

Overall Curriculum Goals				
<ul style="list-style-type: none"> <li>• To introduce expectations and ways of working in Drama- 'Drama is serious fun'.</li> <li>• Share the 4 skill areas – Group skills, Key skills, Acting skills and Responding (evaluation and analysis) skills</li> <li>• Be able to recognise the skills required to develop Drama – Acting Skills PEAT PIGES. Design skills- costume, set, make-up</li> <li>• Share the fundamentals of Drama at Brian Clarke, and to start the building blocks towards a successful Drama student.</li> <li>• Lay out the foundations of the three major skillsets required beyond KS3 - devising, working from scripts, and deconstruction, Page to stage process.</li> <li>• Share the assessment criteria, and the 'performance/progress tracker' – to promote pupil responsibility for progress.</li> </ul>				
Autumn 1	Autumn 2	Spring 1	Spring 1	Summer 1 & 2
<b>Introduction to Drama</b> * Expectations * 5 C's: Confidence, Communication, Co-operation, Commitment and Concentration * Ways of working * Team building  <b>Teacher In role</b> * Creation of Still Images * Understanding the different Vocal and Physical Skills and using these in performance. * Cross curricular: Geography Coastal erosion. * Teacher in role to guide learning	<b>Introduction to Drama</b> <b>Communication skills</b> * Speaking and listening to successfully work together in a variety of different settings.  <b>Non-verbal communication skills</b> * Exploration of mime and physical skills.  <b>Collaboration and improvisation</b> * Introduced to the responsibility of creating their own work as part of a team using their imagination.  <b>Voice/vocal skills</b> - Understanding how to use it effectively.  <b>Confidence</b> - to be able to share ideas and present/perform to the class regularly.  <b>Developing characterisation and performance skills.</b>	<b>Greek Theatre</b> * Greek Gods and their influence on the works of Greek playwrights. * Developing choral techniques both speaking and physical movement. * The use of Physical Theatre within performance to represent abstract scenarios and characters. Students will also be introduced to working with mask to build characters. * They will identify the key features of the style of work in an exaggerated manner. * They will be introduced to existing stories and fables to apply correct style and technique. * Students will also gain an understanding of the layout of an Amphitheatre, being able to recall the names for the different areas. <b>Retrieval</b> * Students will have a knowledge of performance skills and be able to discuss what makes a good performance. * Students will also be able to discuss decisions around how they are using their voices and body language - what it communicates.	<b>Commedia Dell Arte</b> Students must learn the key features of Commedia and how to play the different key stock characters within performance. Students must learn how to perform in an exaggerated manner whilst exploring centres of gravity and leading body parts. Students must learn about improvisation in order to perform in a Lazzi. * History of Italian theatre - when it began and the recognisable features of the style. Stock characters e.g. servants and masters. * Tension states and centres of leading for developing character physicality. * Lazzis will be introduced to students in order to become familiar with the purpose of the style of theatre. <b>Retrieval</b> Students will recall knowledge of mime in order to improve their physicality and precision when acting.	<b>Working with text- Classics</b>  <b>Stimulus text 'A Midsummer Night's Dream'</b>  Students will use their current knowledge of how to convey emotions through the use of voice and body language and will be able to discuss how they are using these to communicate a language that they may not fully understand.  * Staging transformations * Developing approaches to the text, * AFL. * Status * Deconstruction of language. * Deconstructing the themes * Exploring comedy.
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
- Communication - Confidence - Communication - Co-operation - Commitment - Concentration - Still Image - Scene - Tone - Pitch - Facial Expression - Gesture	- Still Image - Levels - Non-Verbal communication - Vocal Skills - Physical Skills - Rehearse/rehearsal Characterisation - Communication - Eye contact - Body language - Facial expression - Performance	- Acquisition - Synchronisation - Choral Speech - Physical Theatre - Exaggeration - Unison - Canon - Chorus - Style - Ensemble - Retrieval - Narration	- Improvisation - Commedia - Tension State - Lazzi - Slapstick - Stock character - Genre - Exaggeration - Gromolot - Comedy - Status	- Still Image - Mime - Narration - Thought Tracking - Proxemics. - Blocking - Physical Comedy - Comedy Devise Toolkit
CIAG	CIAG	CIAG	CIAG	CIAG
GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil.	GB 5 – Encounters with employers and employees - Opportunity for Shakespeare workshop

