

| Meden School Curriculum Planning |       |            |   |              |   |       |                 |
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| Subject                          | Drama | Year Group | 9 | Sequence No. | 3 | Topic | Page to Stage 2 |

| Retrieval   | Core Knowledge  | Student Thinking  |
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| 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!' |
| <p>Key Skills</p> <p>Interpretative Skills</p> <p>Energy</p> <p>Focus on stage</p> <p>Reaction to other characters on stage</p> <p>Interaction with other characters on stage</p> <p>Character objectives</p> <p>Vocal skill</p> <p>Pitch</p> <p>Pace</p> <p>Tone</p> <p>Volume</p> | <p>Page to Stage – scripted performance of “DNA”.</p> <p>Students will participate in a range of workshops that will help to build upon their skills of vocal, physical and interpretative skills.</p> <p>For each rehearsal of DNA that they take part in students will set themselves clear targets for improvement of their vocal, physical and interpretative skills.</p> <p>Students will interpret performance material, experimenting with skills and techniques.</p> <p>Performer reproducing existing performance material such as scripts and repertoire, e.g being prepared, warming up and cooling down, repetition and recall, learning dialogue, movement, learning blocking and stage directions, interpreting and developing a character/role. Responding to direction.</p> <p>Vocal and musical skills relevant to the performance discipline, e.g. accent, breath control, characterisation, clarity and articulation, emotional range, expression, pace, pitch, projection</p> | <p>Peer Pressure – bullying.</p>  |

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| Clarity                                | and remembering lines, rhythm, timing, tone, use of pause.  |  |
| Movement skill                         | Physical  |  |
| Pace                                   |   |  |
| Stillness                              | physical skills relevant to the performance discipline, e.g. actions, accuracy, body language, characterisation, communication, energy, facial expression, flexibility, focus and control, gesture, mannerism, movement memory, pace, projection, reaction/interaction with others, stamina, spatial awareness. |  |
| Facial Expressions                     |   |  |
| Use of gestures                        |   |  |
| Entrances and exits on stage           | Other performance and interpretative skills relevant to the performance discipline, e.g. awareness of the performance space and audience, emphasis, energy and commitment, facial expression, focus, handling and use of props, interaction with and response to other performers, projection, stage presence.  |  |
| Sustaining a character on stage        |   |  |
| Reaction to other characters on stage. |   |  |
| Character objectives                   | Communicating meaning of repertoire through: interpretation and realisation of creative intentions, demonstrating the appropriate style and influences, expressive use of voice and/or movement and/or design elements to communicate meaning to an audience.   |  |
| Character monologue                    |   |  |
| Mood and atmosphere                    |   |  |
| Placards                               | They will be given two scenes from DNA and will focus on creating a naturalistic performance using Stanislavski's methods.  |  |
| Stage proxemics                        | character objectives  |  |
| Stage directions                       |   |  |
| Learning Lines                         | the magic if, - this is off text work and asks the performers to imagine their character in another situation and what would their  |  |

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| Stage space               | character do in that given situation. This helps the performers to understand the who, what, where, why and when of their character and how to convey their characters reaction on stage through the vocal, physical skills.        |  |
| Stage configurations      |   |  |
| Energy and focus on stage | emotional memory – this is when the performer tries to connect with their character by thinking about a time when for example in their lives that they might have experienced a specific emotion related to the character on stage. |  |
| Role of director          |   |  |
| Movement skill            |   |  |
| Pace                      | given circumstances - this is the back story to the character and performers need to know the who, what, where, why and when of their character in order to sustain their character successfully and believably on stage.           |  |
| Stillness                 |   |  |
| Key Techniques            | Tempo-rhythm – this is the  |  |
| Freeze Frames             |   |  |
| Thought Tracking          | Students will rehearse a piece from page to stage and focus on setting targets in rehearsals to improve upon their performance skills of voice, physicality and interpretative skills.  |  |
| Split Screen              |   |  |
| Mime                      |   |  |
| Montage                   |   |  |
| Direct Address            | They will focus on the processes of rehearsing a script from blocking to refining skills to knowing their entrances/exits and also to how to ensure that the fourth wall is not broken throughout a performance.                    |  |
| Angel/devil technique     |   |  |
| Slow motion mime          |   |  |
| Marking the moment        |   |  |
| Flash-back                |   |  |
| Split Screen              | Students to keep a log book of each rehearsal and how they have developed their vocal, physical and interpretative skills. In the log book students are to add in key areas of success and areas that could be further improved.    |  |
| Thought-Tracking          |   |  |
| Direct Address            |   |  |

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| <p>Styles of theatre</p> <p>Brechtian</p> <p>Physical Theatre</p> <p>Naturalistic Theatre</p> <p>Interpretative Skills</p> <p>Creative Intentions</p> | <p>Health and safety.</p> <p>Behaviours and attitudes when working with others, such as: cooperation, being supportive, listening to others, punctuality, consistency, commitment, reliability, being prepared, being respectful of others' opinions and skills.</p> <p>Interpreting existing performance material such as scripts and repertoire.</p> <p>Reviewing and recording development of skills, techniques and progress in a logbook or portfolio.</p> <p>Responding to peer feedback, absorbing and applying feedback and corrections.</p> <p>Exploring themes, ideas, styles or genres</p> <p>Students will keep an evaluation of their development of key skills to include:</p> <p>Review rehearsal processes</p> <p>Developing skills such as physical, vocal, musical, design and interpretative.</p> <p>Responding to feedback, e.g. director, instructors, peers.</p> <p>Identifying strengths and areas for development.</p> <p>Actions and targets for improvement.</p> <p>Reference to professional working practices.</p> <p>Use of terminology appropriate to the discipline/style of performance.</p> <p>Review performance/outcomes</p> <p>Applying skills such as physical, vocal, and interpretative.</p> |  |
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|  | <p>Responding to audience feedback.<br/> Identifying strengths and areas for future development.<br/> Actions and targets for future performances.<br/> Reference to professional working practices.<br/> Use of terminology appropriate to the discipline/style of performance.</p> <p>Start of each lesson students will watch a short 5/10minute live theatre clip of the style of naturalism</p> <p>The students will be asked these questions about the clip</p> <ol style="list-style-type: none"> <li>1) What key moment did you enjoy the most and why?</li> <li>2) What moments can you use in your performance?</li> <li>3) What key skills and techniques did you see being used in the performance?</li> </ol> |  |
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