of drama is a powerful tool for personal development. It is through the act of creating together that students strengthen their confidence, empathy, and ability to work as part of a team. The stage becomes a microcosm of society where they practice negotiation, adaptability, and the respectful exchange of ideas.

Connecting cultures, crafting community, our commitment to drama as a discipline is also a commitment to cultural literacy and community building. Through the exploration of diverse narratives, students gain a broader perspective on the world, learning to value their heritage and the stories of others. They engage with the community not just as performers but as informed citizens and storytellers.

The essential role of drama in education, drama education is more than an academic requirement; it's a vital part of nurturing well-rounded, resilient individuals. The teaching of drama is indispensable:

- Empathy and understanding, through role-playing and character study, students learn to understand different perspectives, fostering a sense of empathy and social awareness.
- Communication skills, drama enhances verbal and non-verbal communication. It teaches students to articulate their thoughts and emotions clearly and confidently.
- Emotional intelligence, by engaging with complex characters and stories allows students to explore a range of emotions, helping them to understand and manage their own feelings and reactions.
- Creativity and innovation, by solving problems on stage, students learn to think outside the box and become inventive thinkers.
- Cultural appreciation, drama introduces students to a variety of cultural expressions, promoting respect and appreciation for different ways of life.
- Confidence building, performing in front of an audience teaches students to overcome anxiety and to trust in their abilities.
- Collaboration and teamwork, theatre is a collective effort. Students learn the importance of working together and the value of each person's contribution.
- Adaptability and flexibility, drama requires students to adapt to new roles, settings, and scenarios, teaching them flexibility and the ability to think on their feet.

In shaping our vision, we aim for our students to emerge not just as scholars of Drama but as individuals equipped with the competencies to navigate the complexities of life with agility and poise. Our department is not just about teaching drama; it's about empowering a future generation with a repertoire of life skills, ready to script their unique narratives in the world.

In our Drama Department, we are dedicated to a progressive, research-informed curriculum, designed in alignment with the Edexcel KS4 drama specifications and enriched by contemporary drama education research and pedagogical best practices. Over the course of five years, our curriculum focuses on the development of key skills and knowledge, culminating in a comprehensive understanding and mastery of several critical areas:

Performance Skills: Emphasising vocal and physical skills as essential tools for performance, our program aligns with research by Bolton and Heathcote on self-expression and communication. We ensure students are confident in their understanding and application of these skills, in line with Edexcel specifications.

Scripted Drama: Incorporating the study of scripts, we cover elements like genre, form, style, page layout, structure, and character development. Drawing on the works below, students will engage in understanding scripts' meaning and interpretation, context (historical, social, cultural), and stage types, preparing them for establishing character and plot, read-throughs, rehearsals, learning a text, blocking, character development, and cues.

