

	Unit 1	Unit 2	Unit 3
<p>Year 7 “Beginnings”</p>	<p><i>Ancient Greek Theatre</i> 500BC: Ritual</p> <p>Students will understand the origins of European theatre; in particular, understanding the concept of theatre as a means of oral communication. They will develop an understanding of key Dramatic concepts as well as accrue a depth of knowledge on how and why the Greeks performed as they did. From this; skill-based work using mime, mask, ritual and chorus will make students capable improvisers and devisers of drama. In addition, Greek texts and myths, such as Antigone, Medea and Pandora’s Box will be explored as an introduction to script and moving drama from page to stage.</p>	<p><i>Medieval Theatre</i> 500-1500AD: Allegory</p> <p>Tying in with student’s History studies, they will recognise the influence of the Christian Church in the form and content of Medieval theatre; in particular, understanding the importance of storytelling, personification and warnings in liturgical drama. Through the study of “mystery plays”, students will begin to explore and craft theatre using allegory and morality as key tenants. Students will recognise personifications and stock characters in theatre along with an investigation of the “Everyman”.</p>	<p><i>Commedia Dell-Arte</i> 1500-1700AD: Archetype</p> <p>Understanding Commedia dell’Arte as Italy’s contribution to 16th Century European theatre; understanding how the humour of stock characters led to improvised form. Students will build their improvisational skills to create Drama skilfully without prior planning. They will also learn to recognise stock comic characters which mock human failing and analyse in a historical and modern setting. They will improve balance and co-ordination through <i>slapstick</i>, and understand dramatic irony and subtext through <i>comedy of misunderstanding</i>.</p>

<p>Year 8 "Roles & Renaissance"</p>	<p><i>Elizabethan and Jacobean Theatre</i> 1550-1650: Antihero</p> <p>Understanding the influence of politics and the monarchy in the development of the theatre in Elizabethan and Jacobean England. Students will study Shakespeare's <i>Macbeth</i> & <i>Othello</i>, investigating anti-hero, the tragic form, soliloquy, the birth of London's theatre landscape, iambic pentameter and building compelling and emotionally complex characters.</p> <p>Students will improve their oration and ability to dissect and dramatise Early-Modern English. The Globe Theatre.</p>	<p><i>The Restoration</i> 1660-1710: Mockery</p> <p>Understanding how the restoration of the monarchy affected developments in the theatre including introducing women onto the stage.</p> <p>Students will investigate Satire, Commentary and High Comedy wielding sophisticated wordplay, exaggerated characterisation and tonal variety. Extracts from <i>The Recruiting Officer</i> and <i>The Country Wife</i> will be used to aid students consider new staging configurations as well as more advanced conventions of moving a scene through the space; including addressing the audience, the proscenium arch and fast-paced transitions.</p> <p>Topical writing, mocking the rich and British self-effacement as theme. Students will have the opportunity to create theatre from the news of today.</p>	<p><i>The Birth of the West End</i> 1710-1800: Extravagance</p> <p>Understanding the comedy of manners and the rise of the theatre's popularity in the 18th century. The development of the declamatory style out of expanded theatres and hippodromes & the rise of the celebrity actor. The use of gestural language and the amplification of voice. Prosaic texts, Light Operas and Romantic Comedies explored through various extracts including <i>The Beggar's Opera</i> and students will embark on a personal design project creating lavish set and costume designs as well as learning about modern backstage and design roles.</p>
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<p style="text-align: center;">Year 9 “Modern Philosophies”</p>	<p style="text-align: center;">Konstantin Stanislavski: (1863-1938) The Natural</p> <p>Students will strive to create detailed and emotionally truthful “real life” on the stage. They will encounter Stanislavski’s <i>The System</i>; presenting modern texts considering <i>given circumstances</i>, <i>super-objective</i> and <i>motivation</i>, <i>emotional memory recall</i>, <i>subtext</i>, <i>the fourth wall</i> and the heightened training of more realistic physical, vocal and spacial performance techniques.</p>	<p style="text-align: center;">Bertolt Brecht: (1898 – 1956) The Political</p> <p>Recognise Bertolt Brecht as a theatrical reformer whose style departed from the conventions of theatrical illusion in favour of developing drama as a social and ideological forum. The theme of societal machination and social construct as character. Students will understand; <i>Verfremesdungeffekt</i>, the effect of distancing the audience’s emotional ties to the characters; experimentation with the <i>past-third-person</i> and <i>The Magic If</i>; <i>Geste (or Gestus)</i>, the physical expression demonstrating social attitude; and <i>Montage</i>, from film theory, the dramatic sequence of a series of connected but different images edited together. They will explore the performance of <i>play-within-a-play</i> through the text “<i>The Caucasian Chalk Circle</i>” or “<i>Mother Courage</i>” and students will experiment with political theatre, dramatizing wide-lens current events.</p>	<p style="text-align: center;">Antonin Artaud: (1896-1948) The Confrontational</p> <p>Analysing the impact of the First World War on theatre through Artaud’s <i>Theatre of Cruelty</i> and the <i>Dadaist</i> and <i>Absurdist</i> movements. A building on ritualistic form, creating a language of sound and rhythm and applying to Kafka’s <i>Metamorphosis & The Trial</i>. Sensory disorientation, distortion, shock, danger and the grotesque as theme. Students will explore Absurdist theatre as a rejection of logic and the machinations of state and empire. Eugene Ionesco’s <i>The Bald Soprano</i> as a set text.</p>
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GCSE	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Year 10	<p>Working as a Company</p> <p>A boot-camp of workshops that train rapid and productive teamwork, trust, co-ordination, vocal and physical versatility. The aim is to develop students into being the active, generous collaborators and unflappable performers their GCSE requires.</p> <p>With influence from the company <i>Kneehigh</i>, students will create a theatrical storytelling “event” for an audience in-the-round.</p>	<p>Page to Stage</p> <p>A wide array of texts will be studied from the 19th to 21st century. This will include the set text of <i>DNA</i> as a working introduction. The intent is to broaden students’ theatrical diet and directorial skills as well as an eye for communicating style, class and status. They will learn advanced Stanislavskian acting, blocking and vocal techniques such as <i>stillness, accents, line-learning, balancing the space, desire-moves, effective comic-timing, levels of tension, motivations, circles-of-influence</i> and <i>actions</i>.</p> <p>Mock Assessment. C2</p>	<p>Live Theatre and Design</p> <p>Design and theatre-tech is taught to all students regardless of specialism. Students will attend workshops with our theatre technician, design a lighting plan, set design, costume, and investigate the design and technical roles that keep the <i>National Theatre</i> operating.</p> <p>This will be linked to the evaluation of a piece of live theatre that students will see as a class. It is aimed that our GCSE and Sixth Form students see at least two pieces of live theatre a year.</p> <p>Mock Assessment. Component 3</p>	<p><i>DNA</i> by Dennis Kelly</p> <p>Students will read and practically explore this exam-text in preparation for year 11.</p> <p>Through their in-depth textual analysis, students will assess themes, create direction, design and communicate in writing their own vision as to how they would direct the play. This feeds directly into the exam questions that will be written in year 11.</p> <p>Mock Assessment. Component 3</p>	<p>Practitioners</p> <p>Extending from year 9, students will explore a wider range of current and historical theatre practitioners.</p> <p>Students will study techniques from <i>Spymonkey, Frantic Assembly, DV8</i> and <i>Complicité</i> amongst others. This will broaden and deepen student’s sense of style & performance philosophy.</p>	<p>Devising</p> <p>Students will consolidate all their learning from the year through a performance they will create, write and perform themselves. Based on a given stimulus students will learn how to structure, delegate develop and refine their own group’s work.</p> <p>Mock Assessment. Component 1</p>

