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| **Drama** |
| **Key Stage 4:****Edexcel** | **Key Stage 5:****N/A** |
| **Year 7** | **Year 8** | **Year 9** | **Year 10** | **Year 11** | **Year 12** | **Year 13** |
| 1 lesson per week | 1 lesson per week | 1 lesson per week | 3 lessons per week | 3 lessons per week |  |  |
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| **Staff** | **Role** | **Staff** | **Role** |
| **A.Carvalho** | Curriculum Leader | **A.Peppitt** | TeacherHead of Year |
| **K. Trump** | UL Trainee |  |  |

**Intent: what are we trying to achieve with our curriculum?**

* Understand the role of theatre makers in contemporary and historical practice, including performers, directors and designers.
* Understand how the meaning of a text might be interpreted and communicated to an audience.
* Analyse and evaluate the work of peers and theatre-makers.
* Use empathy to explore an array of ideas and themes.
* To work effectively as part of a group.
* Empowering students to think critically and creatively.
* Recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text.
* Analyse and evaluate the ways in which different performance and design elements are brought together to create theatre.
* Use subject-specific terminology in discussing their work as theatre makers. Students must also be aware of and be able to use appropriate subject-specific terminology.
* Understand social, historical and/or cultural contexts including the theatre conventions of text.

**Implementation: how do we deliver our curriculum?**

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|  | **Module 1** | **Module 2** | **Module 3** | **Module 4** | **Module 5** | **Module 6** |
| **Year 7** | An Exploration of Fairy TalesAn introduction to core drama skills | Ernie’s Incredible IllucinationsAn introduction to script work | Shakespeare’s A Midsummer Night’s Dream Themes and opening scenes | A MidsummerNight’s DreamKey Characters | Greek Myths Prince Theseus and the MinotaurDevising and physical theatre | Verbal and Written Analysis of a Live Performance |
| **Year 8** | Macbeth – Themes and Opening Scenes  | Macbeth –Exploration of key scenes and characters | Hamlet – What Was the Question?Genre and Melodrama | Rachel’s World – A Perfect World?  | Twisted Tales and Narrative Structure  | Visual or Image Theatre - Devising |
| **Year 9** | An Exploration of Dr Korczak’s Example – Brechtian Theatre, Naturalism and Social Context | Dr Korczak’s Example | Three Characters in a Perfect WorldDevising skills | Frantic Assembly –Physical Theatre | DNA – An introduction to GCSE set text: Black Comedy, Naturalism and Social Context | DNA continued or an alternative new text – An Introduction to a GCSE Set Text Naturalism and Social Context |
| **Year 10** | **Preparation for Component 1 - Devising** An Original 2.Identify characteristics of dramatic work including genre, structure, character, form, style, and language. 3. Demonstrate how meaning is communicated and interpreted through: a) performance b) conventions c) use of space and spatial relationships on stage d) relationships between performer and audience. 4. Work collaboratively to create and develop the performance. 5. Apply the necessary performance or design skills. 6. Analyse and evaluate both the process and the performance | **Devising Skills 2 - Exploring stimuli and analysing and evaluating GCSE Drama work**1. Explore the stimuli the concept of 'The Outsider' and the poem 'Isolation and Dark' by Hasmukh Amathal or *The Road Not Travelled*. 2.Identify genre and style used to explore the stimuli. 3. Demonstrate how meaning is communicated and interpreted through: a) performance b) conventions c) use of space and spatial relationships on stage d) relationships between performer and audience. 4. Work collaboratively to create and develop the performance. 5. Apply the necessary performance or design skills. 6. Analyse and evaluate both the process and the performance | **Devising - Final**1.Teacher-specified groups Demonstrate how meaning is communicated and interpreted through: a) performance b) conventions c) use of space and spatial relationships on stage d) relationships between performer and audience. 2.Refine and develop work in response to self, peer and teacher analysis and evaluations. 3. Work collaboratively to create and develop the performance. 4. Apply the necessary performance or design skills. 5.Rehearsal Log - detail the development and refinement process with a focus on initial responses to the stimuli, the creation of intent, the refinment of work and the use of genre, structure, character, form, style and language.  | **Component 1 – Development and completion of Portfolio** | **Component 3 –****An exploration of set text DNA** | **Component 3****Live Performance****Performers - apply theatrical skills to realise artistic intentions in live performance.** **Designers -apply theatrical skills to realise artistic intentions in live performance** Performers must explore how meaning is communicated through: a) themes, issues, performance conventions b) genre, structure, form, style, language and stage directions Performers must also develop skills in how: c) meaning is communicated and interpreted through the the use of voice, physical and non-verbal techniques (such as facial expression and gesture) d) the use of space and spatial relationships e) the relationships between performer and audience o production elements, such as set (including props), costume, lighting and sound. Designers must demonstrate their skills through a) the development of specific artistic intentions. Rehearsing, amending and refining text extracts in progress for performance. Designers must also develop skills in: c) interpreting content, narrative, style and form. |
| **Year 11** | **Component 1 – Completion of Monologues and devised group pieces** | **Component 2 Preparation Performers - apply theatrical skills to realise artistic intentions in live performance. Designers -apply theatrical skills to realise artistic intentions in live performance** Performers must communicate a) genre, structure, form, style, language and stage directions in their selected texts. b) how meaning is communicated and interpreted through the the use of voice, physical and non-verbal techniques (such as facial expression and gesture) c) the use of space and spatial relationships d) the relationships between performer and audience and design elements. Designers must demonstrate a) the development of specific artistic intentions. Designers must also develop skills in: b) interpreting content, narrative, style and form. | **Component 2****Assessment** | **Component 3 Preparation.**1.To practically explore a text on the written component of the GCSE. 2.To demonstrate of the differences between the roles of the director and the roles of the designer. 3.To understand the difference between staging and stage space. 4. Understand how to analyse and evaluate the technical design elements of lighting, staging and set. 5.To complete notes for Section B of the exam.  | **Revision and Mock Exam**1. Define how drama terminology is used to analyse and evaluate from the perspective of the actor, director and designer. 2.Use feedback in lessons and mock exams to determine what their focus should be. 3. Mock exam on the design questions and Section B of the exam. of Component 3  | Public Examinations |

