

Meden School Curriculum Planning						
Subject	Drama	Year Group	8	Sequence No.	1	Topic
						Groundworks 2 Page to Stage

Retrieval	Core Knowledge	Student Thinking
What do teachers need <b>retrieve</b> from students before they start teaching <b>new content</b> ?	What <b>specific ambitious knowledge</b> do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to <b>development of our students thinking, encouraging them to see the inequalities around them</b> and 'do something about them!'
<b>Key performance skills learnt in Year 7</b>  Vocal skill Pitch Pace Tone Volume Clarity  Movement skill Pace Stillness  Use of gestures  Sustaining a character on stage  Reaction to other characters on stage.	To understand the difference between mime and gesture and to apply these principles to a short piece of Drama. To develop and apply understanding of how to create a character, to understand the concept of status and how to apply it dramatically.  Page to Stage – Students will work on developing and creating a short scripted performance of “Between Mouthfuls” from Alan Ayckbourn.  Focus on exploring how to block out a performance with clear focus of stage positions taught and the process of blocking a scene that is used in rehearsal.  Character objectives of characters and understanding what character objectives are. Definition – character objectives is what the character wants in a scene or on a particular line.	Stereotypes of job roles and people who are working in the job roles.  Teaching students about the inequalities of stereotyping people because of their job.

<p><b>Key techniques learnt in Year 7</b></p> <p>Use of key Stanislavski techniques</p> <p>Character objectives Magic –If</p> <p>Brechtian Techniques</p> <p>Use of placards Breaking the fourth wall Use of direct address Montage</p> <p>Freeze Frames Thought Tracking Choral Speaking</p>	<p>To underline in the script and highlight key vocal techniques and when might the performer change their vocal tone, pitch, pace and volume. To then put this in to practice and to rehearse different ways of saying key lines to ensure that a wide range of vocal techniques are used throughout the scene.</p> <p>Write down the character objectives for each line and then to firstly in rehearsal say the objective for example “I want to congratulate” and then to say the line. Once the objectives for each of the line have been practiced then the performer says the lines of the scripts but still ensuring that the intention of the characters objective remains through the vocal pitch, pace, tone, facial expressions, movement.</p> <p>Write down on the script when specific moments would occur and what gestures the characters would use. Exploring and rehearsing different ways to convey the movement of characters and their interactions with each other whilst ensuring that character objectives are realised throughout.</p> <p>Practicing without the script and learning ways to learn lines ready for a performance. Understanding of what stage directions are and how to use them in a performance.</p> <p>Use of proxemics in a performance and how to use proxemics throughout a performance. Proxemics is the stage space between the characters which signifies to the audience the relationship and interaction with the characters.</p>	
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	<p>Final performance of “Between Mouthfuls” without using the script and ensuring that character objectives are conveyed clearly throughout the performance.</p> <p>Looking at what makes a successful performance and the skills of vocal, physical and interpretative skills needed by performers and how to learn lines and prepare for a performance for an audience.</p> <p>Each lesson, students are given the opportunity to watch 2 minutes of the live theatre clip and then respond to a series of questions about the clip from “Shrek The Musical”.</p> <p>For example – questions asked:</p> <ol style="list-style-type: none"> <li>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?</li> <li>2) What key production elements were the most effective and why?</li> <li>3) What particular skills from the performers can you use in the work that you are creating in lessons?</li> </ol>	
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