**Curriculum Intent**

The LPSB Drama department aims to create **confident and creative, analytical and evaluative**, **co-operative communicators**. Studying the human condition, reading into and analysing character - and reflecting on social interaction, are all integral to the department’s mission to give all students an excellent grounding in the social skills required for all facets of life - professional, cultural and social. With a particular focus on communication, presentation and theatrical skills, students can expect to make valuable progress in helping them achieve a better standing in life through practical application of co-operative performance tasks - leading to a competent grasp of the skills required in both the performing arts industry and all other collaborative professions.

**Curriculum Implementation**

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|  | | | **Autumn** | | **Spring** | | **Summer** | |
| HT1 | HT2 | HT3 | HT4 | HT5 | HT6 |
| **Year 10** | **BROAD** | Core content, knowledge and skills | *Intro to GCSE Drama–Theory and practical exploration*  *This will include:*   * *Stanislavski, Naturalism*   *Techniques include:*  *Motivation*  *Given Circumstances*  *Subtext*  *Units and Objectives*  *Set text exploration: Journey’s End/Neville’s Island*   * *Brecht, Epic Theatre*   *Techniques include:*  *Direct address*  *Exaggeration*  *Caricaturing*  *Narration*  *Placards*  *Choral movement*  *Gestus/Spass*  *Set text exploration: Fairytales/The Caucasian Chalk Circle*   * *Artaud, Theatre of Cruelty (this is a smaller unit)* * *Drama Tier 3 terminology (Vocal and Physical Skills, Staging and Acting)* * *Practical and written assessments on Stanislavski, Brecht* * *The above predominantly addresses the creative/directorial requirements of Component 1 and begins to explore the evaluative skills of component 3.* | |  | | --- | | *Students begin explorative work on set text for* ***Component 3*** *(DNA by Dennis Kelly) – practical and theory sessions with page to stage unit. Focussing on:*  *Interpreting the text as a performer.*  *Table Reading of the play and cold discussion.*  *Practical Unit of characterisation exploration:*   * *Power and status* * *Proxemics* * *Contact and avoidance* * *Tone and delivery* * *Focus and attention* * *Case study: The Woods and the shift of power* * *Case Study: Mark and Jan* * *Case Study: Leah and Phil*   *Assessed work on performance interpretation of characters, situations, key focus on 5ai, 5aii and 5bii from the component 3 examination.*  *5bii Particulars:*   * *Journey/Development* * *Contrast and Juxtaposition* |   *Context work*   * 2007 and Dennis Kelly * Gangs and Loyalty * South London * Friendship * Morality * Guilt and Murder * Asbos in 2007 * Jamie Bulger, Madeline McCann, and Stephen Lawrence * Young people and societal scapegoating   Student research projects on key context topics  Teacher led Thematic analysis of potential production:   * Murder * Guilt * Claustrophobia * Being watched   *Assessment both written and practical to scaffold the teaching of Qai, aii and bii of the exam, ready for TES 1.* | *Introduced to live theatre review (first visit)*  *Theory of Live Evaluation Examination – Analysis*  *Theory of Live Evaluation Examination – Evaluation*  *Textual analysis workshops on case study-*   * *Acting Style/performance* * *Vocal/Physical Characterisation and style* * *Theatrical set pieces/marked moments* * *Design style (expressionism/naturalism* * *Costume* * *Set Design* * *Lighting design* * *Sound design*   *Lighting and Sound Tier 3 terminology taught as part of Live Eval*  *(Fresnel, Parcan, Spotlight, Wash, Focus, Barn Door, Gel, Gobo, Gause)*  *(Echo, reverb, repetition, pace, tempo, volume, pitch)*   * ***Mock Component 1 rehearsal period:***   *Devising In groups, students focus on one mock Stimuli in detail and use it to begin developing their ideas for a performance.*  *Mock Portfolio/evaluation diary begins*  *Recording creation and development*  *Reflecting*  *Editing*  *Composing*  *Performance assessment*  *Written assessment in light of 3 of the 6 Comp 1 addressed NEA questions.* | *Revision work on performance interpretation of Comp 3 characters, situations, key focus on 5ai, aii and 5bii from the component 3 examination.*  *5bii Particulars:*   * *Journey/Development* * *Contrast and Juxtaposition*   *Component 1 Stimuli work*  *Characteristics of dramatic work including genre, structure, character, form, style, and language*  *How meaning is communicated and interpreted through:*   * *performance conventions* * *use of space and spatial relationships on stage* * *relationships between performer and audience.*   ***Component 1 rehearsal period:***  *Devising 1 n groups, students focus on one of the Stimuli plays in detail and use it to begin developing their ideas for a performance.