

## Drama Knowledge Sequencing – KS3

By the end of Key Stage Three we want all students of Drama to **know** and be able to **do** the following things;

Have a knowledge of explorative performance strategies, the acting skills required to perform and how to respond via analysis and evaluation.

Prior Knowledge	In KS3, students of Drama will build on the following <b>prior learning</b> ; building confidence in practical work and an aptitude for the dramatic form introduced at KS2; understanding plays and the methods of staging work. Students will develop soft skills previously explored throughout KS2; creativity, communication, cooperation.
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Future Knowledge	The KS3 curriculum will prepare students for the following <b>future learning</b> ; character motivation, interaction and characterisation; analysing contextual factors; applying a comprehensive range of performance conventions that will evidence theatrical purpose; evaluating texts critically, writing and expressing their ideas creatively and clearly using a range of performative techniques and strategies.
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	Term	Key Knowledge	Assessment Focus
Year 7	1	<b>Introducing Drama Skills</b> – Students will understand the success criteria of a still image and the basic acting skills required for roleplay. Know that characters have varying levels of status and how that is presented on stage. Students will know how to create their own short scene with a sound structure.	Explorative – Rehearsal Performance – The Waiting Room Scene Responding – Evaluation
	2 & 3	<b>Responding to a Stimulus</b> – Students will know that Drama is created from a variety of stimuli. They will recognise the steps included in the devising process and know how to; mind-map, research, improvise and collaborate. Students will know how to cognise and then communicate character motivation as well as convey meaning through dramatic aims and intentions.	Explorative – Rehearsal Performance – Devised Ensemble Scene Responding – Presentation
	4 & 5	<b>Adapting Roald Dahl</b> – Students will know that the explorative process of characterisation creates an effective delivery. Students will know how to utilise rehearsal techniques such as hot seating. Students will understand the basic features of non-naturalistic performances and presentation. Students will be able to distinguish stage directions and dialogue, applying this knowledge when they adapt a Roald Dahl story into a script and then perform it.	Explorative – Rehearsal Performance – Roald Dahl Script Responding Evaluation
	6	<b>A Midsummer Night's Dream</b> – Students will know how to create pace, rhythm and tempo through exploration of the fairies. They will know performance techniques including mime, movement and gesture in response to music. They will know how symbols work in theatre and how to use staging, levels and space to communicate.	Performance – Scripted Performance
	Term	<b>Key Knowledge</b>	
Year 8	1 & 2	<b>Physical Comedy</b> – Students will know the comedy timeline, starting with the origins of 16 <sup>th</sup> Century Commedia Dell 'Arte and its physicalisation of characters. 18 <sup>th</sup> Century Melodramatic Stock Characters. 20 <sup>th</sup> Century Silent Movies and devices such as placards and non-verbal communication. 21 <sup>st</sup> Century farce and appealing to the audiences' humour. They will understand exaggerated acting style, comedic timing and the creativity of script writing.	Explorative – Rehearsal Performance – The Fairytale Responding – Evaluation
	3 & 4	<b>Page to Stage</b> – Students will understand 6 key extracts from Willy Russel's <i>Blood Brothers</i> . They will know the components of the theatrical genre tragicomedy. Students will know how to recognise subtext and consider it as a method of communication to convey the playwright's intentions. Students will know the 4 facets of contextual research; historical, political, social and cultural. Students will understand how this can impact the world of the play.	Explorative – Rehearsal Performance – Blood Brothers Key Extract Responding – Evaluation
	5 & 6	<b>Devising Drama</b> – Students will know how to devise their own non-naturalistic performance and appreciate that the end result will be conceptual rather than roleplay; exploring hope, regeneration and humanity rather than character motivation. Students will know how to utilise performance techniques such as synchronisation, tableaux and Chair Duets. Students will know how to examine facts, theories and conspiracies when considering the reliability of sources.	Explorative – Rehearsal Performance – Non-naturalistic Ensemble Scene Responding – Presentation
Year 9	Term	<b>Key Knowledge</b>	
	1 & 2	<b>Scripted Drama</b> – Students will know how to develop, perform and sustain a believable character from Dennis Kelly's <i>DNA</i> . They will know that rehearsal strategies facilitate understanding of character intention through methods such as Character Profiles, Given Circumstances and Imagination. Students will know to interpret and make use of dramatic themes within the play to enhance a piece of theatre.	Explorative – Rehearsal Performance – DNA Ensemble, Duologue or Monologue Responding – Evaluation
	3 & 4	<b>Splendid's Doctor Faustus</b> – Students will know historical facts of the playwright and original performing conditions. They will understand the key themes of the play and how they are realised in Splendid's adaptation of the play. They will know the ethos and methods of the theatre company Splendid Productions. Students will understand the Brechtain performance techniques of Show-the-Showing, Gestus and Spass. Students will know how to create a performance from a Key Extract.	Explorative – Rehearsal Performance – Epic Theatre Episode Responding – Evaluation

