

| Meden School Curriculum Planning | | | | | | | |
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| Subject | Drama | Year Group | 7 | Sequence No. | 5 | Topic | Evacuees |

| Retrieval | Core Knowledge | Student Thinking |
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| What do teachers need retrieve from students before they start teaching new content ? | What specific ambitious knowledge do teachers need teach students in this sequence of learning? | What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!' |
| <p>Further development of Physical Theatre, through incorporating a range of Frantic Assembly techniques for example chair duo sequence and focusing on developing in particular chorus work incorporating the use of repetition of movement and key words, using a selection of key moments from the Shakespearean play "The Tempest" .</p> <p>Watching key frantic assembly clips physical theatre, National Theatre.</p> <p>Characterisation of Prospero and Ariel – skills to show characterisation, vocal pitch, tone, pace, movement, use of</p> | <p>Evacuees in WW2 and exploring what life was like for evacuees during WW2.</p> <p>Using Epic Theatre and exploring Brecht's methods. Key concepts explored, breaking the fourth wall,</p> <p>use of placards in a performance, students create using either their white boards or on a piece of A3/A4 paper key titles for scene.</p> <p>use of direct address, one of the performers steps out of character and narrates to the audience commenting on the action or their character.</p> <p>montage, the scenes are not in chronological time order.</p> <p>use of gestus - a performer has a specific movement that is often shown as a a stereotype to their character that they are performing.</p> | <p>Focusing on stories, poems from Syrian evacuees.</p> <p>Students given the opportunity to debate ideas and to form thinking about the inequalities of Syrian evacuees.</p> <p>Students to perform short extracts of Syrian refugees poems.</p> |

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| <p>gestures, facial expressions, reaction to others on stage.</p> <p>Incorporating elements of both Brechtian and Physical theatre.</p> <p>Brechtian elements – breaking the fourth wall Use of chorus to explain key events.</p> <p>Non- production roles – lighting designer roles and responsibilities.</p> | <p>Use of symbolic props in a performance - a key prop is used that can be used to represent different objects.</p> <p>Comparing and contrasting naturalism and epic theatre, so students understand the difference between the concepts of Stanislavski and Brecht. Students practice scenes using the above Brechtian techniques and will also practice scenes in a naturalistic style.</p> <p>Non-production roles of set designer and sound designer and how they work with the director to ensure the creative intentions of the performance is shown through the set design and sound design.</p> <p>Start of each lesson students watch the next part of “The Railway Children”, each lesson 2 minute clip is shown. Key Questions asked:</p> <ol style="list-style-type: none"> 1) What moment was the most effective in terms of key drama skills used, i.e tone of voice, use of movement on stage and why was the moment effective? 2) What type of stage space was used in the performance? 3) What particular stage production elements were used and how effective were these? | |
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