**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  Reflecting  Editing  Composing  Exemplar Portfolio reflection sessions – to scaffold effective note taking  Q1-3  Q4-6 | EDATI and Machinal Revisit  Wider Implications development scheme  Expressionist Vocal and Physical Characterisation  Revision for TES (2x Performance Questions)  Component 1 Devising period continues  Portfolio/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 grid  Second Live eval case study.  TEMPEST Presentation and context week  Original Performance Conditions research and presentations. | Mock exam feedback sessions and clinic  Component 3 section C - set text exploration (The Tempest)  Materialism and Commercialism  Westernisation  Individualism  Practical 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. | | | | | |

**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 TEMPEST  TEDACK ESSAY STRUCTURE  KNEEHIGH PRESENTATIONS  Ensemble case study  Kneehigh 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 Commercialism  Westernisation  Individualism  Set 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 sessions  Exam prep and theory lessons.  Developmental wider implications (A01)  The EDATI Cup Finals | Live theatre evaluation case study 2  Live trip or NTLive  Theatre 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 – Berkoff  Berkoff style workshop and characterisation exploration  Kneehigh Design concept  solidified   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 2  Second Case study/theatre trip  Live eval question roulette and question grid/notes practice | Component 3:  Students begin to revise their exploration of the set text.  TEDACK ESSAY STRUCTURE REVISIT  Exam prep, Annotations of script with Kneehigh and Tempest merging in final production concept.  Live theatre mock and feedback  Live theatre clinic  Machinal revisit and design concept REVIEW  Finals of Edati cup (Machinal)  Machinal SOUND, LIGHTING AND COSTUME CONCEPT projects completed  Kneehigh – COMMERCIALISM and  MATERIALSIM | Tempest TEDACK focus week  Revisit Tempest Original conditions  Students prepare their live theatre evaluation notes.  Whole comp 3 exam mock  THEORY 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. | | | | | |