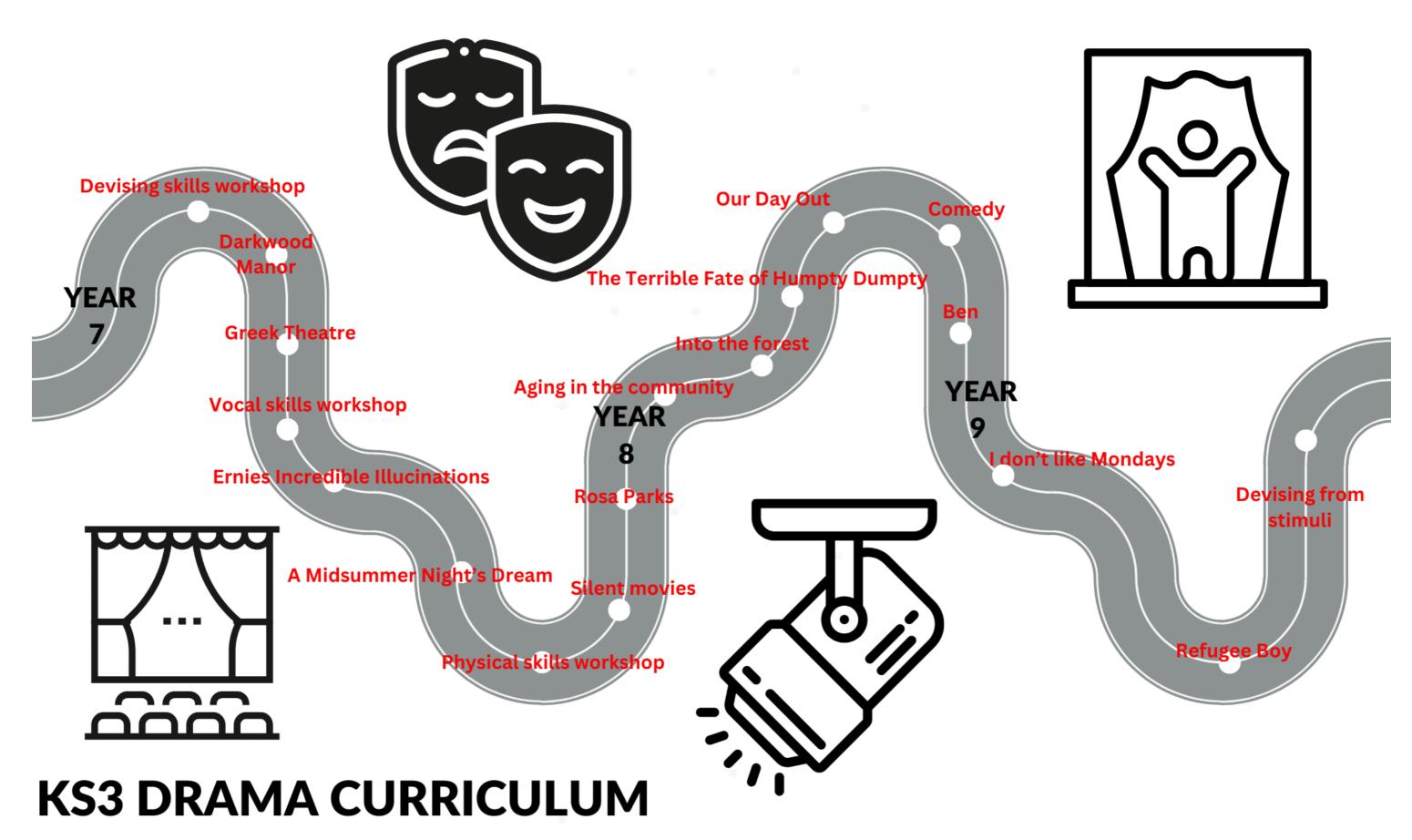
Informed Audience: Our students develop into skilled critics, in accordance with research findings by O'Toole and Haseman. They will be capable of analysing and evaluating performance components, a skill vital for an informed audience and reflective of the Edexcel criteria.

Creative Roles and Responsibilities: Addressing the responsibilities in the wider world of creative roles in drama, our curriculum is informed by the advocacy of organisations like the National Drama Education Association and the Arts Council.

Devising: In line with the pedagogical approaches endorsed by IDEA, students learn to respond to stimulus and themes, developing ideas, refining, and polishing them into engaging theatrical content and style.

Our teaching methods are further enhanced by the practices promoted by the National Association for the Teaching of Drama (NATD) and ongoing developments in drama education research. We employ diverse pedagogical tools, ensuring effective and engaging instruction. Through formative and summative assessments, we provide continuous feedback, encouraging growth and excellence.

We are committed to fostering a culture of creativity, respect, and collaboration, empowering our students with the skills, knowledge, and passion for drama, thereby preparing them for academic success and a lifelong engagement with the arts.





