

Overall Curriculum Goals

- To introduce expectations and ways of working in Drama- ‘The 5 C’s’
- Share the 4 skill areas – Group skills, Key skills, Acting skills and Responding (evaluation and analysis) skills
- Be able to recognise the skills required to develop Drama – Vocal & Physical skills. Design skills- costume, set.
- Share the fundamentals of Drama at Brian Clarke, and to start the building blocks towards a successful Drama student.
- Lay out the foundations of the three major skillsets required beyond KS3 - devising, working from scripts, and deconstruction, Page to stage process.
- Share the assessment criteria, and the ‘performance/progress tracker’ – to promote pupil responsibility for progress.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1 & 2
<p>Introduction to Drama * Expectations * 5 C’s: Confidence, Communication, Co-operation, Commitment and Concentration * Ways of working * Team building</p> <p>Teacher In role * 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</p>	<p>Introduction to Drama Communication skills * Speaking and listening to successfully work together in a variety of different settings.</p> <p>Non-verbal communication skills * Exploration of mime and physical skills.</p> <p>Collaboration and improvisation * Introduced to the responsibility of creating their own work as part of a team using their imagination.</p> <p>Voice/vocal skills - Understanding how to use it effectively.</p> <p>Confidence - to be able to share ideas and present/perform to the class regularly.</p> <p>Developing characterisation and performance skills.</p>	<p>Greek Theatre * 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.</p> <p>Retrieval * 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.</p>	<p>Rehearsal Technique Breakdown the fundamentals of a rehearsal process when working with script. * What are stage directions and how do we use them. * How do we successfully highlight and annotate a script. * Rehearsal room expectations. * Approaching the text.</p>	<p>Working With Text</p> <p style="text-align: center;">Stimulus text ‘Mindgame’</p> <p>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.</p> <p>* Staging transformations. * Developing approaches to the text, * AFL. * Deconstruction of language. * Deconstructing the themes.</p>
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 - Eye contact - Style - Ensemble - Retrieval - Narration	- Stage directions - Blocking - Annotation - Rehearsal room Expectations - Script reading	- Still Image - Blocking - Levels - Stage Directions - Script Reading - Page to stage
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, Vocal & Physical skills, 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.
- To explore poetry in detail, understanding how Drama skills can be applied to create engaging performances.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Page to Stage 1 – Naturalism Practitioner 1 - Stanislavski</p> <p>Stimulus text 'Our Day Out'</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>Page to stage 2 - Non-naturalistic Practitioner 2- Artaud</p> <p>Stimulus text 'Woman in Black'</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>Working with text- Classics Stimulus text 'Macbeth'</p> <p>* Abstract performance work * Use of the ensemble * Taking ownership of Shakespeare's language in performance * Devising skills</p>	<p>Page to Stage 3 - Epic Theatre Practitioner 3 - Brecht Stimulus 'Noughts and Crosses'</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/ Epic Theatre 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>Page to Stage 3 - Epic Theatre Practitioner 3 - Brecht Stimulus 'Noughts and Crosses'</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/ Epic Theatre 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>Poetry By Heart</p> <p>Style – Students will be able to explore poetry and know how to apply performance skills to create interesting and engaging performances.</p> <p>Tone words – looking in detail at applying different tones to poetry in order to create characters and tell stories through poetry. Creating a deeper connection and understanding of the text.</p> <p>Consolidation of performance skills learnt in Year 7 and Year 8. - Vocal & Physical skills - Staging - Ensemble work</p>
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<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>CLASSICS – Working with Text</u></p> <p>- Page to stage - Devising - Ensemble - Blocking - Characterisation - Language</p>	<p><u>BRECHT - Epic Theatre</u></p> <p>- Thought Track - Breaking the fourth wall - Proxemics - Actioning</p>	<p><u>BRECHT - Epic Theatre</u></p> <p>- Thought Track - Breaking the fourth wall - Proxemics - Actioning</p>	<p><u>Poetry By Heart</u></p> <p>- Tone words - Reciting poetry - Storytelling</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.</p>	<p>GB 3 – Addressing the needs of each pupil.</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. GB 4 – Linking curriculum teaching to careers.</p>