

## Drama - Vision



### »» Vision for Curriculum

To foster students' confidence, creativity, empathy, resilience and analytical skills by providing opportunities for collaborative and practical work that uses a range of interesting and adapted stimuli to provide motivation and inspiration. Holistic in its nature, Drama inherently links to the real world and prominent issues around life experience, society and relationships and we aim to provide a safe and supportive environment for its exploration.

DRAMA

# Drama - Road Map

## Key Stage 3 Overview

	Year 7	Year 8	Year 9
Advent term	<p><b>Silent Movies and Mime Skills</b></p> <p>SoL – key skills of physicality and devising also links to Stanislavski and Truth and Belief/ history of mime.</p> <p>Techniques: Double take • Referring to audience • Slapstick • Dramatic Irony • On spot chasing • Stylised fighting out front • Still image • Narration</p>	<p><b>Cross Cutting</b></p> <p>Looking at the technique as a theatrical convention in various performance contexts:</p> <ul style="list-style-type: none"> <li>• Park bench (multi-characterisation)</li> <li>• Cinema (the audience and what is seen on screen)</li> <li>• School detention/ funfair</li> <li>• Old people's home/ flashbacks</li> </ul>	<p><b>History of the Theatre</b></p> <p>Students to research and practically explore theatre from a range of time periods e.g.</p> <ul style="list-style-type: none"> <li>• Greek Theatre (Trojan Women/ chorus of old men in Lysistrata)</li> <li>• Medieval Theatre/ Mystery plays/ Passion plays</li> <li>• Commedia De'll arte and links to pantomime</li> <li>• Elizabethan theatre with links to links to A Midsummer Night's Dream and Christopher Marlowe's work</li> <li>• Use of masks as a device – links to Trestle Theatre Co</li> </ul>
Advent term	<p><b>Melodrama, Commedia and Pantomime</b></p> <p>Skills and knowledge:</p> <ul style="list-style-type: none"> <li>• Context of the above genres of theatre historically</li> <li>• Understanding the conventions e.g. masks, dramatic irony, dames etc</li> <li>• Exaggerated/ stock characters &amp; characterisation</li> <li>• Interpretation of simple texts</li> </ul>	<p><b>Physical Theatre</b></p> <p>Where the Wild Things Are as a stimulus plus music <a href="https://www.youtube.com/watch?v=d91se3ttW1E">https://www.youtube.com/watch?v=d91se3ttW1E</a></p>	<p><b>Monologue</b></p> <p>Monologue work based on music as a stimulus. Creating characters: Eleanor Rigby • Father McKenzie • Ernold Same • Ernold's wife • Valerie Man looking for Valerie</p> <p>Links to Stanislavski – truth and belief, emotion memory, given circumstance etc.</p>
Lent term	<p><b>Alice in Wonderland</b></p> <p>Using Alice in Wonderland as a stimulus. Applying physical theatre, use of music, characterisation, narration and flashbacks to create a developed devised piece at the end of the unit.</p>	<p><b>Interpretation of Shakespeare texts</b></p> <p>Macbeth • Romeo and Juliet • Twelfth Night • Othello</p>	<p><b>Devising Unit</b></p> <p>based on the Let Him Have It scheme (prep for C1 and possible links to Boal – theatre for social change).</p> <p>Stimuli:</p> <ul style="list-style-type: none"> <li>• Derek's letter home</li> <li>• Transcript of what was said on the roof</li> <li>• Film extracts from 'Let Him Have It'</li> </ul>
Lent term	<p><b>TIE issue based SoL</b></p> <p>Building on physicality and devising using stimuli with links to C1 of GCSE. Developing characterisation skills and some initial script use (Terrible Fate of Humpty Dumpty).</p>	<p><b>Bertolt Brecht</b></p> <p>Practitioner Unit based on the techniques of Bertolt Brecht. Exploring didactic/ political theatre. Link to Splendid's techniques.</p>	<p><b>Practical exploration of design and conventions of theatre</b></p> <ul style="list-style-type: none"> <li>• Set/ stage furniture • Costume and props</li> <li>• Positions on stage • Sound • Lighting</li> </ul> <p>Use of National Theatre Online to make links, evaluate and to use as stimulus for practical work. Jayne Eyre used previously. Use of musical instruments, items of costume, blocks and sticks, torches for lights.</p>
Pentecost term	<p><b>Ernie's Incredible Illucinations</b></p> <p>Developed/ sustained interpretation of a play text.</p>	<p><b>Arson About</b></p> <p>Developed/ sustained interpretation of a play text: Arson About.</p>	<p><b>Noughts and Crosses</b></p> <p>Practical interpretation of Noughts and Crosses with links to context. Also preparation for PPEs and evaluating live theatre:</p>
Pentecost term	<p><b>Ernie's Incredible Illucinations</b></p> <p>Final performances to be based on the entire play and focused on a particular character. Drama skill to be focused on – line learning and creative interpretation.</p>	<p><b>Arson About</b></p> <p>Developed/ sustained interpretation of a play text: Arson About. Final performances to be based on the entire play and focused on a particular character.</p>	<p><b>Noughts and Crosses</b></p> <p>Practical interpretation of Noughts and Crosses with links to context.</p>