Year 7				T							
Autumn			Spring				Summer				
Unit Title: Darkwood Manor	Unit Length: 7 lessons	Unit Title: Greek Theatre	Unit Length: 6 lessons	Unit Title: Ernie's Incredible Illucinations	Unit Length: 6 lessons	Unit Title: A Midsummer Night's Dream	Unit Length: 6 lessons	Unit Title: Silent Movies	Unit Length: 5 lessons	Unit Title: Rosa Parks	Unit Length: 7 lessons
Domains of kno	owledge:	Domains of know	 rledge:	Domains of know	 ledge:	Domains of know	ledge:	Domains of know	ledge:	Domains of know	wledge:
Devising skills (drama creation image, thought marking the mo Performance sl physical Technical skills music placards, costs Creating in resp and stimulus Spontaneous in Social, cultural context Analytical skills	s and elements: ume, and prop ponse to scenario mprovisation.		episodes, s uilding blocks for role play, still acking, narration, nent, cross cutting ls: vocal and nd elements: ne, and prop nse to scenario provisation. and historical	act comedy play. Roles within theat director, actor Creating: enactm from within the pl	lay, Freytag's ess of bringing a stage, following e and stage m and the form of Illucinations; one- tre- playwright, eent of scenes ay and off text in themes, character h physical and formance but an the knowledge g of vocal skills: e, projection, t, clarity, tone	Genre: Shakesper Style: Naturalism Structure: 5 Act programid Form: What is for A Midsummer Nigolassical play. Script work: proceeding from page to character dialoguld directions Roles within thear director, actor Creating: enactor Creating: enactor from within the play response to plot, character. Performance: bot vocal to allow per in-depth focus on and understanding pitch, pace, paus emphasis, accent Analytical skills- Nature 19 Act of the play of the pla	play, Freytag's rm and the form of ght Dream; eess of bringing a stage, following he and stage tre - playwright, hent of scenes lay and off text in themes, th physical and rformance but an he knowledge hig of vocal skills: he, projection, t, clarity, tone	but an in-depth for knowledge and un physical skills: far gesture, posture	role play, still ne moment th physical and ality performance ocus on the nderstanding of cial expression, & gait, actions, eye energy, ensemble roximity. nd elements: ne, and prop nse to scenario provisation. and historical WWW/EBI model	Creating in response and stimulus Conventions: whe conventions (actechniques used effect) and varioutilised to study Performance: be vocal to allow que but an in-depther knowledge and uphysical skills: for gesture, posture contact, timing a awareness and propertions.	ills with a focus of onse to scenario onse to scenario on the issue of the physical and uality performance of the issue of
Key concepts: Create process: strategies, skills, style, character development. Rehearsal process: idea generation and development: collaboration and teamwork, rehearsal techniques, performance execution, feedback, and refinement. Performance: physicality and movement, vocal techniques and devising skills, building confidence. Technical elements- music, lighting, costume Analyse and assess the		and development teamwork, rehear performance exec and refinement. Performance: phy movement, vocal devising skills, bu	levelopment. ss: idea generation t: collaboration and rsal techniques, cution, feedback, ysicality and techniques and ailding confidence. hts- music, lighting,	Social, cultural, and historical contextual analysis. Staging and stage positions Rehearsal process: idea generation and development, collaboration and teamwork, rehearsal techniques, performance execution, feedback, and refinement. Performance: physicality and movement, vocal techniques and devising skills, building confidence.		and development teamwork, rehear performance exec and refinement. Performance: phy movement, vocal	sis. e positions es: idea generation t, collaboration and rsal techniques, cution, feedback, ysicality and techniques and ilding confidence.	Key concepts: Create process: strategies, skills, style, character development. Rehearsal process: idea generation and development: collaboration and teamwork, rehearsal techniques, performance execution, feedback, and refinement. Performance: physicality and movement, vocal techniques and devising skills, building confidence. Technical elements- music, costume, props Analyse and assess the Key concepts: Create process: stra style, character devel and development: or teamwork, rehearsal performance execution and development: or teamwork, rehearsal performance execution and refinement. Performance: physicality and movement, vocal techniques and devising skills, build Analyse and assessing performance skills a within a piece of dra		development. ess: idea generation: collaboration a arsal techniques, ecution, feedbac nysicality and al techniques and uilding confidences ess the ills and qualities	

within a piece of drama. Evaluate the piece's intent and how effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	within a piece of drama. Evaluate the piece's intent and how effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	within a piece of drama. Evaluate the piece's intent and how effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	within a piece of drama. Evaluate the piece's intent and how effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	within a piece of drama. Evaluate the piece's intent and how effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	effectively it achieves its artistic goals. Identify both the successes and areas where improvements can be made.	
Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand how to respond to stimulus and themes.	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand how to respond to stimulus and themes.	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand the features of a script and how to perform a script. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development.	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand the features of a script and how to perform a script. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development.	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand how to respond to stimulus and themes. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development.	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand how to respond to stimulus and themes. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development.	
Assessments: End of half term practical assessment of term written assessment to show topics covered.	t on ability to create and perform. End understanding of devising skills and	Assessments: End of half term practical assessment on ability to create and perform. End of term written assessment to show understanding of devising skills and topics covered.		Assessments: End of half term practical assessment on ability to create, perform, analyse and evaluate peer work. Summative end of year written assessment where students will demonstrate understanding of devising, vocal and physical skills as well as selected knowledge based on learning over the academic year.		

