

Meden School Curriculum Planning							
Subject	Drama	Year Group	9	Sequence No.	4	Topic	Performing to a brief 2

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!'
<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>Clarity</p>	<p>How to create a devised piece from a brief.</p> <p>Brief – “You have been asked to create a piece of theatre for your local community highlighting the ways in which people can improve on their health and wellbeing. The key quote of the brief is:</p> <p style="text-align: center;">“Too Good to be True”</p> <p>.</p> <p>Students asked to brainstorm ideas/responses of the brief.</p> <p>Focus on</p> <ol style="list-style-type: none"> 1) Target audience – in the brief it does not specify, however students are to be specific as to what their target audience is – when creating their pieces students need to be specific as to what the exact age of the target audience will be. This is so when they are creating and practicing their piece they are pitching their performance at the correct target audience. 2) Style of performance – students will need to select at least one style of performance to perform their piece in, for 	<p>Mental Health and Well being.</p>

<p>Movement skill</p> <p>Pace</p> <p>Stillness</p> <p>Facial Expressions</p> <p>Use of gestures</p> <p>Entrances and exits on stage</p> <p>Sustaining a character on stage</p> <p>Reaction to other characters on stage.</p> <p>Character objectives</p> <p>Character monologue</p> <p>Mood and atmosphere</p> <p>Placards</p> <p>Stage proxemics</p> <p>Stage directions</p> <p>Learning Lines</p> <p>Stage space</p>	<p>example Brechtian style, physical theatre, verbatim or melodramatic, pantomime style.</p> <p>3) Each group are to select a well known fairy tale and to change key moments in order to ensure that the primary children target audience are taught key ideas as to how the environment is being damaged and what can we all do to help the environment.</p> <p>4) Research about key facts about the environment that can be used in the performance to educate the primary school children.</p> <p>5) Students to think about ways in which they can include the key theme of “We live and learn” in the piece?</p> <p>6) Resources that they might need for their piece in terms of props or music.</p> <p>7) Creative Intentions – what is the aim of their piece for their target audience, is it to entertain, educate, provoke a debate, or raise awareness about a particular topic/issue.</p> <p>Before the students embark on the devised project, recap of key knowledge, of</p> <p>Brechtian, use of placards, direct address, montage, symbolic props, multi-rolling. Video clips from Splendid Productions that use Brechtian theatre to show students the techniques.</p> <p>Emphasis on Brechtian Theatre – tasks taken from Actor Training 2 – (Non-naturalism) Rhinegold.</p>	
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Stage configurations Energy and focus on stage Role of director Movement skill Pace Stillness Key Techniques Freeze Frames Thought Tracking Split Screen Mime Montage Direct Address Angel/devil technique Slow motion mime Marking the moment Flash-back Split Screen Thought-Tracking Direct Address Styles of theatre	<p>“This is a quick process to take a short naturalistic conversation and add elements of Brecht’s practice which will create a non-naturalistic style to the scene. Using the scripted example from the Resources section – see below, students work in pairs throughout this sequence of exercises.</p> <p>Start with pairs rehearsing a naturalistic version of the conversation. Watch examples. Discuss what decisions students had to make for the scene to make sense. Explain that when working with nonnaturalism these decisions still need to be made, but we look to apply a certain set of criteria to the way we perform the scene to begin to create a sense of nonnaturalism.</p> <p>Work through each of the following giving students time to add them into their scene:</p> <p>Direct address: At one point in the script an actor will step out of the action and address an improvised dialogue to the audience, creating a strong interaction with them.</p> <p>Narration: At one point in the script an actor will step out of the action and deliver improvised narration (as the narrator not their character).</p> <p>Script A You took my pencil case. B: I didn’t. A: I can’t believe it’s lost. B: I wish I could help.</p>	
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<p>Brechtian Physical Theatre Naturalistic Theatre</p> <p>Interpretative Skills</p> <p>Creative Intentions</p> <p>Reviewing on development of key skills to include vocal, physical and interpretative. .</p>	<p>Discuss the difference between this and their experience of previous script work. Moving to the next level (20 mins)</p> <p>Look at a second piece of script and this time try the following:</p> <p>Stage directions: Ask students to read the stage directions in the script along with the dialogue their characters say.</p> <p>Swap roles: Halfway through, indicate to students that you will clap and they must then switch roles live on stage.</p> <p>Object: Give the students a cardboard box, which they must each use in the scene to represent two differing props. You could give students a, suitcase or similar object which will work in the same way.</p> <p>Non-chronological order: Play the scene out of order. Again, discuss the effect of this - link to the style of Brecht and relationship with the audience.</p> <p>Script 2</p> <p>ADAM walks slowly to centre stage. He is looking nervous. CLARA enters after a moment, walking directly up to ADAM with a huge smile. CLARA: Oh hello! You must be Adam! ADAM: Um...yes hi. CLARA: I'm Clara, lovely to meet you. ADAM: Yeah.</p>	