# Drama - Road Map

## Key Stage 4 Overview

Year 10

Year 11

	Year 10	Year 11
<b>Advent term</b>	<p><b>Explorative strategies and C1 devising</b></p> <p>The Wedding List and Breakfast poem. Single lessons to focus on the demands of C1 portfolio questions and how to answer them – use of exemplar material.</p>	<p><b>Perfecting C1 portfolios to ensure reaching of target grades for most students</b></p> <p>Then, lessons to be focused on exam prep with small C2 performances of exam style extracts of AIC (to provide mock C2 result plus next steps for students). Assessed using C2 marking criteria.</p>
<b>Advent term</b>	<p><b>Initial exploration of An Inspector Calls</b></p> <p>Reading through the key scenes and breaking them down to be practically explored by groups – using the texts as much as possible to help inform C3 preparation.</p> <ul style="list-style-type: none"> <li>Intro and the Birling family</li> <li>The questioning of Sheila</li> <li>The questioning of Mrs B</li> <li>The end of the play</li> <li>The questioning of Birling</li> <li>The questioning of Gerald</li> <li>Eric</li> </ul>	<p><b>Working towards the PPEs in the single lessons</b></p> <p>Working towards the PPEs in the single lessons. Beginning work on C2 performances in the double lessons. Staff led warm ups and student created rehearsal schedule to be followed. Performance date and portfolio completion: TBC PPE preparation</p>
<b>Lent term</b>	<p><b>C3 preparation and working towards the PPEs during the single lessons.</b></p> <p>C3 preparation and working towards the PPEs during the single lessons. Plus: Devising Unit (prep for C1) based on Celebrity scheme and with use of 3 specific stimuli:</p> <ul style="list-style-type: none"> <li>Images</li> <li>Song: Stan</li> <li>Dove TV advert</li> </ul>	<p><b>Single lessons: PPE reflection</b></p> <p>Single lessons: PPE reflection. Focus on live theatre analysis and evaluation.</p> <p>Double lessons: continuing work on C2</p>
<b>Lent term</b>	<p><b>Students allocated a character from AIC and a design element to research.</b></p> <p>Creation of presentations and performances to inform revision for the PPEs Practitioner workshop lessons:</p> <ul style="list-style-type: none"> <li>Greek Theatre</li> <li>Berkoff</li> <li>Shakespeare</li> <li>Commedia</li> <li>Artaud</li> <li>Brecht</li> </ul>	<p><b>Single lessons: timed responses and working towards the C3 exam</b></p> <p>Double lessons: working towards the C2 exams. Exam date 21st March. C2 assessments C3 revision</p>
<b>Pentecost term</b>	<p><b>Single lessons – reflection on the PPEs prep linked to Live Theatre questions.</b></p> <p>Double lessons: C1 based on student chosen stimuli – a range provided?</p>	<p><b>C3 exam revision</b></p> <p>4 weeks on AIC 2 weeks on Live Theatre</p>
<b>Pentecost term</b>	<p><b>Single lessons to focus on portfolio completion and PPE DIRT</b></p> <p>Double lessons: developing final devised performances to be marked, moderated and filmed. Time in library to complete portfolio 1st draft.</p>	<p><b>GCSE EXAMS</b></p>