Year 8											
Autumn				Spring				Summer			
Unit Title: Ageing in the Community	Unit Length: 6 lessons	Unit Title: Into the Forest	Unit Length: 6 lessons	Unit Title: The Terrible Fate of Humpty Dumpty	Unit Length: 6 lessons	Unit Title: Our Day Out	Unit Length: 6 lessons	Unit Title: Comedy	Unit Length: 5 lessons	Unit Title: Ben	Unit Length: 6 lessons
Domains of know	ledge:	Domains of knowl	ledge:	Domains of knowle	l edge:	Domains of knowl	edge:	Domains of know	ledge:	Domains of kr	nowledge:
Genre: social issue Growing old today Style: Naturalism Devising skills (but drama creation): image, narration, seating, thought to marking the mome Creating in responsitimuli Form: Students a form as a concept they are creating Themes: what is a how to identify the which exist in the family, memories independence, pecitizens Performance: Stuconsider physical allow quality performance on the understanding of play, still image, to narration, marking cross cutting. Technical skills: stills:	re-based drama. Inding blocks for role play, still cross cutting, hot racking and ent reintroduced to transe to scenario and the reintroduced to transe to scenario and those unit of work-to the reception of older dents should the reception of older dent	Genre: Children's Style: Physical the Devising skills (bu drama creation): r image, narration, seating, thought to marking the mome Creating in responstimuli Form: Students at form as a concept they are creating. Themes: what is r how to identify the which exist in the abandonment, fact and reunion Performance: Stuc consider physical allow quality performs depth focus on the understanding of oplay, still image, the narration, marking cross cutting. Technical skills: light	Theatre eatre filding blocks for role play, still cross cutting, hot racking and ent nse to scenario and re introduced to t and what form meant by theme, em and those unit of work- cing fears, family dents should and vocal skills to ormance but an in- e knowledge and devising skills: role hought tracking, g the moment and WWW/EBI model to	Genre: Theatre in Estyle: Naturalism Structure: underst structure is, include pyramid, 1 Act Play Form: what theatre form of The Terrible Dumpty: 1 Act Play Themes: What is in how to identify the which exist in the ponchild abuse, per Convention in scrip by conventions (agtechniques used for and various converstudy the play Script work: proceed play from page to see dialogue and stages script, blocking script,	Education anding what play ding Freytag's y, 19 scenes e form, and the e fate of Humpty y meant by theme, m and those play- bullying, child her pressure pts: what is meant greed actions and or dramatic effect) ntions utilised to ess of bringing a stage- following e directions in enes using stage re- playwright, ghting, sound, et ent of scenes from d off text in hemes, character dents should and vocal to allow an in-depth focus and understanding th, pace, pause, usis, accent,	Genre: Social dranstyle: Naturalism Structure: underst structure is- linear Form: Two-act tel adapted for stage Themes: What is rhow to identify the which exist in the reducation and opp Convention in scriby conventions (agtechniques used from and various convestudy the play Script work: proceplay from page to still dialogue and stage script, blocking script, blocking script, blocking script, blocking script, blocking script, blocking script, actor Technical skills: liguostume, props, screating: enactme within the play and response to plot, the Performance: Stucker consider physical performance but a on the knowledge of vocal skills: pitch projection, emphalication, tone Analytical skills- Well and the skills- Well analytical skills- Well analytical skills- Well and the skills- Well analytical skills- Well analytical skills- Well and the skills- Well analytical	tanding what play r, episodic scenes. evision play meant by theme, em and those play- social class, cortunity pts: what is meant greed actions and or dramatic effect) entions utilised to ess of bringing a stage- following e directions in tenes using stage re- playwright, ghting, sound, let ent of scenes from d off text in themes, character dents should and vocal to allow an in-depth focus and understanding th, pace, pause,	Genre: Comedy (consideration of signstick, Physical Style: Character Comedy Form: Sketch, See Themes: what is how to identify the which exist in the Conventions: who conventions (activated for dramatical conventions utilistics issue Technical skills: See Creating in responstimulus Performance skill and vocal to allow performance but on the knowledge of physical skills: gesture, posture contact, timing & awareness and pin Analytical Skills- analyse own works.	(with the sub-genres such as al, Sketch, Sitcom) Comedy, Farcical equences, meant by theme, em and those unit of work at is meant by ons and techniques c effect) and various sed to study the sound, props, set nse to scenario and ls: both physical v quality an in-depth focus and understanding facial expression, & gait, actions, eye energy, ensemble	Genre: Social Bullying and p Style: Natural Form: Theatre Themes: wha how to identify which exist in bullying and p Conventions: conventions of used for drame conventions of used for dra	issue-based drama. eer pressure ism e-in-Education t is meant by theme, y them and those the unit of work- eer pressure. what is meant by actions and techniques atic effect) and various tilised to study the ls: lighting, sound, os, set sponse to scenario and skills: both physical llow quality out an in-depth focus dge and understanding ills: facial expression, ure & gait, actions, eye g & energy, ensemble
Key concepts:		Key concepts:		Key concepts:		Key concepts:		Key concepts:		Key concepts:	

