

Drama Curriculum Intent 2019-20

2019-20	LC1	LC2	LC3	LC4
ASSESSMENT FOCUS	SKILL	SCRIPT	DEvised	SYNOPTIC
YEAR 7	<p>MIME</p> <p><i>Spontaneous/rehearsed improv</i></p> <p><i>Leading body parts</i></p> <p><i>Levels of tension</i></p> <p><i>Frozen pictures</i></p> <p><i>Tableaux</i></p>	<p>THE TERRIBLE FATE OF HUMPTY DUMPTY</p> <p><i>Narration and thought tracking</i></p> <p><i>Characterisation</i></p> <p><i>Hotseating</i></p> <p><i>Paralleling</i></p>	<p>WONDERLAND</p> <p><i>Semiotics: symbols (technical elements)</i></p> <p><i>Choral speaking and soundscape</i></p> <p><i>Performance spaces (4th wall)</i></p> <p><i>Transitions and space</i></p> <p><i>Physical theatre</i></p>	<p>MELODRAMA</p> <p><i>Split stage</i></p> <p><i>Stock characters</i></p> <p><i>Gestus</i></p> <p><i>Placards</i></p> <p><i>Slapstick</i></p>
YEAR 8	<p>TRESTLE MASKS</p> <p><i>Ritual</i></p> <p><i>Characterisation</i></p> <p><i>Symbolism</i></p> <p><i>Ensemble percussion</i></p> <p><i>Proxemics and levels</i></p>	<p>RETELLING SHAKESPEARE</p> <p><i>Genre, style and context</i></p> <p><i>Power and status</i></p> <p><i>Intonation, iambic pentameter and</i></p> <p><i>wordplay</i></p> <p><i>Meta-play and dramatic irony</i></p>	<p>GREATEST SHOWMAN</p> <p><i>Theatre practitioner</i></p> <p><i>Brecht's epic theatre</i></p> <p><i>Stanislavski's Naturalism</i></p> <p><i>Artaud's Theatre of Cruelty</i></p> <p><i>Frantic Assembly's Physical Theatre</i></p>	<p>DYSTOPIAN WORLDS</p> <p><i>Thought tracking and monologues</i></p> <p><i>Ensemble</i></p> <p><i>Paralleling</i></p> <p><i>Flash back / forward</i></p> <p><i>Episodic structure</i></p>
YEAR 9	<p>DYSTOPIAN WORLDS</p> <p><i>Thought tracking and monologues</i></p> <p><i>Ensemble</i></p> <p><i>Paralleling</i></p> <p><i>Flash back / forward</i></p> <p><i>Episodic structure</i></p>	<p>COMMEDIA DELL'ARTE</p> <p><i>Stock characters</i></p> <p><i>Characterisation</i></p> <p><i>Lazzi's</i></p> <p><i>Asides</i></p> <p><i>Dramatic irony</i></p>	<p>WW2</p> <p><i>Context</i></p> <p><i>Levels</i></p> <p><i>Proxemics</i></p> <p><i>Mood and atmosphere</i></p> <p><i>Dramatic intentions</i></p>	<p>VERBATIM THEATRE</p> <p><i>Scene splicing</i></p> <p><i>Monologues</i></p> <p><i>Narration and reportage</i></p> <p><i>Conscience alley</i></p> <p><i>Tableaux</i></p>
YEAR 10	<p>COMPONENT 1: CURIOUS INCIDENT OF A DOG IN THE NIGHT TIME</p> <p><i>Trust and balance</i></p> <p><i>Physical theatre</i></p> <p><i>Chair duets</i></p> <p><i>Proxemics</i></p> <p><i>Transitions</i></p>	<p>COMPONENT 2: REPERTOIRES</p> <p><i>Stage directions</i></p> <p><i>Casting</i></p> <p><i>Blocking</i></p> <p><i>Dry run</i></p> <p><i>Tech run</i></p> <p><i>Dress run</i></p>	<p>COMPONENT 2: EXTRACT 1</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>	<p>COMPONENT 2: EXTRACT 2</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>
YEAR 11	<p>COMPONENT 1: CURIOUS INCIDENT OF A DOG IN THE NIGHT TIME</p> <p><i>Trust and balance</i></p> <p><i>Physical theatre</i></p> <p><i>Chair duets</i></p> <p><i>Proxemics</i></p> <p><i>Transitions</i></p>	<p>COMPONENT 2: REPERTOIRES</p> <p><i>Skills are dependent on the extract that the group select for their examined component</i></p> <p><i>Stage directions and blocking</i></p> <p><i>Casting</i></p> <p><i>Dry run / Tech run / Dress run</i></p>	<p>COMPONENT 3: RESPONSE TO A BRIEF</p> <p><i>Dramatic brief</i></p> <p><i>Genre and Style</i></p> <p><i>Dramatic intentions</i></p> <p><i>Practitioner and techniques</i></p> <p><i>Audience impact</i></p>	<p>COMPONENT 3: RESPONSE TO A BRIEF</p> <p><i>Dramatic brief</i></p> <p><i>Genre and Style</i></p> <p><i>Dramatic intentions</i></p> <p><i>Practitioner and techniques</i></p> <p><i>Audience impact</i></p>

Drama Curriculum Intent 2019-20

Head of Drama: Becky Davies

Drama teachers: Becky Davies and Sharone Miller

Introduction and ethos of the subject:

Drama is an inclusive subject as it provides students with a creative outlet where they can explore and develop life skills that will prepare them for any future pathway. Drama is an opportunity to make sense of the world, share imagined worlds, experiences and emotions. For many students this frees them from external pressures, promotes well-being and ignites a passion in creative arts.

Through our broad and balanced curriculum, we aim for our students to develop a full range of knowledge, skills, understanding and analytical skills. Through a wide variety of dramatic materials, texts and live theatre students learn about the history and nature of drama in different periods and cultures. Students explore diverse social and cultural experiences whilst having the opportunity to reflect, develop and express.

Ultimately our intention is to build confidence through drama. Drama helps students face all sorts of challenges in processing information, enquiry skills, collaboration, communication, creative thinking, empathy, evaluation etc. Confidence in themselves and their skills is imperative in developing resilient learners. Drama not only builds this widely transferable skill set that prepares them for any future pathway, in the work place or throughout adult life, but enables students to approach these challenges with confidence.

We provide opportunities to explore a plethora of theatre styles including mime, physical theatre, melodrama, Trestle masks, naturalism, epic theatre, Theatre of Cruelty and theatre in education. Students explore texts throughout theatre history from the ancient Greeks to medieval morality plays, from Shakespeare to *Blood Brothers*. Students devise performances from a range of stimuli and create pieces inspired by different practitioners, theatre company's and directors.

The drama department is resourced with professional flooring, stage lighting, sound equipment, blackout curtains, projections and iPad technology. We are passionate about creating a professional and creative space to enable students to use their imaginations and explore their creativity. Students are encouraged to perform as often as possible in lessons as our aim is to build confidence so that every student feels comfortable to perform in front of an audience, therefore empathy and support are at the forefront of our practice. Students are given the opportunity to collaborate in a variety of roles ranging from directing, acting and design.