**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.*
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| *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*
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*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 topicsTeacher 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 continuesRevision 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 continuePortfolio 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 studyComponent 1 Technical rehearsal**COMPONENT 1 EXAMINATION**Portfolio exemplar case study 2COMP 1 Coursework writing and draft submissionComponent 2 Practical Worksop – With Splendid Productions and/or/Emma StannardTES Feedback Workshops – usually, but not exclusive to:* Character understanding and development
* Structure and description
* Terminology
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| 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 |   |
|   |   |   |   |   |   |
| **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   |