Create- strategies, skills, style,	Create- strategies, skills, style,	Create- strategies, skills, style,	Create- strategies, skills, style,	Create- strategies, skills, style,	Create- strategies, skills, style,
character development.	character development.	character development.	character development.	character development.	character development.
Rehearse: Idea Generation and	Rehearse: Idea Generation and	Rehearse: Idea Generation and	Rehearse: Idea Generation and	Rehearse: Idea Generation and	Rehearse: Idea Generation and
Development, Collaboration and	Development, Collaboration and	Development, Collaboration and	Development, Collaboration and	Development, Collaboration and	Development, Collaboration and
Teamwork, Rehearsal Techniques,	Teamwork, Rehearsal Techniques,	Teamwork, Rehearsal Techniques,	Teamwork, Rehearsal Techniques,	Teamwork, Rehearsal Techniques,	Teamwork, Rehearsal Techniques,
Performance Execution, Feedback	Performance Execution, Feedback	Performance Execution, Feedback	Performance Execution, Feedback	Performance Execution, Feedback	Performance Execution, Feedback
and Refinement	and Refinement	and Refinement	and Refinement	and Refinement	and Refinement
Perform: Physicality and movement,	Perform: Physicality and movement,	Perform: Physicality and movement,	Perform: Physicality and movement,	Perform: Physicality and movement,	Perform: Physicality and movement,
vocal techniques and devising skills,	vocal techniques and devising skills,	vocal techniques and devising skills,	vocal techniques and devising skills,	vocal techniques and devising skills,	vocal techniques and devising skills,
building confidence.	building confidence.	building confidence.	building confidence.	building confidence.	building confidence.
Analyse and Evaluate: Critical	Analyse and Evaluate: Critical	Analyse and Evaluate: Critical	Analyse and Evaluate: Critical	Analyse and Evaluate: Critical	Analyse and Evaluate: Critical
Thinking and Reflective Practice,	Thinking and Reflective Practice,	Thinking and Reflective Practice,	Thinking and Reflective Practice,	Thinking and Reflective Practice,	Thinking and Reflective Practice,
Interpretation, communicate	Interpretation, communicate	Interpretation, communicate	Interpretation, communicate	Interpretation, communicate	Interpretation, communicate
meaning, artistic aims, and	meaning, artistic aims, and	meaning, artistic aims, and	meaning, artistic aims, and	meaning, artistic aims, and	meaning, artistic aims, and
intentions, identifying successes and	intentions, identifying successes and	intentions, identifying successes and	intentions, identifying successes and	intentions, identifying successes and	intentions, identifying successes and
areas for development.	areas for development.	areas for development.	areas for development.	areas for development.	areas for development.
Relevant end points covered:	Relevant end points covered:	Relevant end points covered:	Relevant end points covered:	Relevant end points covered:	Relevant end points covered:
Understand how to respond to	Understand how to respond to	Understand how performers use	Understand how performers use	Understand how performers use	Understand how performers use
stimulus and themes.	ulus and themes. stimulus and themes.		their vocal and physical skills in	their vocal and physical skills in	their vocal and physical skills in
Become skilled critics of	come skilled critics of Become skilled critics of		performance.	performance.	performance.
performance who can analyse and	erformance who can analyse and performance who can analyse and		Understand the features of a script	Understand how to respond to	Understand how to respond to
evaluate performance components	evaluate performance components evaluate performance components		and how to perform a script.	stimulus and themes.	stimulus and themes.
for both successes and areas for	for both successes and areas for	Become skilled critics of	Become skilled critics of	Become skilled critics of	Become skilled critics of
development.	development.	performance who can analyse and	performance who can analyse and	performance who can analyse and	performance who can analyse and
		evaluate performance components	evaluate performance components	evaluate performance components	evaluate performance components
		for both successes and areas for	for both successes and areas for	for both successes and areas for	for both successes and areas for
		development.	development.	development.	development.
Assessments:	Assessments:	Assessments:	Assessments:	Assessments:	Assessments:
Practical assessment where	Written assessment where students	Practical assessment where	Written assessment where students	Practical assessment where	Summative end of year written
students create and perform a piece	will demonstrate understanding of	students create and perform a piece	will demonstrate understanding of	students create and perform a piece	assessment where students will
of drama based on the unit topic.	devising skills, including the	of drama based on the unit topic.	vocal skills, including the application	of drama based on the unit topic.	demonstrate understanding of
Students will respond to a	application of these skills to a	Students will respond to a	of these skills to a performance	Students will respond to a	devising, vocal and physical skills as
performance by analysing and	performance based on the topic for	performance by analysing and	based on the topic for this term.	performance by analysing and	well as selected knowledge based
evaluating the performance of their	this term.	evaluating the performance of their		evaluating the performance of their	on learning over the academic year.
peers using WWW/EBI model.		peers using WWW/EBI model.		peers using WWW/EBI model.	

