

# Drama Curriculum Intent

**Department Philosophy:** Students in Drama are encouraged to be brave, take creative risks, and continually build on the core skills learnt to become confident and independent learners through the act of making and performing various forms of drama using excellent group work skills. This is to ensure: ALL students are able to speak in front of others with a strong sense of self and confidence; that senior Drama students excel at GCSE and A-Level with exceptional practical and evaluative writing skills.

By the end of Key Stage 3 our students will know:	By the end of Key Stage 4 our students will know:	By the end of Key Stage 5 our students will know:
<ol style="list-style-type: none"> <li>1. <i>The core practical skills: still images, mime, physical theatre, improvisation, sound effects and soundscapes</i></li> <li>2. <i>How to use facial and vocal expression, movement and dance</i></li> <li>3. <i>How to stay in character and learn lines for performance</i></li> <li>4. <i>The discipline required for rehearsal, being directed, and performances to last 1-5 minutes long</i></li> <li>5. <i>How to think on your feet during performance and therefore build resilience</i></li> <li>6. <i>The basics of blocking: staging to face an audience and incorporating use of levels and set</i></li> <li>7. <i>Explorative techniques: conscience corridors, thoughts-out-loud, hot-seating, improvisation</i></li> <li>8. <i>The positions on stage and different types of stages</i></li> <li>9. <i>An introduction to Naturalism and Constantin Stanislavski</i></li> <li>10. <i>An introduction to narrative techniques</i></li> <li>11. <i>How to write a simple monologue and duologue</i></li> <li>12. <i>An overall timeline of the history of theatre for the UK: Rituals, Ancient Greece, Commedia, Shakespeare, Marlowe, Victorian Melodrama and contemporary Physical Theatre</i></li> <li>13. <i>Elements of a range of theatre styles : for example Chinese Theatre, French mime, Pupperty, Clowning, Grotesque</i></li> <li>14. <i>How to create a piece of drama from various stimuli: song, poetry, pictures, scripts</i></li> <li>15. <i>Exposure to literature from around the world as the stimulus for performance: Russian, Indian, Chinese as well as British</i></li> <li>16. <i>Different approaches to performing scripts</i></li> <li>17. <i>The basics of analysing script, character, style</i></li> <li>18. <i>How to perform in an end-on stage and in-the-round</i></li> <li>19. <i>Acting on stage vs acting for the camera</i></li> <li>20. <i>A basic understanding of working with technical elements: lighting, costume, props and sound</i></li> <li>21. <i>How to talk about the drama made using the correct terms, as well as offer suggestions on how to further improve</i></li> <li>22. <i>How to stand and perform with confidence with others</i></li> <li>23. <i>How to work with a range of other students to negotiate, co-operate, listen, lead, rehearse, and support each other to perform in front of others</i></li> </ol>	<ol style="list-style-type: none"> <li>24. <i>How to write about drama using correct terms, as well as describe/ analyse/ evaluate what they have seen live</i></li> <li>25. <i>The difference between styles of comedy, issues-based drama, and absurdism and how to apply it</i></li> <li>26. <i>How to lead/listen as part of a group to create original pieces of drama that best support each other's and their own talents and how to write about this</i></li> <li>27. <i>How to create a rehearsal schedule and use explorative techniques through a series of workshops given</i></li> <li>28. <i>The discipline required for rehearsals, learning lines and performances to last 20 minutes long</i></li> <li>29. <i>How to devise drama using stimulus, scripted text and improvisation</i></li> <li>30. <i>How to design and incorporate essential technical elements: lighting, costume, props, basic set design, sound, music for script analysis/ practical projects</i></li> <li>31. <i>How to use "Director's notes" to improve performance</i></li> <li>32. <i>A sound understanding and application of Naturalism and Physical Theatre, movement, dance, song, monologue, narrative techniques, choral speaking, abstract theatre, satire and build on core skills as applicable to script/ practical projects</i></li> <li>33. <i>How to block a piece of drama as appropriate to the style, type of stage and aims of the practical project</i></li> <li>34. <i>Various theatrical styles, staging terms, staging types and the roles within theatre</i></li> <li>35. <i>Exposure to various theatre practitioners as appropriate for script analysis/ practical projects: Frantic Assembly, Stanislavski, Push, Steven Berkoff,</i></li> <li>36. <i>How to stage a script and use physical and vocal skills to bring a character to life: from page to stage</i></li> <li>37. <i>How to build tension, use proxemics and transitions, and mark the moment in a performance</i></li> <li>38. <i>How to perform with confidence</i></li> <li>39. <i>Empathy through the study of characterisation and real-world issues as appropriate to the practical projects</i></li> </ol>	<ol style="list-style-type: none"> <li>40. <i>How to approach/ design, apply/ rehearse, stage/ perform and describe/ analyse/ evaluate the effects thereof as a performer, technical designer, and director for chosen scripts and practical projects</i></li> <li>41. <i>The core contemporary styles of Naturalism and Physical Theatre and issues- based Drama</i></li> <li>42. <i>An understanding of ideas, application of style and realisation on stage for key practitioners as applicable to the chosen scripts and practical projects: Bertolt Brecht, Constantine Stanislavski, Joan Littlewood, Frantic Assembly, Kneehigh, Push, Berkoff, Artaud, Grotowski</i></li> <li>43. <i>How to create a director's concept and realise it and write about it applying all previous knowledge (practical and theoretical)</i></li> <li>44. <i>How to read around a script: researching context, practitioner's ideas, director's notes, playwright interviews, actor's notes, own explorations as applicable to chosen style and script</i></li> <li>45. <i>How to create an entirely original piece of Drama, using a practitioner and key extract as the stimulus through workshoping and devising</i></li> <li>46. <i>The discipline required for rehearsals, learning lines, blocking and scripting for a performance to last 30 minutes long</i></li> <li>47. <i>How to select and apply most appropriate theatrical techniques from previous knowledge to the chosen script/ practical project</i></li> <li>48. <i>How to be directed in a one-act play</i></li> <li>49. <i>How to perform a monologue using Naturalism</i></li> <li>50. <i>How to give director's notes</i></li> <li>51. <i>How to both create and write about how meaning is communicated in the theatre</i></li> <li>52. <i>How to perform and direct with confidence</i></li> <li>53. <i>Empathy and critical appreciation of the value of Drama to human creativity and enlightenment through understanding of context, theatrical style, character, and real-world issues as appropriate to the scripts chosen/ practical projects</i></li> </ol>