

Drama Dept. Key Stage 3: Year 7

Overall Curriculum Goals		
<ul style="list-style-type: none"> To introduce expectations and ways of working in Drama- 'An Introduction to Drama'. 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 – Acting Skills PEAT PIGES. Design skills- costume, set, make-up Share the fundamentals of Drama at Blue Coat, 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. 		
Half Term 1+2	Spring 1+2	Summer 1+2
<p>Introduction Scheme. Once Fortnightly . A lesson introducing expectations and ways of working; understanding the fundamental skills of Drama. The scheme focuses on: 5 C's of Drama: the cornerstones of effective Drama, BFL and skills. 'Every Picture tells a story'. Interpreting stimuli- becoming more challenging as unit progresses.</p>	<p>Working with text- Classics The scheme focuses on 'A Midsummer Night's Dream' (Shakespeare). Staging transformations, developing approaches to the text, AfL. Status (1) and deconstruction of language. Deconstructing the themes and exploring comedy.</p>	<p>Introduction to Genre and Style The scheme focuses on the genre of Commedia dell'arte and its stylistic use in contemporary performance. Status (2) Master/Servant, mime and physical comedy. Scripted (2) application to contemporary texts ('One Man Two Guvnors').</p>
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
PEAT PIGES. Tableau Thoughts aloud Monologue. Devising Stylised Movement Narration Sound Collage Role play Abstract, Non-naturalistic Atmosphere/tension Stimuli Tension toolkit	Tableau (2) Mime Narration thoughts aloud proxemics. Blocking, proxemics Physical comedy Comedy devise toolkit	Characterisation (2) Stock characters Improvisation Lazzi Gromolot Shape and physicality Developing a Commedia character.
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Drama Department. Key Stage 3: Year 8

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. Develop Physical Theatre skills and explore how Theatre Companies can also have a specific style – Frantic Assembly
- Explore 'interpretation' of text, and influence- looking at historical influences- Shakespeare.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Page to Stage: Naturalism Practitioner 1: Stanislavski</p> <p>*Creating truth on stage *Stanislavski method for characterisation. *Context historical post-Melodrama.</p> <p>Stimulus text 'Blue Remembered Hills'</p> <p><u>This is the first completely naturalistic play they have staged.</u></p>	<p>Devising /Non-naturalistic Practitioner 2: Artaud</p> <p>*Artaud's 'Theatre of Cruelty' *Tension/atmosphere *Stage configurations *Minimal set/Props.</p> <p>Stimulus text, 'Woman in Black'</p> <p><u>Moving onto non-naturalistic characterisation and surreal dreamlike style.</u></p>	<p>Page to Stage Practitioner 3: Brecht</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</p> <p>Stimulus 'Noughts and Crosses'</p> <p>*Thematic; racism, bias in the media <u>Political/Theatre to change non-naturalistic</u></p>	<p>Page to stage 3</p> <p>*Verbatim Theatre/ Devising /Stylised style</p> <p>* Explore the process of 'page to stage' and learn how to 'block' scripted work in a creative and interesting way.</p> <p>Stimulus- Lizzie Borden</p> <p><u>Combination of Natural and Non-naturalistic elements to create an engaging piece of drama.</u></p>	<p>Macbeth</p> <p>*Working as an ensemble to devise abstract work using extracts from the play, 'Macbeth'.</p> <p>*Tension/ atmosphere</p> <p>Stimulus, 'Macbeth'</p> <p>*Thematic; loyalty, guilt, innocence, and fate—all deal with the <u>central idea of ambition and its consequences.</u></p>	<p>Physical Theatre Practitioner 4: Frantic Assembly</p> <p>*Devising *Contemporary theatre making in practice. *Frantic Assembly approach the devising process. *Physical Theatre to communicate meaning *Working from an abstract idea</p> <p><u>Physical Theatre and non-naturalistic ways of working</u></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
<u>STANISLAVSKI</u> Given Circumstances, imagination, Emotion Memory Total Life of the character, Inner Monologue	<u>ARTAUD</u> -Theatre of Cruelty/grotesque Character Immersive theatre centralising the audience, Meta Theatre Abstract use of sound/lighting to heighten the audiences' senses, use of non-naturalistic techniques	<u>BRECHT</u> Epic Theatre, Distancing Exposing the mechanics of the stage, multi-role, Ensemble Breaking the fourth wall. Proxemics and semiotics	Documentary Theatre Verbatim Stylised Tension Toolkit Interpretation Simultaneous action	Prologue Subtext Ensemble Tension Toolkit Interpretation Monologues Choral Speaking Repetition Simultaneous Action Sound collage Body as Prop Stylised Movement Shakespearian Dialogue	Explore concepts such as: the physicality of the actor, lifts, round by through. Chair duets, techniques which are detailed in 'The Frantic Assembly Devising Handbook'.
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					Potential for a Frantic Assembly workshop

Key Stage 3: Year 9

Overall Curriculum Goals

- Consolidation of skills studied in year 7 and 8: Page to Stage, devising, PEAT PIGES, style and genre.
- Exploration of the work by contemporary playwrights: Mark Wheeler, Davey Anderson and Willy Russell.
 - Introduction to T.I.E and how to create work with a moral message.
 - Developing the application of practitioner influence: Stanislavski, Brecht, Artaud.
 - Understanding the process of making drama and how to analyse and evaluate theatre.

Autumn: Half Term 1+2	Spring: Half Term 1+2	Summer: Half Term 1+2
<u>Page to stage:</u> <u>*T.I.E (Theatre in Education)</u> *Theatre of Mark Wheeler and Davey Anderson *Verbatim theatre Stimuli: <ul style="list-style-type: none"> • Hard to Swallow • Too Much Punch for Judy 	<u>Deconstruction</u> <u>*Blood Brothers.</u> *Practical exploration the play, its themes, and characters *Deconstructing the play taking an analytical and evaluative approach *How to apply the assessment criteria to their own work.	<u>Devising Project</u> Stimuli: <ul style="list-style-type: none"> • The Scream (painting by Edvard Munch) • Mental Cases (poem by Wilfred Owen) • The Sad Club (selected scene from the musical by Luke Barnes)

<ul style="list-style-type: none"> • Blackout <p>Contemporary playwrights with a unique and up to date style of play text- often written in prose targeting an ensemble style group performance.</p>		<p>The scheme highlights the importance of keeping a record of workshops and logs. Ensuring the holistic approach to Drama is emphasised.</p>
<p align="center">Key Vocabulary/Concepts/Ideas</p>	<p align="center">Key Vocabulary/Concepts/Ideas</p>	<p align="center">Key Vocabulary/Concepts/Ideas</p>
<p>Context Interpretation Aims and intentions. Exploration of Evaluation and Analysis Language of evaluation Distil to the essence, Ensemble Two Touch Theatre T.I.E (Theatre in Education)</p>	<div style="border: 1px solid black; padding: 5px;"> <p>Exploration – selected extracts/ themes, characterisation, directing, design acting skills status, Genre Vocal/ physical skills Interpretation. Aims and intentions.</p> </div>	<p>Production values Negative and positive evaluation analyse/annotate text understanding of plot/character development.</p>
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	<p>Potential for a Frantic Assembly workshop</p>	