Year 9						
Autumn		Spring		Summer		
Unit Title: I Don't Like Mondays	Unit Length: 6 lessons (1 per fortnight)	Unit Title: Refugee Boy	Unit Length: 6 lessons (1 per fortnight)	Unit Title: Devising from Stimuli	Unit Length: 6 lessons (1 per fortnight)	
Domains of knowledge:	<u>I</u>	Domains of knowledge:		Domains of knowledge:		
Genre: Social and Historical Drama Style: Naturalism Form: Documentary Drama Devising skills: role play, still image, narration, cross cutting, hot seating, thought tracking and marking the moment Themes: what is meant by themes, and how to identify them and those which exist in the unit of work- school shootings, sensationalised stories Conventions: what is meant by conventions (actions and techniques used for dramatic effect) and various conventions utilised to study the play. Technical skills: lighting, sound, costume, props, set Creating in response to scenario and stimulus Performance skills: both physical and vocal to allow quality performance Analytical Skills- WWW/EBI model to analyse own work and work of others		to plot, themes, character Performance: both physical and voca focus on the knowledge and understa pause, projection, emphasis, accent	lation to the play Refugee Boy: now to identify them and those which by conventions (agreed actions and and various conventions utilised to by from page to stage- following by the play and off text in response conventions utilised to by from page to stage- following by the play and off text in response by the play and off text in response by the allow performance but an in-depth anding of vocal skills: pitch, pace, by clarity, tone	Devising skills: role play, still image, narration, cross cutting, hot seating, thought tracking and marking the moment Stimuli: what is meant by stimuli, and how to identify them and those which exist in the unit of work Conventions: what is meant by conventions (actions and techniques used for dramatic effect) and various conventions utilised to study the play Technical skills: lighting, sound, costume, props, set Creating in response to scenario and stimuli Performance skills: both physical and vocal to allow quality performance Analytical Skills- WWW/EBI model to analyse own work and work of others		
Key concepts: Social and Historical Drama Documentary Theatre Create- strategies, skills, style, character development. Rehearse: Idea Generation and Development, Collaboration and Teamwork, Rehearsal Techniques, Performance Execution, Feedback and Refinement. Perform: Physicality and movement, vocal techniques and devising skills, building confidence. Analyse and Evaluate: Critical Thinking and Reflective Practice, Interpretation, communicate meaning, artistic aims and intentions, identifying successes and areas for development.		Key concepts: Play and Contextual Analysis. Monologue. Duologue. Create- strategies, skills, style, chara Rehearse: Idea Generation and Develo	opment, Collaboration and Teamwork, Execution, Feedback and Refinement vocal techniques and devising skills, and Reflective Practice, Interpretation,	Key concepts: Devising Stimuli Exploration- image, sound/music, prop, text, theme, real events. Improvisation Create- strategies, skills, style, character development. Rehearse: Idea Generation and Development, Collaboration and Teamwork, Rehearsal Techniques, Performance Execution, Feedback and Refinement Perform: Physicality and movement, vocal techniques and devising skills, building confidence. Analyse and Evaluate: Critical Thinking and Reflective Practice, Interpretation, communicate meaning, artistic aims and intentions, identifying successes and areas for development.		
Relevant end points covered: Understand how to respond to stimulus and themes. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development.		Relevant end points covered: Understand how performers use their v Understand the features of a script and Become skilled critics of performance v performance components for both succ	vho can analyse and evaluate	Relevant end points covered: Understand how performers use their vocal and physical skills in performance. Understand the features of a script and how to perform a script. Become skilled critics of performance who can analyse and evaluate performance components for both successes and areas for development		