5 & 6	<b>Verbatim Theatre</b> – Students will know what Verbatim Theatre is, through a practical exploration of texts with the aim of creating their own project/devised piece. They will understand that its presentation can take different forms and they will practise the techniques inspired by different practitioners in order to create their own devised work. They will be able to appreciate the style and format of Verbatim Theatre, alongside its impact on contemporary audiences.	Explorative – Rehearsal Performance – Documentary Scene Responding – Presentation		
<b>Opportunities for developing literacy skills and developing learner confidence and enjoyment in reading</b>		<b>Links to British Values</b>	<b>Links to Careers</b>	<b>Links to Other Personal Development</b>
<p>Wider Reading Suggestions for Introducing Drama Skills:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Collected Grimm Tales</i> – adapted by Carol Ann Duffy</li> <li>• Cultural Capital: <i>Greek Myth Plays</i> – Carol Pugliano-Martin and Carol Pugliano</li> <li>• Pleasure: <i>One Million Tiny Plays About Britain</i> – Craig Taylor</li> </ul> <p>Wider Reading Suggestions for Adapting Roald Dahl:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Going Solo</i> – Roald Dahl</li> <li>• Cultural Capital: <i>Quentin Blake in the Theatre of the Imagination</i> – Ghislaine Kenyon</li> <li>• Pleasure: <i>Roald Dahl's Matilda the Musical</i> – Tim Minchin</li> </ul> <p>Wider Reading Suggestions for Physical Comedy:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Noises Off</i> – Michael Frayn</li> <li>• Cultural Capital: <i>A Servant of Two Masters</i> – Carlo Goldoni</li> <li>• Pleasure: <i>The Play That Goes Wrong</i> – Henry Lewis et al</li> </ul> <p>Wider Reading Suggestions for Page to Stage:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>A Child Through Time</i> – Phil Wilkinson</li> <li>• Cultural Capital: <i>Pride and Prejudice</i> – Jane Austen</li> <li>• Pleasure: <i>The Outsiders</i> – S.E. Hinton</li> </ul> <p>Wider Reading Suggestions for Scripted Drama:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Fighting Chance: Tackling Britain's Gang Culture</i> – Patrick Regan &amp; Liza Hoeksma</li> <li>• Cultural Capital: <i>Lord of the Flies</i> – William Golding</li> <li>• Pleasure: <i>They Wish They Were Us</i> – Jessica Goodman</li> </ul>		<p><b>Mutual Respect in Drama:</b> A fundamental aspect of Drama lessons. When sharing work, we facilitate a space where students feel comfortable to build trusting relationships with each other and therefore feel secure to showcase work to the whole class.</p> <p><b>The Rule of Law in Drama:</b> As part of our Scripted Drama scheme in Year 9, we explore the concept of a moral compass, motivation behind committing a crime and the impact on individual sense of self.