

Meden School Curriculum Planning							
Subject	Drama	Year Group	9	Sequence No.	6	Topic	Creating a piece from 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>Students are given a brief from BTEC Technical Award Performing Arts level 2 to complete over series of 7 lessons.</p> <p>Students are to select for their devised piece at least two different styles of theatre for example</p> <p>Physical and Brechtian</p> <p>Brechtian and Verbatim</p> <p>Prior to embarking on the brief students are taught Frantic Assembly method of using chorus and repetition of voice and movement.</p> <p>Students are taught the scene at Swindon Train station, and how to move around the space using Frantic Assembly method of walking around the space in a square to the count of 5.</p> <p>Starting with their right foot students walk forward for 5 counts and then turn left on the 5 count and then walking for 5 counts and then turn left until they end up where they started.</p> <p>Ensure that students are practicing this in time with each other in</p>	<p>Evacuees</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>small groups. At first it might help students if one person in the group calls out when to turn so all of the group are in time. Once this has been practiced then students should add in key words that are repeated from the text of Curious Incident for Swindon Train station voice overs. These words should be repeated and there should be a range of pace, volume and tone to the piece. Once students have practiced this then explain that at key moments the action needs to freeze and then students show a movement of their character in slow motion, for example this could be a character miming putting down a brief case, or a character making a call on their phone. All of the mimed slow motion movements need to be shown at the same time. Once students have rehearsed this, the final sequence of the piece is for one student to be in the centre of the space looking out to the audience whilst the rest of the group are moving around the space in time with each other and speaking at the same time varying the pace, tone and volume.</p> <p>After students have practiced this, then get each group to show their work to the rest of the class and feedback on effectiveness and further areas of improvement.</p> <p>Students are to use this physical theatre moment into their own devised piece.</p> <p>7 lessons on creating a devised piece of theatre in response to a brief – to include – taken from BTEC Technical Award Specification 2022</p>	
---	--	--

Stage space	<i>Understand how to respond to a brief</i> – two lessons for this, students to discuss and share ideas. They will need to keep a log book for this.	
Stage configurations		
Energy and focus on stage	Discussion of key requirements and parameters for the workshop performance: target audience, performance space, planning and managing resources, running time, style of work. Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus: theme: concept such as distance or key word such as discovery of an issue: social, health or safety issues a prop: an umbrella, an apple, a dustbin o time and place: e.g. a beach in winter, night-time in a hospital, early morning in the park o existing repertoire: a play, a composition, choreography, that can be investigated and explored to inform the response.	
Role of director		
Movement skill	The development of ideas for the work will be informed by: structure of the work, style and genre of the work, skills required creative intentions.	
Pace		
Stillness	Working effectively as a member of the group: o making an individual contribution, responding to the contributions of others	
Key Techniques		
Freeze Frames	Allow at least 3 lessons for the selection and development of skills, whereby students rehearse and practice their devised piece.	
Thought Tracking		
Split Screen	<i>Select and develop skills and techniques in response to a brief</i>	
Mime		
Montage		
Direct Address		
Angel/devil technique		
Slow motion mime		
Marking the moment		
Flash-back		
Split Screen		
Thought-Tracking		
Direct Address		

<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>Reviewing on development of key skills to include vocal, physical and interpretative.</p>	<p>Skills and techniques of the individual performer, e.g. vocal, physical.</p> <p>Skills and techniques of the performers as a group, e.g. comedy, improvisation.</p> <p>Skills and techniques of the designer, e.g. understanding implications of selected performance skills and techniques in relation to design, research, shaping and refining ideas.</p> <p>The style and/or genre of the work being created, e.g. physical theatre.</p> <p>The influence of selected practitioners, e.g. Brecht.</p> <p>Appropriate skills for the target audience, e.g. young children, the elderly.</p> <p>Taking part in skills development classes or workshops.</p> <p>Taking part in the rehearsal process, including individual preparation and group rehearsals.</p> <p><i>Apply skills and techniques in a workshop performance in response to a brief. Performance of the devised piece – allow at least 2 lessons for all students to show their work.</i></p> <p>Skills and techniques in a workshop performance to the target audience.</p> <p>Skills may include: vocal skills, physical skills, interpretative skills: showing time and place, presenting a character, creating humour or emotion.</p> <p>Demonstrating and sustaining in performance, the following skills: energy, focus, concentration, commitment.</p> <p>Communicating effectively with other performers: in preparation</p>	
--	--	--

	<p>for performance,(if performing) during performance o (if performing) applying stage etiquette o following industry standards.</p> <p>Taking part in final group preparations, which may include: setting up/get in get out/strike, taking part in/contributing to a workshop performance.</p> <p>Taking part in/contributing towards a performance for an audience. Communicating ideas and intentions effectively to an audience.</p> <p><i>Evaluate the development process and outcome in response to a brief – at least one lessons for this after the students have performed their devised piece in front of the class.</i></p> <p><i>This will be through a combination of log book evaluation and verbal responses.</i></p> <p>Contributing to initial ideas and exploring activities in response to: the brief o the stimulus o contributions from other members of the group.</p> <p>Contributing to the development process.</p> <p>Skills and techniques: o selection o development and/or adaptation, application, individual strengths and areas for improvement, overall individual contribution to the group.</p> <p>Reflect on the outcome</p> <p>Contributing to the workshop performance outcome: effectiveness of the response to the brie, individual strengths and areas for improvement o overall impact of the work of the group.</p>	
--	--	--

--	--	--