Assessments:

Practical assessment where students create and perform a piece of Drama based on the unit topic.

Students will also evaluate the performance of their peers using WWW/EBI model.

Written assessment where students will demonstrate understanding of devising skills, including the application of these skills to a performance based on the topic for this term.

Assessments:

Practical assessment where students create and perform a piece of Drama based on the unit topic.

Students will also evaluate the performance of their peers using WWW/EBI model.

Written assessment where students will demonstrate understanding of vocal skills, including the application of these skills to a performance based on the topic for this term.

Assessments:

Practical assessment where students create and perform a piece of Drama based on the unit topic.

Students will also evaluate the performance of their peers using WWW/EBI model.

Summative end of year written assessment where students will demonstrate understanding of devising, vocal and physical skills, including the application of these skills to a performance based on learning over the academic year.

KS4 PERFORMING ARTS CURRICULUM



COURSE ASSESSMENT

Performing arts assessment.

The assessment model comprises three components:

- Exploring the Performing Arts: Students
 investigate professional performance work,
 examining styles, techniques, and industry
 roles. This component is internally assessed
 through assignments set by Pearson and
 moderated externally.
- 2. Developing Skills and Techniques in the Performing Arts: Learners enhance their practical skills by rehearsing and performing existing repertoire. This component is also internally assessed with Pearson-set assignments and external moderation.
- 3. Responding to a Brief: Students apply their skills to create a performance based on a given brief, demonstrating creativity and adaptability. This component is externally assessed by Pearson.

Each component is graded on a scale from Level 1 Pass to Level 2 Distinction. The final qualification grade is determined by the combined performance across all components, reflecting the student's overall achievement.

COURSE DETAILS

Course: Pearson BTEC Technical Award in Performing Arts

COURSE DESCRIPTION

The BTEC Tech Award in Performing Arts is a vocational qualification that provides learners with a broad introduction to the performing arts sector. It is designed for students with an interest in performance and creativity, offering a practical, skills-based approach within a structured framework.

The course enables learners to develop their understanding of key performance disciplines, with a focus on acting. Through practical engagement with professional repertoire and creative exploration, students gain insight into how performance work is developed, rehearsed, and presented.

In addition to performance skills, the qualification supports the development of essential transferable skills such as collaboration, communication, problem-solving, and self-management. Learners are encouraged to work both independently and as part of a group, reflecting on their own practice and responding to feedback in a constructive and professional manner.

The course also promotes critical thinking and contextual understanding by engaging learners with the work of established practitioners and exploring the wider cultural and creative industries. This provides a foundation for progression into further study, training, or employment within the performing arts or related sectors.

Suitable for delivery as part of a Key Stage 4 curriculum, the BTEC Tech Award in Performing Arts supports a balanced and diverse programme of study. It complements both academic and vocational pathways and offers learners a meaningful opportunity to engage with the arts in a practical and applied context.

PROGRESSION ROUTES

Completing the BTEC Tech Award in Performing Arts equips students with practical skills, creativity, collaboration, and industry knowledge, preparing them for further study, apprenticeships, or direct entry into the world of work within the performing arts and creative industries