</p> <p><b>Tolerance of Different Faiths and Beliefs in Drama:</b> We respond to a variety of stimuli and explore the experience of people from different cultures and lifestyles. We create performances in response, with empathy and sensitivity. We consider the context of playwrights and the world of the plays we study; how different beliefs or faith might influence the text.</p> <p><b>Individual Liberty in Drama:</b> We invest a great deal of time creating a positive culture, so that students are in a safe environment where choices and freedoms are encouraged. In lessons we create opportunities in challenge outcomes, giving students freedom to determine their own learning.</p> <p><b>Democracy in Drama:</b> We consider how democracy is presented in the plays that we study and review the presentation of different political systems. Via meaningful conversation, all members of the class discuss their opinion; everyone has the right to a sensitively shared point of view.</p>	<p>The Drama curriculum is relevant to all careers as it prepares students to develop as an individual and within a group setting. Students learn to communicate clearly; both verbal speech and written expression.</p> <p>The interpersonal skills developed in Drama and linking to broader career options include law, medicine, customer facing roles, sales, advertising, HR, education, journalism.</p>	<p><b>Living in the Wider World:</b> Responding to the world around them. Developing their imagination.</p> <p><b>Relationships:</b> Awareness of their personable qualities and transferable skills such teamwork, empathy, emotional intelligence, motivation.</p> <p><b>Health and Wellbeing:</b> Drama activities are beneficial to wellbeing through self-expression as well as confidence building via opportunity to speak and perform in a safe space.</p>
<b>Extra-Curricular and Co-Curricular Opportunities</b>		<b>Links with other subjects in the curriculum</b>		
KS3 Drama Club  National Theatre Live and Digital theatre used to enhance students’ knowledge of play interpretations  Y7 trip to a theatrical production  Whole School Production		<p>Music (Y7-T1) <i>Theory</i>: Appreciation of theory incorporated into a practical subject.</p> <p>Music (Y8-T5) <i>Musicals</i>: How musical theatre has developed through the years and the composers behind it.</p> <p>English (Y8-T5/6) <i>Shakespeare’s Macbeth</i>: How to decode and read Shakespearean text to infer meaning.</p> <p>English (Y9-T1/2) <i>The Modern Play</i>: The conventions of modern play scripts.</p> <p>PSHE (Y10-T6) <i>Citizenship</i>: Identity in a democracy.</p> <p>History (Y11-T1) <i>The Elizabethans</i>: Cultural change.</p>		

