**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 12** | **BROAD** | Core content, knowledge and skills | *Intro to A Level Drama – Advanced practitioner theory and practical exploration**This will include:** *History of Theatre*
* *Stanislavski*
* *Brecht*
* *Artaud*
* *Further abstract styles*
* *Theatrical Techniques*
* *Key tier 3 Drama terminology*
* *Practical and written assessments on Stanislavski, Artaud, and Brecht*

*The above predominantly addresses the creative/directorial requirements of Components 1 and 2 and begins to explore the evaluative skills of component 3.**Live evaluation unit – first live performance visit and writing for evaluation scheme**Comp 3 section A - Planning your introduction**Comp 3 section A - A Stable argument**Comp 3 section A - Analysis vs Evaluation*  | *Explorative and contextual work on set text for* ***Component 3*** *section B****Machinal*** *By Sophie Treadwell** Expressionism – An art form
* America’s Roaring 1920’s
* The American Dream
* The great Depression
* Prohibition and the ‘Speakeasy’
* Music and Dance in popular Culture and Society in the 1920’s
* Expressionism as Drama performance style and Design style
* The Case and Death of Ruth Snyder
* Family Life in 1920’s America - Culture, Society, and Fashion
* 1920’s America – Law and the Justice System
* America’s Patriarchal Society – Gender in the 1920’s
* Mental Healthcare in the 1920’s
* 1920’s Mechanical Industry and the Production line

Table Reading of play and cold discussion.Thematic analysis of text:* The Life Machine
* Isolation and Loneliness
* Claustrophobia
* The American Dream
* The Pressures of being a Woman
* Mental Health
* *Assessment both written and practical to scaffold the teaching of EDATI – the paragraph structure used for comp 3 section B.*
 | *Practical exploration sessions with page to stage unit. Focussing on interpreting the text as a* ***performer****.**Expressionism Theatrical Skills** *Choral movement*
* *Robotic movement*
* *Levels*
* *Proxemics*
* *Caricaturing*
* *Laban Efforts*
* *Pace/pause*
* *Juxtaposition*
* *Contrast*
* *Choral speaking*
* *Repetition*
* *Ensemble*
* *Thematic movement*

*Assessment both written and practical to scaffold the teaching of EDATI – the paragraph structure used for comp 3 section B.**The EDATI Cup Group stages*Practical and theoretical exploration on Component 1 stimulus Playwright –***Samuel Beckett*** ending in assessed presentations focussing on an individual play.***Frantic Assembly Exploration presentations***presentations focussing on 1 individual play and 1 individual technique. | Component 1 practitioner workshops **FRANTIC ASSEMBLY*** Push hands
* Villette floor
* Chair duets
* Round/by/through
* Fluff
* Learning to fly
* Sign/describe
* Dial
* Clear the space

**Component 1 rehearsal period:** Devising In groups, students focus on one of the Stimuli plays in detail and use it to begin developing their ideas for a performance.Portfolio/evaluation diary begins Recording creation and development ReflectingEditingComposingExemplar Portfolio reflection sessions – to scaffold effective note takingQ1-3Q4-6 | EDATI and Machinal RevisitWider Implications development schemeExpressionist Vocal and Physical CharacterisationRevision for TES (2x Performance Questions) Component 1 Devising period continuesPortfolio/evaluation log continues **COMPONENT 1 EXAMINATION****Followed by COMP 1 Coursework writing** **First draft Comp 1 NEA handed in.** At least second theatre trip and evaluation scheme. Understanding of **Component 3** live theatre evaluation. Mock writing of live evaluation notes gridSecond Live eval case study.TEMPEST Presentation and context weekOriginal Performance Conditions research and presentations. | Mock exam feedback sessions and clinicComponent 3 section C - set text exploration (The Tempest)Materialism and CommercialismWesternisationIndividualismPractical and theoretical work with * themes/character study.
* Original Performance conditions
* Thematic exploration
* Power Corrupts

