

Meden School Curriculum Planning							
Subject	Drama	Year Group	8	Sequence No.	2	Topic	Curse of Queen Naffytutu

Retrieval	Core Knowledge	Student Thinking
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!'
Key Performance Skills Vocal skill Pitch Pace Tone Volume Clarity Movement skill Pace Stillness Use of gestures Entrances and exits on stage Sustaining a character on stage	<p>To understand the importance of collaboration, to apply the technique of tableaux, to demonstrate the ability to create a basic character, to apply the technique of thought-tracking to plot and characters and to identify and apply ways of improvement to drama, using a split screen in a performance</p> <p>Students will use Brechtian techniques of how to use placards successfully in their performance and how to use multi-rolling. To learn how to build dramatic tension in a piece and how to keep the audience intrigued throughout a short performance.</p> <p>Choral work - Students will firstly solve the hidden message on the entrance of Queen Naffytutu's tomb, once they have solved the hidden message in groups they have to then create the message using movement choral techniques and movement vocal techniques.</p> <p>Chorus – This originated from Greek Theatre – and the chorus narrated the action on stage. The Greek chorus would wear</p>	<p>Exploring the culture and heritage of ancient Greece.</p> <p>Stereotypes of job and gender job roles.</p>

Reaction to other characters on stage.	masks whilst commenting on the action on stage. The Greek Chorus moved around and spoke on the stage at the same time.	
Creating a short piece of drama from a stimuli.	Characterisation - Students become two of the characters in the story of "The Curse of Queen Naffytutu" and they	
Choral work	Split Screen – Students create a split screen on stage. A split screen is whereby there are two different scenes in different locations that are being performed on stage.	
Thought Tracking	Split screen of two characters outside the tomb of Queen Naffytutu and the other half of the stage is inside the tomb.	
Freeze Frame	Students will ensure that key skills of the split screen are applied in their performance for example:	
Brechtian Techniques	Ensuring that they remain still when they are not performing their scene.	
Placards	To ensure that they do not look at the other scene on stage to maintain the illusion that there are two different locations on stage.	
Direct address	Brechtian techniques of use of direct address and use of placards will be incorporated into the split screen.	
	Placards are used to show commenting on the action that is occurring on stage.	
	Direct address is used to distance the audience from the action and the character steps out of role and acts as a narrator commenting on the action.	
	Character reaction and interaction on stage – students use key skills such as facial expressions, body movement, vocal technique to convey reaction on stage.	

	<p>Stage proxemics - Students will explore the stage space between characters on stage to signify to the audience their status or reaction between the characters.</p> <p>Students will create a short final performance from a stimuli and will develop their own characters whilst using the techniques of flash-backs, split screen, direct address, and use of placards.</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"> 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 key production elements were the most effective and why? 3) What particular skills from the performers can you use in the work that you are creating in lessons? 	
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