## Drama Knowledge Sequencing – KS4

By the end of Key Stage Four we want all students of Drama to **know** and be able to **do** the following things;

Have a knowledge of Dramatic Aims & Intentions of theatre makers; apply a comprehensive range of explorative and rehearsal techniques for effective character portrayal; analyse stimuli; evaluate performance critically; key terminology and its fluent embedding within written responses.

Prior Knowledge	In KS4, students of Drama will build on the following <b>prior learning</b> ; Creative exploratory techniques; practical vigour of text based and devised characters; written academic rigour that documents analytical and evaluative responses.
Future Knowledge	The KS4 curriculum will prepare students for the following <b>future learning</b> ; studying a whole set text for a written paper. They have built solid foundations in reviewing a live theatre production. Interpreting key extracts for performance and employing their imagination for the creation of new devised performances.

	Term	Key Knowledge	Assessment Focus
Year 10	1 <small>(and then once a week throughout)</small>	<p><b>Component 1: Set Text: <i>Blood Brothers</i></b> – Students will know the play in its entirety and identify key extracts. Appreciate the contextual factors impacting character motivation including life in the UK across the decades of 60s, 70s and 80s. Students will know how to document character motivation, acting skills, interaction &amp; proxemics.</p> <p><b>Component 1: Live Theatre</b> – Students will know Andrew Bovell’s <i>Things I Know to be True</i>. They will understand the characters’ motivations and themes of the play. Students know the difference between description, analysis and evaluation of acting skills as well as the ability to document that in written form.</p>	Explorative – Context Research
	2	<b>Exploring Scripts</b> – Students know the differing styles of theatre manifest in established play texts including, Naturalistic dialogue within <i>Top Girls</i> by Caryl Churchill, Verbatim dialogue in <i>Too Much Punch for Judy</i> by Mark Wheeler, Non-naturalistic performance opportunities in <i>Girls Like That</i> by Evan Placey and Theatre of the Absurd with <i>The Cagebirds</i> by David Campton.	Performance – Scripted Ensemble scene
	3	<b>Component 2: Devising Drama: Responding to Stimulus</b> – Students will know how to respond to textual, visual, aural and physical stimuli. How to carry out research, develop own ideas and collaborate with others. How to document ideas, themes and settings to identify and then communicate their own individual dramatic aims and intentions and the dramatic aims and intentions of the piece as a whole.	Explorative – Statement of Dramatic Intentions
	4	<b>Styles of Theatre</b> – Students will know that theatre exists in many different styles. They will know and be able to decipher the performative style and intentions of how theatrical ideas are presented on stage. Styles include Konstantin Stanislavski’s Naturalistic Theatre, Bertold Brecht’s Epic Theatre, Frantic Assembly’s Physical Theatre and Steven Berkoff’s Total Theatre. Students will know of the theoretical underpinning of each style and how that is evidenced through practical execution and apply to their devised piece.	Explorative – 800-word Logbook Mock Component 1: Understanding Drama
	5 & 6	<b>Component 2: Devising Drama: Development &amp; Collaboration</b> – Students know how to explore varying styles of structure such as chronological, fractured narrative, cyclical and episodic. Student will understand the diverse impacts on the audience and overall objective of structured devised drama. Students will know how to utilise rehearsal techniques to refine; how to create and communicate meaning realising artistic intention and how to respond to critical feedback that hones development. Students will know how to develop pace and rhythm of their performance piece.	Explorative – 800-word Logbook Performance – Mock Performance
	Year 11	Term	Key Knowledge
1		<b>Component 2: Devising Drama: Analysis &amp; Evaluation</b> – Students will know that to ‘analyse’ is to identify and investigate and that to ‘evaluate’ is to assess the merit of the different approaches used and formulate judgements. They will know how to appraise the development of their theatrical skills, the benefits they brought to their group, the way in which they positively shaped the final outcome and the overall impact they had as individuals.	Performance – Devised Performance Responding – 800-word Logbook
2 & 3		<b>Component 3: Texts in Practice</b> – Students will know how to create mood, atmosphere and dramatic climax. Know how the use of performance space and spatial relationships on stage communicate meaning. Students will know how to utilise performers’ vocal interpretation of character such as volume, pitch, timing, pace, tone and intonation. As well as know performers’ physical interpretation of character such as body language, movement, posture, gesture and facial expression.	Performance – Scripted Monologue & Duologue
4 & 5	<b>Component 1: Understanding Drama</b> – Students will know and have an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice. Know and understand the characteristics and context of the whole play <i>Blood Brothers</i> . Students will know the different types of stage, stage positioning and staging configuration. Students will know the multitude of roles and their responsibilities within a theatre company.	Written Exam Paper – Component 1: Understanding Drama	

