| | Unit 1 | Unit 2 | Unit 3 |
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| **Year 7**<br>*"Beginnings"* | ***Ancient Greek Theatre***<br>**500BC: Ritual**<br><br>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. | ***Medieval Theatre***<br>**500-1500AD: Allegory**<br><br>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". | ***Commedia Dell-Arte***<br>**1500-1700AD: Archetype**<br><br>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 *slapstick and* understand dramatic irony and subtext through *comedy of misunderstanding*. |
| **Year 8**<br>*"Roles & Renaissance"* | ***Elizabethan and Jacobean Theatre***<br>**1550-1650: Antihero**<br><br>Understanding the influence of politics and the monarchy in the development of the theatre in Elizabethan and Jacobean England. Students will study Shakespeare's *Macbeth* & *Othello*, investigating anti-hero, the tragic form, | ***The Birth of the West End***<br>**1710-1800s: Extravagance and Sentiment**<br><br>The birth of melodrama and theatre for the urban working class. The development of the declamatory style out of & the rise of the celebrity actor. Students will study stock characters and the use of gestural language, amplification of voice | ***Sweeney Todd, The Demon Barber of Fleet Street1979***<br>*Based on the 1970 play Sweeney Todd by Christopher Bond*<br><br>Music and lyrics by Steven Sondheim, students will understand how this play was influenced by Melodrama, but rather a portrait of the Industrial |

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| | soliloquy, the birth of London's theatre landscape, iambic pentameter and building compelling and emotionally complex characters. Students will improve their oration and ability to dissect and dramatise Early Modern English. Students will embark on a design project creating set and costume designs as well as learning about backstage and design roles. | and tableaux. After exploring scenic realism and sensationalism, students will use the melodramatic plot structure to devise and create their own melodramatic performance. They will learn to analyse and evaluate the effectiveness of their characterisation and plot. | Revolution, and an examination of the general human condition of the time. Utilising knowledge of rehearsal techniques studied in year 7 and earlier in the year, students will explore sections of this play, understanding how to interpret and perform characters. They will utilise the stage space to convey meaning and build tension, evaluating their work and the work of others. |
| **Year 9**<br>*"Modern Philosophies"* | ***Konstantin Stanislavski: (1863-1938)*** **The Natural**<br><br>Students will strive to create detailed and emotionally truthful "real life" on the stage. They will encounter Stanislavski's *The System*; presenting modern texts considering *given circumstances*, *super-objective* and *motivation*, subtext, *emotional memory recall*, *the fourth wall* and the heightened training of more realistic physical, vocal and spacial performance techniques. | ***Bertolt Brecht: (1898 – 1956)***<br>**The Political**<br><br>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; *Verfremesdungeffeckt*, the effect of distancing the audience's emotional ties to the characters; experimentation with the *past-third person* and *Geste (or Gestus)*, the physical expression demonstrating social attitude; and *Montage*, from film theory, the dramatic sequence of a series of connected but different images edited together. They will explore the performance of *play-within-a-play* through the text *"Mother Courage"* and students will experiment with political theatre, dramatizing wide-lens current events. | ***Antonin Artaud: (1896-1948)***<br>**The Confrontational**<br><br>Analysing the impact of the First World War on theatre through Artaud's *Theatre of Cruelty* and the *Dadaist* and *Absurdist* movements. A building on ritualistic form, creating a language of sound and rhythm and applying to Kafka's *Metamorphosis & The Trial.* 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. |

