



## Purpose of our study

Drama at St Clement's is driven by a passion for theatre and an appreciation of the power it has to amaze, inspire, question, bring about change and challenge our identity. Our curriculum is designed to allow students of drama the opportunity to experience a broad spectrum of theatre practice and explore the techniques of some of the past and present trail blazers of Theatre; from Stanislavski, Brecht, Grotowski, Bausch and Artaud to their modern counterparts such as Boal, Berkoff, Katie Mitchell, Gecko, Complicite and Frantic Assembly. Drama will encourage our students to think creatively and critically about themselves, the world around them and how they communicate this knowledge through performance.

## Aims

We want our students to explore drama through a broad range of theatre styles such as Realism, Surrealism, Total Theatre, Physical Theatre and Political Theatre. Our students will undertake work that is directly mirrored by their elders at A Level, University and Drama School and develop work that will encourage them to demonstrate this knowledge through both performance and the written response. Ultimately, we want our students to have an education in drama that is relevant to theatre today, a potential for tomorrow and one which instils a passion for theatre itself.

*The drama curriculum aims to ensure that our students:*

- Learn and develop the ability to create character, form & structure
- Devise, perform and evaluate with a critical mind, using gained drama terminology
- Have an understanding and appreciation for theatre practitioners, designers, directors and performers and consider the relevant social and historical context
- Produce original and informed performance work that fully demonstrates their applied knowledge

## Subject content

Students will develop their independent and collaborative ability to create both devised and scripted performance pieces. These skills will be refined, detailed and reflect their applied knowledge of both theatre practice and practitioner technique.

*Students in drama are taught:*

- To use performance skills, stagecraft and practitioner technique to communicate meaning, character and context
- To use elements of performance such as voice, movement, gesture, semiotics and proxemics
- To confidently demonstrate various theatre styles such as realism, physical theatre, epic theatre & surrealism
- To critically analyse and evaluate their own work and the work of others, in order to strengthen and progress the dramatic impact of their/others performances
- How theatre is/has been a vital aspect of our society and the world beyond it and the impact of contemporary practitioners upon theatre today.

	Half Term	Year 7	Year 8	Year 9	Year 10	Year 11		
Autumn Term	1	<b>Introduction to Drama</b> Students will be introduced to a variety of core drama techniques <ul style="list-style-type: none"> <li>• Still image</li> <li>• Thought tracking</li> <li>• Role play</li> <li>• Performance evaluation</li> <li>• Analysis</li> </ul>	<b>PRACTITIONER 'Frantic Assembly'</b> Exploration of a contemporary physical theatre company and development of key 'Frantic' techniques	<b>Analysing and performing script 'Duologues'</b> Pair work. Exploration of various script extracts. Interpret and perform a chosen script.	<b>Introduction to Drama</b> <ul style="list-style-type: none"> <li>• Working ethos</li> <li>• Stagecraft</li> <li>• Performance technique</li> <li>• Assessment criteria</li> </ul>	<b>Component 1 - Devising preparation</b> <ul style="list-style-type: none"> <li>• Responding to stimuli</li> <li>• Stimuli based research</li> <li>• Dramatic intentions</li> <li>• Practitioner &amp; Theatre style choice</li> </ul> <b>Practical Exam</b> Component 1 - Devised Performance, Portfolio & Evaluation		
	2	<b>Darkwood Manor</b> A narrative base scheme that develops character and explores the use of tension (using technical theatre also)	<b>Devising Theatre</b> Creating performance pieces by incorporating the work of a previously studied practitioner	<b>PRACTITIONER 'Artaud'</b> Explore and demonstrate the work of surrealist Practitioner, Antonin Artaud.	<b>Exploration of Practitioners &amp; Theatre Styles</b> <ul style="list-style-type: none"> <li>• Stanislavski</li> <li>• Artaud</li> <li>• Frantic Assembly</li> <li>• Brecht</li> <li>• Complicite</li> <li>• Kneehigh</li> <li>• Verbatum</li> </ul>			
Spring Term	3	<b>Improvisation &amp; Story telling</b> Exploring classic storytelling from around the world	<b>PRACTITIONER 'Brecht'</b> Exploration of Political/Epic theatre through the work of Practitioner Bertolt Brecht.	<b>Genres &amp; Conventions</b> Explore and perform different genre styles and the conventions within each genre.	<b>Component 1 - Mock Devising (Acting &amp; Design)</b> <ul style="list-style-type: none"> <li>• Creating original performance</li> <li>• Working from stimuli</li> <li>• Portfolio</li> <li>• Student lead performance style</li> </ul>		<b>Practical Exam</b> Component 2 - Performance From A Playtext	
	4	<b>PRACTITIONER 'Stanislavski'</b> Exploration of 'Realism' in performance and developing empathy (both with actor and audience)	<b>PRACTITIONER 'Complicite'</b> Exploration of contemporary theatre Practitioner Complicite. Developing advanced storytelling technique.	<b>Social Media &amp; PRACTITIONER 'Paper Birds'</b> Explore the theme of social media through performance technique and contemporary Practitioner, Paper Birds	<b>Component 2 - Mock Scripted Performance (Acting&amp; Design)</b> <ul style="list-style-type: none"> <li>• Student lead script choice</li> <li>• Interpretation</li> <li>• Proxemics</li> <li>• Semiotics</li> <li>• Stagecraft</li> <li>• Artistic intentions</li> <li>• Pre 2000</li> </ul>			
Summer Term	5	<b>Physical Theatre</b> Using physical work and movement to convey narrative, relationship and character	<b>Analysing Live Theatre</b> Use analytical and evaluative skills to deconstruct professional live performance	<b>Theatre Creation 2</b> Explore a chosen practitioner style, techniques and design ideology with a devised theatre performance (student lead)	<b>Component 3 - Analysis of Text and Live Theatre</b> <ul style="list-style-type: none"> <li>• Directing</li> <li>• Set &amp; Props</li> <li>• Lighting</li> <li>• Sound</li> <li>• Costume</li> <li>• Characterisation</li> <li>• Playwright</li> <li>• Staging</li> </ul>			<b>Component 3</b> DNA & Live Theatre - Preparation For Final Exam
	6	<b>PRACTITIONER 'Kneehigh'</b> Exploration of contemporary theatre company and understand how design elements impact performance work	<b>Theatre Creation 1</b> Create a performance piece by combining published text and Live Theatre elements	<b>Analysing Live Theatre &amp; Devising Theatre</b> Analysis and evaluation of a professional live performance. Deconstruct the performance in order to use key elements to create an original piece of theatre	<b>Revision</b>			