Opportunities for developing literacy skills and developing learner confidence and enjoyment in reading	Links to British Values	Links to Careers	Links to Other Personal Development
<p>Wider Reading Suggestions for <i>Things I Know to be True</i>:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>The Frantic Assembly Book of Devising Theatre</i> – Scott Graham</li> <li>• Cultural Capital: <i>Twilight: Photographs by Gregory Crewdson</i> – Rick Moody</li> <li>• Pleasure: <i>Frantic Assembly</i> – Mark Evans and Mark Smith</li> </ul> <p>Wider Reading Suggestions for Devising Drama:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Devising Theatre and Performance: Curious Methods</i> – Leslie Hill and Helen Paris</li> <li>• Cultural Capital: <i>Women, Collective Creation, and Devised Performance: The Rise of Women Theatre Artists in the Twentieth and Twenty-First Centuries</i> – Kathryn Mederos Syssoyeva and Scott Proudfit</li> <li>• Pleasure: <i>Devised and Collaborative Theatre: A Practical Guide</i> – Tina Bicat and Chris Baldwin</li> </ul> <p>Wider Reading Suggestions for Texts in Practice:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Different Every Night: Freeing the Actor</i> – Mike Alfreds</li> <li>• Cultural Capital: <i>Creating a Role</i> – Constantin Stanislavski</li> <li>• Pleasure: <i>All About Theatre</i> – National Theatre</li> </ul> <p>Wider Reading Suggestions for <i>Blood Brothers</i>:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Born to Fail? Social Mobility, A Working Class View</i> – Sonia Blanchford</li> <li>• Cultural Capital: <i>The Routledge Companion to Theatre and Politics</i> – Peter Eckersall and Helen Grehan</li> <li>• Pleasure: <i>My Name is Leon</i> – Kit De Waal</li> </ul>	<p><b>Mutual Respect in Drama:</b> Behaving appropriately, enabling all peers the opportunity to work effectively. Sharing props, sound, set and lighting opportunities equally.</p> <p><b>The Rule of Law in Drama:</b> Following safe practice in the Drama Studio, with an awareness of Health and Safety risks involving moving of set and curtains. Understanding consequences if rules and guidelines are not followed.</p> <p><b>Tolerance of Different Faiths and Beliefs in Drama:</b> The evolution of performance practices and its reliance on other cultures to develop, illustrating that drama, theatre and performance is a global language. During Devising Drama, students interact with customs from other cultures and that it is vital to form an opinion but not be judgemental.</p> <p><b>Individual Liberty in Drama:</b> All students are encouraged to use critical judgement, to understand their personal capacity and power to influence. Throughout Devising Drama students have freedom of expression when they actively engage and respond to a variety of stimuli.</p> <p><b>Democracy in Drama:</b> Students vote for their selected scripts for their monologues and duologues as well as the stimuli and direction of their devised pieces.</p>	<p>The Drama curriculum is relevant to all careers as it prepares students for working well under pressure and meeting deadlines, from learning lines and producing live work. Creative/critical thinking skills, to interpret scripts and bring them to life. Presentation and verbal communication, through frequent performing. Written communication skills, through producing academic work.</p> <p>Skills developed in Drama and linking to specific career options include acting, directing, stage management, costume design, set construction, lighting and sound technical work.</p>	<p><b>Living in the Wider World:</b> Self-perception and identity. Democracy and sharing the rehearsal space.</p> <p><b>Relationships:</b> The role of women in theatre. Gender stereotypes. Reliability for group performances.</p> <p><b>Health and Wellbeing:</b> Managing rehearsal schedules and deadlines. Responding to critical feedback for development and resilience.</p>
Extra-Curricular and Co-Curricular Opportunities		Links with other subjects in the curriculum	
<p>KS4 The Rehearsal Club</p> <p>National Theatre Live and Digital theatre used to enhance students' knowledge of play interpretations</p> <p>Blood Brothers Theatre trip</p> <p>KS4 &amp; 5 London Residential</p> <p>Whole School Production</p>	<p>Ethics &amp; Philosophy (Y8-T6) <i>Can Belief in God be Rational?:</i> Plato's Views on Truth.</p> <p>History (Y9-T6) <i>20<sup>th</sup> Century Shaped the World:</i> Events most WW2.</p> <p>English (Y10-T3/4) <i>The Modern Play: Inspector Calls</i> and dramatic function.</p> <p>Ethics &amp; Philosophy (Y11-T2) <i>Relationships &amp; Families:</i> Nature and purpose of families.</p> <p>Geography (Y11-T4) <i>Changing UK Economy:</i> Changing rural landscapes, north/south divide.</p> <p>German (Y12-T4) <i>Art &amp; Architecture:</i> Development in art past, present and future.</p>		