**Overall Curriculum Goals**

- To build on the work in Year 7- namely 'Page to Stage' scripted, devising, deconstruction as well as the assessment, PEAT PIGES, and progress trackers
- To have a focus on a range of genre, style – introduce the idea of Drama Practitioner, influence and application. Stanislavski; Naturalism, Artaud; surrealism, Theatre of Cruelty , Brecht; Political Theatre in the first term and half.
- To explore a classic play text (Shakespeare) and understand how this can have relevance for a modern audience.
- Develop Physical Theatre skills and explore how Theatre Companies can also have a specific style – Frantic Assembly

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Page to Stage 1 – Naturalism Practitioner 1 - Stanislavski</b></p> <p><b>Stimulus text 'Blue Remembered Hills'</b></p> <p>Style - Naturalistic: Students will be able to identify the style of the practitioners drawing on previous knowledge from the previous units studied</p> <p>* Creating truth on stage * Stanislavski method for characterisation. * Context historical post-Melodrama.</p> <p><u>This is the first completely naturalistic play they have staged.</u></p>	<p><b>Page to stage 2 - Non-naturalistic Practitioner 2- Artaud</b></p> <p><b>Stimulus text 'Woman in Black'</b></p> <p>Style - Non naturalistic: Students will be able to identify the style of the practitioners drawing on previous knowledge from the previous units studied.</p> <p>* Artaud's 'Theatre of Cruelty' Tension/atmosphere * Stage configurations * Minimal set/Props.</p> <p><u>Moving onto non-naturalistic characterisation</u> and surreal dreamlike style.</p>	<p><b>Page to Stage 3 - Epic Theatre Practitioner 3 - Brecht</b></p> <p><b>Stimulus 'Noughts and Crosses'</b></p> <p>Style - Non naturalistic: Students will be able to identify the style of the practitioners drawing on previous knowledge from the previous units studied.</p> <p>* Political Theatre/ <b>Epic Theatre</b> challenge and educate the audience. What messages are you giving the audience and how? * Exploration and application of Brecht's principles * Thematic; racism, bias in the media * Making links between the world of the play and the how this relates to society around us. <u>Political/Theatre to change non-naturalistic</u></p>	<p><b>Verbatim Theatre/ Devising</b></p> <p><b>Stimulus - 'Lizzie Borden'</b></p> <p>Students will learn about the purpose drama serves in educating people about issues within society and giving a voice to all. They will learn to use collaborative skills to create a devised piece of theatre from stimuli.</p> <p>* Stylised style * The project will be scaffolded and structured to prepare students for the demands of the GCSE Component 2 assessment.</p>	<p><b>Working with text- Classics</b></p> <p><b>Stimulus text 'Macbeth'</b></p> <p>* Abstract performance work * Use of the ensemble * Taking ownership of Shakespeare's language in performance * Devising skills</p>	<p><b>Frantic Assembly/ Physical Theatre Devising</b></p> <p>* Contemporary theatre making in practice. * Frantic Assembly approach the devising process. * Physical Theatre to communicate meaning * Working from an abstract idea Physical Theatre and non-naturalistic ways of working</p>
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
<p><u>STANISLAVSKI - Naturalism</u></p> <p>- Given Circumstances - Imagination - Emotion Memory - Total Life of the character - Inner Monologue</p>	<p><u>ARTAUD-Theatre of Cruelty/grotesque Character</u></p> <p>- Immersive theatre - Centralising the audience - Meta Theatre - Abstract use of sound/lighting to heighten the audiences' senses - Use of non-naturalistic techniques</p>	<p><u>BRECHT - Epic Theatre</u></p> <p>- Montage - Placards - Third Person Narration - Distancing - Exposing the mechanics of the stage - Multi-role - Breaking the fourth wall - Proxemics and semiotics</p>	<p><u>VERBATIM/DEvised THEATRE</u></p> <p>- Documentary Theatre - Verbatim - Stylised - Tension Toolkit - Interpretation - Simultaneous action - Intentions - Levels - Soundscape - Responding to a stimulus</p>	<p><u>CLASSICS – Working With Text</u></p> <p>- Page to stage - Devising - Ensemble - Blocking - Characterisation - Language</p>	<p><u>FRANTIC - The physicality of the actor</u></p> <p>- Lifts - Round by through. - Chair duets, - Techniques which are detailed in 'The Frantic Assembly Devising Handbook'.</p>
CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
<p>GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.</p>	<p>GB 4 – Linking curriculum teaching to careers. GB 5 – Encounters with employers and employees GB 6 – Experiences of workplaces</p>	<p>GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.</p>	<p>GB 3 – Addressing the needs of each pupil.</p>	<p>GB 3 – Addressing the needs of each pupil.</p>	<p>GB 5 – Encounters with employers and employees GB 4 – Linking curriculum teaching to careers. - Frantic Assembly workshop</p>