**Impact: what difference is our curriculum making to pupils?**

Drama at Bacon’s enhances our students' creative ability and critical thinking skills. The artistic and academic exploration gives them a better understanding of themselves and their world. Drama cultivates confidence, self discipline and team work as well as developing multifaceted skills in researching, analysing and evaluating, problem solving and decision making.

Our belief that education should embed academic, creative and life skills is evident in the Drama department's extensive collaborations with external organisations such as Southwark Playhouse, Royal Academy of Dramatic Arts (RADA), Bubble Theatre, The Globe Theatre, The National Theatre, The Young Vic, Donmar Warehouse, Frantic Assembly and The Old Vic. In addition to internal and external workshops with actors and directors they have also performed at theatres such as The Globe (A Winter’s Tale), Sam Wannamaker Theatre (Richard III) and Southwark Playhouse (The Taming of The Shrew) and also as part of Southwark’s ‘Step into Theatre’ project at Theatre Peckham. In 2019 year 10 students performed Dr Korzcack’s Example at Peckham Theatre and in 2020 our year 10s participated in a French and Drama collaboration with Theatre Voliere.  These unique experiences have heightened their use of skills that are specific to drama as well as developing an array of life skills. These experiences have empowered our students and deepened their learning.

Additionally, some of our students have successfully auditioned for the National Youth Theatre. A group of our year 10 boys created a drama group called DORIS and competed in XLP’s London-wide performing arts competition and after coming first in the Southwark rounds went on to represent Southwark in the finals and actually win the competition – this was the first time in the competition’s history that a drama group had won the grand final.

More recently we have had students who have excelled at the Brit School and Italia Conti and very excitingly one of our students has successfully auditioned for the world-renowned Juillard School in New York to study Drama. Another student successfully auditioned for the National Drama Students Festival but due to Covid-19 this was delayed. However, they have successfully written and directed their own work which has been produced at established theatres. Other students have also performed in acclaimed television dramas on ITV and Channel 4.

The opportunities for our students to explore and expand at Bacon’s and beyond through Drama is considerable. This is also evident in the strong outcomes achieved at GCSE. Our students develop and harness multifaceted skills that they can use in the real world.

**Further Information and Guidance**

**GCSE Subject Information Sheet**

**Sixth Form Information Sheet**