Drama Knowledge Sequencing – KS5			
By the end of Key Stage Five, we want all students of Drama and Theatre to <b>know</b> and be able to <b>do</b> the following things; analyse dramatic texts closely; develop cogent arguments; work independently on extended essays; use referencing and footnotes accurately; compare and synthesise sources of stimuli; incorporate contextual knowledge into an appreciation of a dramatic text; distinguish, utilise and appraise dramatic and theatrical elements.			
Prior Knowledge	In KS5, students of Drama will build on the following <b>prior learning</b> : exploration, performance, analysis and evaluation that began in KS3 and developed in KS4 Drama. Students who have not previously studied Drama will build on effective essay writing techniques and extended writing alongside the ability to analyse literary texts closely; apply critical theory; research and read widely around the subject from prior learning in English.		
Future Knowledge	The KS5 curriculum will prepare students for the following <b>future learning</b> ; focusing on practical work which reflects 21st-century theatre practice and developing skills that will support progression to further study of Drama and a wide range of other subjects. Students will develop a multitude of disciplinary knowledge, including collaboration, communication and an understanding of how to amend and refine work in order to make a smooth transition to their next level of study or employment.		
Year 12	Term	<b>Key Knowledge</b>	<b>Assessment Focus</b>
	1	<b>Practitioners</b> – Students will know the key theories underpinning the work of Stanislavski and Naturalism, Brecht and Epic Theatre, Antonin Artaud and Theatre of Cruelty, Steven Berkoff and Total Theatre, Punchdrunk and Frantic Assembly. They will understand how to apply the practical techniques of the practitioners’ styles in performance.  <b>Component 3: Section A: Live Theatre Evaluation Live Theatre</b> – Upon seeing a live production at the theatre, students will understand the processes and practices used in 21st-century theatre making; know how to make critical and evaluative judgements that show understanding of how the meaning of a text might be interpreted and communicated to an audience.	Live Theatre Mock Paper
	2	<b>Component 1: Devising</b> – Students will know how to explore one Key Extract from a performance text where they interpret, create and develop ideas with the aim of devising an original piece for performance. They will know how to place the Key Extract in the context of the whole text and how to investigate one practitioner, in order to apply their methods to the devised piece.  <b>Component 3: Section B: Page to Stage: Realising a Performance Text: <i>Machinal</i></b> – Students will know how to answer two extended response questions based on an unseen extract from Sophie Treadwell’s <i>Machinal</i> , from the perspective of a performer and a designer. They will understand the historical, social, cultural and political context of 1920s USA. They will know how to identify the style of Expressionism in art, film and theatre and how to apply in a practical performance incorporating design.	Logbook Section 1 – 500 words
	3	<b>Component 3: Section C: Interpreting a Performance Text: <i>Lysistrata</i></b> – Students will know the original performance conditions of Aristophanes’ comedy and ancient Greece. They will know how to outline and justify ideas for a production concept for a contemporary audience. Understand how directors communicate ideas to, and have a specific impact on, an audience. Know the Kneehigh’s style, methods and techniques.	Logbook Section 2 – 500 words Logbook Section 3 – 500 words
	4		Logbook Section 4 – 500 words Mock Devised Performance
	5		Logbook Section 5 – 500 words Devised Performance Exam
	6	<b>Component 3: Section A: Live Theatre Evaluation Live Theatre</b> – Upon watching a Recorded Live production, students will understand and experience the collaborative relationship between all roles in theatre. They will know the production aims; what effects the design team trying to achieve; how that complements the actors’ responsibilities; how to gauge audience responses.	Logbook Section 6 – 500 words
Year 13	Term	<b>Key Knowledge</b>	
	1	<b>Component 2: Text in Performance</b> – Students will understand social, historical and cultural contexts, style, genres and thematic content of their chosen extracts. They will know the contemporary practice of theatre makers and appreciate how textual understanding is used to communicate well-considered and coherent interpretations of text in performance. They will know the vocal techniques of clarity, pace, inflection, pitch, projection and physical techniques of proxemics, gesture, stillness, use of space.  <b>Component 3: Section A: Live Theatre Evaluation Live Theatre</b> – Upon seeing a live production at the theatre, students will know the themes and issues explored by the theatre makers and the wider role of theatre in society. Students will know the names and responsibilities of all theatre makers involved in the production. Students will know how to respond to a statement, creating a balanced answer of analysis and evaluation.	Mock Component 3 Paper Mock Monologue Exam
	2	<b>Component 2: Text in Performance</b> – Students will know how to work independently and collaboratively as performers to interpret text during rehearsal and in performance. Students will know how to make appropriate judgements about the interpretation of texts in performance. Students will know how to create and deliver effective characterisation and realise artistic intention on stage.	Scripted Monologue Exam
	3		Mock Scripted Group Exam
	4	<b>Component 3: Section B: Page to Stage: Realising a Performance Text: <i>Machinal</i></b> – Students will know how designers utilise space, staging, set, props, costume, lighting, sound, projection, colour and motifs to create specific mood and atmosphere that communicate meaning to an audience. Students will understand how performers use space, levels, entrances, exits, proxemics, non-verbal communication and their relationship with the audience to communicate playwright’s intentions.	Scripted Group Exam
5	Component 3 Paper Exam		