Comp 3 Section C Practitioner exploration - Kneehigh theatre company* Key Texts
* Recognisable traits
* Aesthetical grounding
* signature performance styles
* Cultural and ideological perspective
 |
| Ways the Y12 curriculum goes beyond the national curriculum, including Extra-curricular opportunities | * Whole school musical/upper school musical,
* Playground theatre directing/producing/acting,
* Theatre trips,
* Performing arts tour (NYC),
* Globe theatre tour
 |
| **COHERENT** | Prior knowledge required to access this unit |  GCSE Devising component 1,2, 3 |
| **EMPOWERING** | Key vocabulary |  <https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/Specification%20and%20sample%20assessments/A-level-Drama-and-Theatre-glossary.pdf>  |
| **CHALLENGING** | Super curricular recommendations | * Visit the National Theatre
* Go to the theatre as much as possible to broaden your appreciation of good and bad theatre.
* Read Stella Adler’s ‘The Art of Acting, Brecht on Theatre and Artaud’s The Theatre and It’s Double.
* Podcasts: NT Talks, Actors in Conversation, Directors in Conversation, Approaching Shakespeare Series, In the Room acting podcast.
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**Year 13**

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|   | **Autumn** | **Spring** | **Summer** |
| HT1 | HT2 | HT3 | HT4 | HT5 | HT6 |
| **Year 13** | **BROAD** | Core content, knowledge and skills | Second practical reading of set text TEMPESTTEDACK ESSAY STRUCTURE KNEEHIGH PRESENTATIONSEnsemble case studyKneehigh traits Practical & theoretical work:* themes/character study
* Original Performance conditions
* Thematic exploration
* Power Corrupts

Comp 3 Section C Practitioner exploration - Kneehigh theatre company* Key Texts
* Recognisable traits
* Aesthetical grounding
* signature performance styles
* Cultural and ideological perspective

REVISIT Materialism and CommercialismWesternisationIndividualismSet exploration and students personal concept development**Component 3** Section B - set text (Machinal) EDATI STRUCTURE REVISIT with expressionist performance* Vocal skills
* Design Elements
* Costume
* Set design
* Lighting
* Sound
* Staging

Set design workshop sessionsExam prep and theory lessons.Developmental wider implications (A01)The EDATI Cup Finals |  Live theatre evaluation case study 2Live trip or NTLiveTheatre visit evaluation notes prepared.**Component 2**: Performance from text - students explore chosen text and select extracts for performance.* Creative Intentions
* Stylistic implications
* Wider cultural impact of play
* Notable production styles
* Notable production concepts
* Social impact of play text
* historical context of play text

Practical audition workshops/tasters. Scripts given out. (Groups) and students given freedom to source and research their own monologues/duologues. | Comp 23 research – BerkoffBerkoff style workshop and characterisation explorationKneehigh Design conceptsolidified Component 2: (continued)Students continue to develop their performances – homework learning lines and rehearsing practically.The performances /design realisations for the pieces are finalised and performed (assessed by a visiting examiner)Live Theatre 2Second Case study/theatre tripLive eval question roulette and question grid/notes practice | Component 3: Students begin to revise their exploration of the set text.TEDACK ESSAY STRUCTURE REVISITExam prep, Annotations of script with Kneehigh and Tempest merging in final production concept. Live theatre mock and feedbackLive theatre clinicMachinal revisit and design concept REVIEWFinals of Edati cup (Machinal)Machinal SOUND, LIGHTING AND COSTUME CONCEPT projects completedKneehigh – COMMERCIALISM andMATERIALSIM | Tempest TEDACK focus weekRevisit Tempest Original conditionsStudents prepare their live theatre evaluation notes.Whole comp 3 exam mockTHEORY AND EXAM PREP LESSONS (section A,B.C)* Mock papers
* Exam technique
* Timed essay practice
* Peer and exemplar review

Students continue to revise the set texts they have studied. (Costume project)Students sit the written examination. |  |
| Ways the Y13 curriculum goes beyond the national curriculum, including extra-curricular opportunities | * Whole school musical/upper school musical,
* Playground theatre directing/producing/acting,
* Theatre trips,
* Performing arts tour (NYC),
* Globe theatre tour
 |
| **COHERENT** | Prior knowledge required to access this unit |  A Level Component 1, GCSE Comp 1,2,3 |
| **EMPOWERING** | Key vocabulary |   https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/Specification%20and%20sample%20assessments/A-level-Drama-and-Theatre-glossary.pdf |
| **CHALLENGING** | Super curricular recommendations |  Visit the National Theatre! Go to the theatre as much as possible to broaden your appreciation of good and bad theatre. Read Stella Adler’s ‘The Art of Acting, Brecht on Theatre and Artaud’s The Theatre and It’s Double. Podcasts: NT Talks, Actors in Conversation, Directors in Conversation, Approaching Shakespeare Series, In the Room acting podcast. |