*  *Ongoing student research will involve:*   * social, historical and cultural contexts * theatrical conventions * current themes and trends   *Portfolio/evaluation diary begins*  *Recording creation and development*  *Reflecting*  *Editing*  *Composing*  *Exemplar Portfolio reflection sessions – to scaffold effective note taking*  *Q1-3*  *Q4-6* | Component 1 Devising period continues  Revision for TES (2x Performance Questions)   * *Assessed work on performance interpretation of characters, situations, key focus on 5ai, aii and 5bii from the component 3 examination.* * *Character study* * *Role on wall* * *Mini performance assessment of set extract* * *5bii Particulars:* * *Journey/Development* * *Contrast and Juxtaposition*   Component 1 Devising period continues  *2nd Live Theatre Review*  *This will be either a trip or a recorded performance – depending on productions available.*  *Reapplication of Theory of Live Evaluation Examination – Analysis*  *Reapplication of Theory of Live Evaluation Examination – Evaluation*  *Textual analysis workshops on case study with focus of Examination structures for Analysis/Evaluation questions in following areas:*   * *Acting Style/performance* * *Vocal/Physical Characterisation and style* * *Theatrical set pieces/marked moments* * *Design style (expressionism/naturalism* * *Costume* * *Set Design* * *Lighting design* * *Sound design*   *Lighting and Sound Tier 3 terminology revised*  *Costume and Set design terminology taught as part of live evaluation:*  *Costume: Accessories, colour. Fabric, fittings, personal props, swatch, wardrobe*  *Set Design: Cloth, curtains, cyclorama, flat, gauze, platform, mask, revolve, rostra, scenery*  *Mock writing of live evaluation notes grid*  Portfolio/evaluation log continues | Component 1 Rehearsals continue  Portfolio Check in assessment:   * Analysis and Evaluation structure * Detailed moments of rehearsal * Independent research * Script writing * Live theatre inspiration and stimuli * Style, genre and form * *Recording creation and development* * *Reflecting* * *Editing* * *Composing*   Portfolio exemplar case study  Component 1 Technical rehearsal  **COMPONENT 1 EXAMINATION**  Portfolio exemplar case study 2  COMP 1 Coursework writing and draft submission  Component 2 Practical Worksop – With Splendid Productions and/or/Emma Stannard  TES Feedback Workshops – usually, but not exclusive to:   * Character understanding and development * Structure and description * Terminology |
| Extra-curricular opportunities | Whole school musical, Drama club, Tech Club, Theatre Trips, Middle school prodction (yr 10) | | | | | |
| Ways the Y7 curriculum goes beyond the national curriculum |  | | | | | |
| **COHERENT** | Prior knowledge required to access this unit | Year 9 – Acting On Film,  Year 9 - Bouncers |  |  |  |  |  |
| Assessment |  |  |  |  |  |  |
| Points when this knowledge/these skills will be revisited |  | | | | | |
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| **EMPOWERING** | Key vocabulary | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> |
| Opportunities to engage with different cultures/perspectives/voices | Live Evaluation Texts,  performances, comp 1 research | | | | | |
| Relevance to real world and careers | Journalism, Education, Media and Youth Culture, Representation, Literature, Sociology and Psychology, Theatre Careers, Acting, Directing, Culture and Entertainment, Presenting | | | | | |
| **CHALLENGING** | Homework |  |  |  |  |  |  |
| Super curricular recommendations | Go to the theatre as much as possible to broaden your appreciation of good and bad theatre. Read ‘An Actor Prepares’ by Stanislavski and ‘Brecht on Theatre’ By Bertold Brecht. | | | | | |

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|  | | | **Autumn** | | **Spring** | | **Summer** | |
| HT1 | HT2 | HT3 | HT4 | HT5 | HT6 |
| **Year 11** | **BROAD** | Core content, knowledge and skills | *DNA Design Scheme of work in preparation for TES 1 Nov*  *Reapplication of:*  *DNA CORE DESIGN THEMES*   * *Murder* * *Guilt* * *Claustrophobia* * *Being watched*   *With focus of Component 3 Q’s 5bi (Director) and 5c (Designer).*  *Students will focus on:*  *Expressionism*  *Mood and Atmosphere in Theatre Design*  *Lighting Design*  *Including the 3 main states of the class lighting concept*  *Set Design*  *Including the three main elements of the class set design concept*  *Original Design conditions of National Theatre’s Cottesloe 2007 DNA production*  *Revisit of 5bi 2007 Context:*  *Context work*   * *Gangs and Loyalty* * *South London* * *Friendship* * *Morality* * *Guilt and Murder* * *Asbos in 2007* * *Jamie Bulger, Madeline McCann, and Stephen Lawrence* * *Young people and societal scapegoating* | *DNA Revision all questions prior to TES*  *Reapplication assessments and peer marking of 5ai, 5aii*  *Exemplar modelling of all exam questions*  *Time management session*  *Vocal skills revision*  *Physical skills revison*  *Exam practice Creche (Things to avoid: Tone, stage furniture etc)*  *TES 1 Feedback sessions focussing on paragraph structure*  *TES 1 Feedback sessions focussing on 5bi/5c Differences*  *Character arch and development work*  ***LIVE THEATRE EXAMINATION visit*** *– timing of this can vary with appropriate production*  *Audience reaction to exam text*  *Textual analysis of exam text*  *Areas of particular interest*  *Analysis and Evaluation questions re-applied to exam text*  *Teacher led practical workshops – John Godber taster se*ssions:   * *Teechers* * *Bouncers* * *Shakers* * *Up n’ Under*   *Component 2 Group Text assigned.