	<p><b>Component 3: Section C: Interpreting a Performance Text: <i>Lysistrata</i></b> – Students will know what the themes of the play are, who Lysistrata is and what her aims, intentions and objectives are. Know how to design a production concept which resonates with a 21<sup>st</sup> century audience and connects the past to the present with insight and respect for the playwright’s intentions.</p>		
<b>Opportunities for developing literacy skills and developing learner confidence and enjoyment in reading</b>	<b>Links to British Values</b>	<b>Links to Careers</b>	<b>Links to Other Personal Development</b>
<p>Wider Reading Suggestions for Live Theatre:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Illustrated Theatre Production Guide</i> – John Holloway and Zachary Stribling</li> <li>• Cultural Capital: <i>Performance Theory Revised</i> – Richard Schechner</li> <li>• Pleasure: <i>Theory/Theatre: An Introduction</i> – Mark Fortier</li> </ul> <p>Wider Reading Suggestions for Machinal:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Modern Drama in Theory &amp; Practice Expressionism and Epic Theatre</i> – J.L. Styan</li> <li>• Cultural Capital: <i>The Adding Machine</i> – Elmer Rice</li> <li>• Pleasure: <i>Deathrow Women: Murder, Justice and the New York Press</i> – Mark Gado</li> </ul> <p>Wider Reading Suggestions for Lysistrata:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>The Global and Local Appeal of Kneehigh Theatre Company</i> – Catherine Trenchfield</li> <li>• Cultural Capital: <i>Lysistrata: The Sex Strike: After Aristophanes</i> – Germain Greer</li> <li>• Pleasure: <i>The Frogs</i> – Aristophanes</li> </ul> <p>Wider Reading Suggestions for Devising:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>Dramaturgy and Performance</i> – Cathy Turner and Synne Behrndt</li> <li>• Cultural Capital: <i>Manifesto of the Theatre of Cruelty</i> – Antonin Artaud</li> <li>• Pleasure: <i>The Semiotics of Theatre</i> – Erika Fischer-Lichte</li> </ul> <p>Wider Reading Suggestions for Texts in Practice:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: <i>An Actor Prepares</i> – Constantin Stanislavski</li> <li>• Cultural Capital: <i>The Empty Space</i> – Peter Brook</li> <li>• Pleasure: <i>Script Analysis for Actors, Directors and Designers</i> – James Thomas</li> </ul>	<p><b>Mutual Respect in Drama:</b> Students will review each other’s work with respect and provide sensitive feedback. They are taught how to provide each other with useful critique to help one another make progress, without damaging judgement.</p> <p><b>The Rule of Law in Drama:</b> Students will reflect on the rule of law as a means of safety and within Machinal, a consequence. Students will question the effect of societal law within Lysistrata.</p> <p><b>Tolerance of Different Faiths and Beliefs in Drama:</b> Brechtian and Artaudian theatre have strong links to Eastern performance tradition, students will consider differing performance ritual and traditions with sensitivity and philosophical awareness.</p> <p><b>Individual Liberty in Drama:</b> Students are free to select their extracts for scripted work, key extracts and Practitioners for Devising components that best suit their needs, abilities and interests.</p> <p><b>Democracy in Drama:</b> Students work collaboratively on problems, help and provide advice for others on group developments. Students appreciate that differing perspectives will arise but the direction of the piece will go with the majority.</p>	<p>The Drama curriculum is relevant to all careers as it prepares students for quick thinking and improvisation skills, to ensure live performances and assessments run smoothly. Self-motivation, to rehearse and continuously develop performance. Negotiation and conflict management skills, to create a shared concept within groups.</p> <p>Skills developed in Drama and Theatre that would benefit future careers include Community Arts Worker, Arts Administrator Dramatherapy, Broadcast/Film Runner, Theatre Critic/Reviewer, Event Planner, Project Manager.</p>	<p><b>Living in the Wider World:</b> Job opportunities in Drama and Theatre. Technological advancements in Theatre. Societal expectations on gender.</p> <p><b>Relationships:</b> Parental expectations evidence through character experience. Boundary setting in the workplace.</p> <p><b>Health and Wellbeing:</b> Physical demands of the course requires physical warm ups and stretching.</p>
<b>Extra-Curricular and Co-Curricular Opportunities</b>	<b>Links with other subjects in the curriculum</b>		
<p>KS5 The Rehearsal Club</p> <p>National Theatre Live and Digital theatre used to enhance students’ knowledge of play interpretations</p> <p>Live Theatre Trip</p> <p>KS4 &amp; 5 London Residential</p> <p>Whole School Production</p> <p>Leading KS3 Drama Club</p> <p>Leading Drama Plus revision session for KS4</p>	<p>PE (Y10-T2) <i>Physical Training &amp; Effects of Exercise:</i> Effects of physical exercise and recovery.</p> <p>History (Y10-T3/4) <i>Making of America:</i> How Life in the USA changed pre 20<sup>th</sup> Century.</p> <p>Psychology (Y12-T6) <i>Memory:</i> Models of memory, factors affecting accuracy.</p> <p>English (Y12-T1/2) <i>Other Drama and Prose:</i> Naturalism &amp; Expressionism within <i>A Streetcar Named Desire</i>.</p>		