| GCSE | Unit 1 | Unit 2 | Unit 3 | Unit 4 | Unit 5 | Unit 6 |
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| **Year 10** | **Working as a Company**<br><br>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 performers their GCSE requires. With influence from the company *Complicite*, students will create a theatrical storytelling "event" for an audience in-the-round. | **Page to Stage**<br><br>Students will study the set text of *Refugee Boy, by Benjamin Zephaniah* as a working introduction. They will practice and develop analytical skills, exploring using the working methods of theatre companies and practitioners studied in year 9. They will learn advanced Stanislavskian acting, blocking and vocal techniques such as *objectives, actioning, levels of tension, proxemics, alongside justifying staging ideas through written work. This will culminate in a performance of a section of Refugee Boy.* **Mock Assessment. C2** | ***Refugee Boy***<br><br>Students will read and practically explore this exam-text in preparation for year 11.<br><br>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. **Mock Assessment. C3** | **Practitioners**<br><br>Extending from year 9, students will explore a wider range of current and historical theatre practitioners to develop an understanding of Total Theatre. Students will study techniques from *Frantic Assembly, Berkoff* and *Complicité to* broaden and deepen students' sense of style & performance philosophy. | **Devising**<br><br>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. 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. **Assessment. C1 40%.** | **Live Theatre & Design**<br><br>Students will watch live theatre and Learn to analyse and evaluate the use of drama design elements such as sound, lighting, costume, set and props. They will utilise their knowledge of Epic theatre and pass judgement on the effectiveness of the use of Epic Theatre techniques.<br>It is aimed that our GCSE and Sixth Form students see at least two pieces of live theatre a year. **Mock Assessment. Component 3** |

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| **Year 11** | **Component 2: Performing from a Text. 20% of GCSE**<br><br>Students will study two extracts within the context of a whole 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 in February. | **Component 3: Section B. Live Theatre Evaluation. 10% of GCSE**<br><br>Students are required to analyse and evaluate one piece of live theatre viewed<br>during the course. This unit will prepare them to evaluate and analyse the work of the actors, director and designers in a particular style. They will also pay attention to their personal reaction to the play along with that of the audience. | **Component 3: Section A. Refugee Boy, Benjamin Zephaniah. 30% of GCSE**<br><br>Students build on prior knowledge of the characters, relationships, themes and issues. They learn to make decisions as young directors, justifying rehearsal techniques and staging decisions.<br>Students they 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. They will use influence from live theatre studied during the course and learn to articulate these decisions in a formal written exam. |

| A Level | Unit 1 & Unit 2 | | Unit 3 | Unit 4 & Unit 5 | |
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| Year 12 | **Text and Practice**<br><br>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, *Complicite* and *Artaud*, 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. | ***The Arsonists* Absurdism**<br><br>As young directors, students will practically explore the text, The Arsonists by Max Frisch. This will enable students to develop an understanding of several ways the themes can be communicated to an audience. They will use the methods of Katie Mitchell to understand how to unlock the given circumstances and make practical decisions to communicate meaning. | **Component 1: Reinterpretation of Text. 20% of A Level**<br><br>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.<br><br>During this, students build a creative log out of prose, annotation, images and digital images explaining and evaluating their process. | ***The Book of Dust, Phillip Pullman***<br><br>The Bridge Theatre's *Book of Dust* will be used to explore how lighting, set design, soundscapes, costume, hair and makeup can create atmosphere, symbolism and juxtaposition within performances. Students will see how a combination of Total Theatre, Epic Theatre and Realism come together to create a modern mix of styles. This will prepare them for Section C of their Component 3 written paper. | **Live Theatre Evaluations**<br><br>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 and C where they must share their own design and directorial ideas for staging contemporary and classic plays inspired by live theatre seen on the course. |

| | Unit 1<br>&<br>Unit 2 | | Unit 3<br>&<br>Unit 4 | | Unit 5 |
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| **Year 13** | **Component 2: Scripted 20% of A Level**<br><br>Students will rehearse a scripted play extract for polished performance. The chosen piece will stem from 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 will develop the extract in a chosen theatrical style that contrasts their devised piece. They will produce a Process and Evaluation Report of 3500 words, and all will be marked by a visiting examiner. | **Component 3 preparation:**<br>***A Raisin in the Sun, Lorraine Hansberry.***<br><br>Students will explore this globe-spanning 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. | **Component 2: Devised 20% of A Level**<br><br>Students will devise a work for polished performance. The chosen piece will stem from the same chosen stimulus as their scripted performance. Students may choose to specialise in acting or set, sound, lighting or costume/prop design and will be influenced by the work of a theatre practitioner or company such as Frantic Assembly or Steven Berkoff. They will produce a Process and Evaluation Report of 3500 words, and all will be marked by a visiting examiner. | **Component 3 Preparation: *The Arsonists***<br><br>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. | **Component 3 Preparation: *All set texts.* 40% of A Level**<br><br>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. |