*  *Performers must gain knowledge and understanding to explore how meaning is communicated through:*  *● themes, issues, performance conventions*  *● genre, structure, form, style, language and stage directions*  *● character relationships*  *● character development*  *Continued homework to learn group script*  *Continued homework to learn monologue script* | *Monologue Mock 1*  *Period 6 Slot C – Component 2 Group rehearsals*  *Component 2 Group rehearsals continue:*  *Performers must develop skills in:*  *● how meaning is communicated and interpreted through:*   1. *the use of voice, physical and non-verbal techniques (such as facial expression and gesture)* 2. *use of space and spatial relationships* 3. *The presentation of characters/roles* 4. *relationships between performer and audience* 5. *production elements, such as set (including props), costume, lighting and sound.*   *Also:*  *● characterisation*  *● voice: use of clarity, pace, inflection, pitch and projection*  *● physicality: use of space, gesture, facial expression, stillness and stance*  *● communicating creative intent to audience*  *● communication with other performers and/or with the audience.*  *Performers must understand how performance is created from a text. They should demonstrate the skills through:*  *● developing interpretations independently and collaboratively*  *● the development of specific artistic intentions*  *● learning lines, rehearsing, amending and refining text extracts in progress for performance*  *● performing to an audience.*  *Monologue Mock 2*  *Component 2 Examination - Group Mock 1*  *Component 2 Examination – Group Mock 2*  *Component 2 Examination Group Technical Rehearsal*  *Component 2 Examination – Group Performances* | *DNA Revision all questions prior to TES 2*  *Reapplication assessments and peer marking of 5ai, 5aii*  *Exemplar modelling of all exam questions*  *Time management session*  *Vocal skills revision*  *Physical skills revison*  *Exam practice Creche (Things to avoid: Tone, stage furniture etc)*  *Final drafting of Component 1 coursework with vocal feedback and 2 class feedback sessions:*   * *Balance of Analysis and Evaluation* * *Descriptive Detail* * *Evaluation structure* * *Tier 3 terminology*   *Exemplar 2 (final draft) issued for use in class session.*  *Final component 1 draft submission.*  *Examination preparation: Live Theatre review structure and exemplar work*  *Live Theatre evaluation notes drafted*  *Live theatre evaluation notes finalised*  *Revision of key moments for analysis and evaluation*  *Live evaluation Mock*  *Live Evaluation feedback*  *Peer assessment/reapplication*  *Exemplar dissection* | *TES 2 Feedback sessions focussing on paragraph structure*  *TES 2 Feedback sessions focussing on 5bi/5c Differences*  *Character arch and development work*  *DNA Revision Scheme*  *5ai and ii (Actor) – Vocal and Physical Skills*  *5Bii - (Director working with Actors)*  *Character journey/arch*  *Developement and contrasts*  *5bi - (Director with Design) Themes of our production,*  *2007 context (societal and theatrical)*  *5c – Designer*  *Final revision sessions for designer detail revisit of differences between 5bi and 5c.*  *Speed writing sessions*  *Live evaluation Mock 2*  *Final Mock/all areas*  *Feedback sessions and group revision target setting*  *Student focus on areas of improvement/differentiated target work*  *Exam planning practice*  *Question Roulette sessions* |  |
| Extra-curricular opportunities | Whole school musical, Drama club, Tech Club, Theatre Trips,  Upper school production (yr 11) | | | | | |
| Ways the Y7 curriculum goes beyond the national curriculum |  | | | | | |
| **COHERENT** | Prior knowledge required to access this unit |  |  |  |  |  |  |
| Assessment |  |  |  |  |  |  |
| Points when this knowledge/these skills will be revisited |  | | | | | |
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| **EMPOWERING** | Key vocabulary | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> | <https://qualifications.pearson.com/content/dam/pdf/GCSE/Drama/2016/Specification%20and%20sample%20assessments/GCSE_Drama_glossary.pdf> |  |
| Opportunities to engage with different cultures/perspectives/voices | Live evaluation texts, component 1 and 2 research | | | | | |
| Relevance to real world and careers | Journalism, Education, Media and Youth Culture, Representation, Literature, Sociology and Psychology, Theatre Careers, Acting, Directing, Culture and Entertainment, Presenting | | | | | |
| **CHALLENGING** | Homework |  |  |  |  |  |  |
| Super curricular recommendations | Go to the theatre as much as possible to broaden your appreciation of good and bad theatre. Read ‘An Actor Prepares’ by Stanislavski and ‘Brecht on Theatre’ By Bertold Brecht | | | | | |