	Unit 1	Unit 2	Unit 3	Unit 4
Year 11	<p>Component 1: Devising Theatre. 40% of GCSE</p> <p>Leading on from devising practice in year 10, student will begin work crafting an original piece of theatre ready for performance in November. Students will be placed into groups and, based upon a stimulus, they will create a polished performance with techniques influenced by a chosen theatre company. They may take a performance or design role during this process. 20% of the GCSE grade will be assessed on via portfolio, 10% on the performance and 10% on a written evaluation post-production.</p>	<p>Component 2: Performing from a Text. 20% of GCSE</p> <p>Students will study two extracts of a play chosen by the school. Choosing either acting or design, students will work in groups to create a single performance using both extracts. This will be marked by a visiting examiner.</p>	<p>Component 3: Section B. Live Theatre Evaluation. 10% of GCSE</p> <p>Students are required to analyse and evaluate one piece of live theatre viewed during the course. This unit will prepare them to evaluate and analyse the work of the actors, director and designers. They will also pay attention to their personal reaction to the play along with that of the audience.</p>	<p>Component 3: Section A. DNA. 30% of GCSE</p> <p>In <i>DNA</i>, a gang of school-kids confront guilt, ennui, power-plays and anguish as they attempt to cover up the killing of a fellow student. Students will revisit the text in-depth in preparation for their end-of-year 1hr 30 min written exam.</p> <p>Students will consider how the text is constructed, the socio-historical context, performance conventions, and how to create meaning through their proposed acting, direction and design of the play.</p>