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	<p>CLARA: I love a haunted house don't you? ADAM: Yeah.</p> <p>Verbatim, where people in the community are interviewed about their opinions on a particular topic/ theme for example the environment and their words are then written up as a script and are said word for word on stage. Aim of verbatim theatre is to give people's views opinions heard on stage.</p> <p>Physical theatre, Frantic Assembly techniques, students are taught: (re-cap on students prior knowledge/learning of Physical theatre)</p> <p>Tasks taken from Key Stage 3 Physical Theatre Approaches to Teaching Frantic Assembly – Rhinegold</p> <p>"In pairs, one person has their palm facing down towards the floor, the other person puts their hand underneath, facing up. The person with their hand underneath adds pressure going upwards and the person on top pushes down to create some tension. The person with their hand on top is leading and must move together with their partner around the room. Explore levels and pace.</p> <p>Facing a partner, decide who is going to go first. The person going first has two choices: put their hand on their</p>	
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	<p>partners shoulder or put their hand on their own shoulder. Once they have done this, the other person in the pair now has three choices: put their hand on their partners shoulder, put their hand on their own shoulder or head, or remove the hand from their shoulder or from their partners shoulder. They should now have two moves. They continue, until they have a sequence of 10 moves all together.</p> <p>Give students some time to create their sequence, then ask them to repeat it and loop it until it becomes muscle memory. Watch a few of these halfway through this process.</p> <p>Task 2 Now ask students to think about making the moves more interesting, by perhaps adding in a turn, moving their hand from one shoulder to another whilst their partner ducks their head, or switching places during the sequence. Give them a bit more time to adjust their sequences a little.</p> <p>They are going to develop these sequences into a short piece of theatre. They are not going to add in characters or a storyline, but ask them to vary the pace. Encourage them to run the entire sequence through very quickly, or try the whole of it slowed down, or just a particular move slowed down. Experiment with pace and see which version they like the best. While they are rehearsing, play some music in the background. Play two different tracks, one fast and one slower.</p>	
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	<p>As students are developing their pieces they are to keep a log book on their initial ideas for their performance, the style that they are performing in and also how they have developed key skills such as physical, vocal and interpretative skills throughout their rehearsals.</p> <p>Log to include – from BTEC Technical Award Performing Arts 2022 specification. Discussion of key requirements and parameters for the workshop performance: target audience, performance space, planning and managing resources, running time, style of work.</p> <p>Structure of the work, style and genre of the work, skills required, creative intentions. Working effectively as a member of the group: making an individual contribution, responding to the contributions of others.</p> <p>Skills and techniques of the individual performer, e.g. vocal, physical Skills and techniques of the performers as a group, e.g. comedy, improvisation.</p> <p>Performance should include Communicating ideas through performance Taking part in/contributing towards a performance for an</p>	
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	<p>audience. Communicating ideas and intentions effectively to an audience.</p> <p>Once each group has performed their piece to the rest of the class in their log books the students write what was successful about their performance in terms of fulfilling the brief aims and what key techniques/skills were they successful with using. Also what further improvements could have been made to their performance in terms of the style that they used.</p> <p>Contributing to initial ideas and exploring activities in response to: the brief, the stimulus, contributions from other members of the group.</p> <p>Contributing to the development process.</p> <p>Skills and techniques: selection, development and/or adaptation, application, individual strengths and areas for improvement overall individual contribution to the group.</p> <p>Reflect on the outcome Contributing to the workshop performance outcome: effectiveness of the response to the brief, individual strengths and areas for improvement, overall impact of the work of the group.</p> <p>Start of each lesson students will watch a short 5/10minute live theatre clip.</p> <p>The students will be asked these questions about the clip</p> <p>1) What key moment did you enjoy the most and why?</p>	
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	<p>2) What moments can you use in your performance?</p> <p>3) What key skills and techniques did you see being used in the performance?</p>	
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