A Level	Unit 1 & Unit 2		Unit 3	Unit 4 & Unit 5	
Year 12	<p>Text and Practice (major)</p> <p>An introduction to the A Level course followed by time for the class to devise theatre in a range of styles. Exploring Physical Theatre, branches of Naturalism, <i>Complicite</i> and <i>Artaud</i>, students will form bonds of trust and collaboration as well as broadening their dramatic palate. Students will be encouraged to find their own voice and develop confidence and creative agency. This will prepare them for the performance components of the A Level course with focus on movement, oration and vocal techniques.</p>	<p>Hedda Gabler & Naturalism (minor)</p> <p>Running alongside the practical development of the students will be a study of Ibsen’s <i>Hedda Gabler</i>. This naturalistic, classical text will be analysed in a group setting through discussion, reading, annotation and practical exploration.</p> <p>Acting, design and a directorial vision will be developed by the students in preparation for their written exam the following year.</p>	<p>Component 1: Reinterpretation of Text. 20% of A Level</p> <p>Students create a piece of theatre based on an extract from a selected text using techniques of a selected theatre practitioner. They will rework the extract changing context or the intended audience whilst keeping 30-70% of the original text. Students choose performance or design.</p> <p>During this, students build a creative log out of prose, annotation, images and digital images explaining and evaluating their process.</p>	<p><i>The Curious Incident & Design (major)</i></p> <p>The National Theatre’s <i>Curious Incident of the Dog in the Night-time</i> will be used to explore how lighting, set design, soundscapes, costume, hair and makeup can create atmosphere, symbolism and juxtaposition within performances.</p> <p>This will prepare them for Section C of their Component 3 written paper the following year and inform their Live Theatre Evaluations.</p>	<p>Live Theatre Evaluations (minor)</p> <p>Students evaluate theatre seen throughout the year for style, design, convention, audience & personal response. They will mature their knowledge of existing theatre conventions, expectations and how these can be manipulated to create meaningful theatre. This will feed into the Section B element of the year 13 end-of-year exam.</p>

	Unit 1 & Unit 2		Unit 3 & Unit 4		Unit 5
Year 13	<p>Component 2: Scripted (major) 20% of A Level</p> <p>Students will rehearse a scripted play extract for polished performance. The chosen piece will stem for a choice of stimuli the exam-board provide. Students may choose to specialise in acting or set, sound, lighting or costume/prop design. The play will be decided between the academy and students and be marked by a visiting examiner.</p>	<p>Component 3 preparation: <i>Chimerica</i> (minor)</p> <p>Students will explore this globe-spanning 2014 play and think practically as actors and designers. They will learn to articulate in writing ideas on lighting, costume, set and sound design and performance. This will prepare them for Section A of their end-of-year exam.</p>	<p>Component 2: Devised (major) 20% of A Level</p> <p>Students will devise a work for polished performance. The chosen piece will stem for the same chosen stimulus as their scripted performance. Students may choose to specialise in acting or set, sound, lighting or costume/prop design. Both live performances for Component 2 will be assessed by a visiting examiner as part of an evening showcase.</p>	<p>Component 3 Preparation: <i>Hedda Gabler</i> (minor)</p> <p>A refresher course on <i>Hedda Gabler</i>. Students will learn to articulate their performance vision for the play, made relevant for a contemporary audience. They will then contextualise this vision against live theatre they have seen and how this has formulated their Drama philosophy.</p>	<p>Component 3 Preparation: <i>All set texts</i>. 40% of A Level</p> <p>All set texts are revised in readiness for the May end-of-year exam. Exam technique and development of students’ evaluative writing as focus. Live theatre analysed and personal creative voices refined and amplified.</p>

Rationale

Drama is the study of presentation. As such, the skills learned through a Drama curriculum improve every student’s awareness of how to be seen, to persuade, to instruct and to stir. The focus on the role of an actor trains greater emotional literacy as well as physical and vocal dexterity.

The purpose of the Pimlico Drama curriculum is to add to the cultural and historical literacy of the students, to train quick and creative thinking, confidence without arrogance, teamwork and leadership. Students will explore the power of their voices and movement, which will give them the confidence to present publicly and coach leadership. The KS3 curriculum enables students to look at the role of the actor and is organised chronologically providing our

teaching a grand narrative of dramatic development linking with their Humanities and English studies. We will explore, through this narrative, the main innovations of this era and investigate how the historical context affected theatre in style, content and technique. The curriculum is designed to blend theory and practice so that students can learn about a historical era, read key texts, learn about the main techniques of that time, and then practise some of those techniques themselves in performances made relevant for today.

Year 7 presents students with a secure foundation in early theatre history. Students will learn about Ancient Greek Theatre, Medieval Theatre and Commedia dell'Arte. Students will learn about the core features of these periods and their traditions including chorus, ritual, allegory and improvisation. This provides students with an excellent platform for understanding Elizabethan and Jacobean Theatre. Year 8 then explores theatre during the Elizabethan, Jacobean and Restoration periods into the 18th century and Victorian era. Students will learn about the core features of theatre during these times. In particular, they will learn how messages were articulated to audiences through comedy, commentary, satire and set. By the end of Year 8, students will have an understanding of theatre up to the beginning of the 20th century. Moving in to Year 9, students explore movements, playwrights and practitioners in the 20th century: Konstantin Stanislavski and Naturalism, Bertolt Brecht, and Antonin Artaud. Students will learn about how key practitioners and influential playwrights used the medium of theatre to convey powerful emotional and political messages. Throughout Year 9, students will broaden their idea of dramatic form and purpose through studying key Modern theatre practitioners and contrasting philosophical dogmas. Students will draw on theatrical styles and techniques previously studied in Years 7 and 8 to create powerful and purposeful performances.