

Drama curriculum overview Yr7

<u>Term</u>	<u>Topic and key questions</u>	<u>Assessment structure</u>	<u>How parents can help</u>
<u>Autumn 1</u>	<p><u>Amadora</u> Why do people leave their country of origin? What does it mean to be a refugee? What struggles and decisions does a refugee face? How does this issue affect us in Britain in 2016? How can we make theatre out of real and current events?</p>	<p>Group movement and voice piece.</p> <p>Group devised performance, end of unit.</p>	<p>Discuss current and historical world events and attitudes towards refugees and 'the refugee crisis'.</p> <p>Go and see live theatre as much as possible.</p>
<u>Autumn 2</u>	<p><u>Darkwood Manor</u> How can we build tension through our voices? How can we use our bodies and physical theatre to help build tension? How can we use narration in a creative way to build tension in the story?</p>	<p>Paired presentation.</p> <p>End of unit group performance.</p>	<p>Practice story-telling,; maybe you can develop a 'scary story' at home to tell in class.</p> <p>When you watch a horror film at home or even East Enders try and look out for the elements of tension-building eg. Slow movements, soft tone of voice, tension in the body and face. Ask the question 'why was that so tense?' and then pick it apart.</p> <p>Go and see live theatre as much as possible.</p>
<u>Spring 1</u>	<p><u>Melodrama</u> What is Melodrama and can we recognize it in modern storytelling? What are the rules of Melodrama? How can we break the rules of Melodrama to create modern Melodramas that break stereotypes?</p>	<p>End of unit group performance.</p>	<p>Can you identify the rules, characters, stereotypes and structure of Melodrama in the books, films and T.V shows you watch?</p> <p>Can you see where modern story-telling still keeps some stereotypes? Can you see where modern story-telling tries to break theses stereotypes?</p> <p>Go and see live theatre as much as possible.</p>

<p><u>Spring 2</u></p>	<p><u>Theatre In Education (an introduction)</u> What is T.I.E? Why is T.I.E an important and effective genre of theatre? What issues are important to you? How do you make a piece of theatre that helps to educate but is still entertaining and theatrical? How do we help our audience to ask questions and to engage with our ‘message’/’queries’/’issue’?</p>	<p>The creative process is individually recorded.</p>	<p>Encourage your child to record their process eg. Blog, journal, vlogging.</p> <p>Dialogue with your child about the T.I.E piece they are making and what their hopes are for the realization of the piece eg. How do they hope it will affect the primary school audience? Why do they think their show is important for students to see?</p> <p>Go and see live theatre as much as possible.</p>
<p><u>Summer 1</u></p>	<p><u>Theatre in Education (group collaboration)</u> How do we use our explorations to make a piece of theatre? How do we select, polish and structure our explorations for performance? How do we work as an ensemble, involving everyone and working to our individual and group strengths? How do I contribute positively to a group creative process?</p>	<p>The creative process is individually recorded.</p> <p>The individual collaborative process, investment and input are assessed by the teacher, individual student and fellow collaborators.</p>	<p>Encourage and support your child through the ‘making’ process. Encourage: resilience, effort, vision, team-work and listening skills.</p> <p>Go and see live theatre as much as possible.</p>
<p><u>Summer 2</u></p>	<p><u>Theatre in Education (performance in primary schools)</u> How do we get our piece of theatre ready for performance? How do we choose our audience? What elements do we need to address when performing to a live audience? How do we rate the ‘success’ of our process and performance?</p>	<p>Individual and group reflection and evaluation of the performance.</p> <p>Teacher assesses the success of the individual and group performance.</p>	<p>There may be a showing of these pieces to parents –please come and see the shows to support you child.</p> <p>Go and see live theatre as much as possible.</p>

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Drama curriculum overview Yr8

<u>Term</u>	<u>Topic and key questions</u>	<u>Assessment structure</u>	<u>How parents can help</u>
<u>Autumn</u>	<u>Creating Character</u> What is characterisation? What stimuli and methods can I use to create character? What choices can I make with: my body, voice, use of space, props and costumes to create character? What do I need to know about my character's psychology and how do I play this?	Individual recording of character explorations and choices. Devised paired scene presented for assessment.	Ask your child to show you a character they have created in class - can they be in character whilst doing their chores or during dinner?! Hot-seat (interview) your child in character to help them develop their character further. Take your child to as much live performance/theatre as possible.
<u>Spring</u>	<u>Character and Text</u> How do I read, interpret and comprehend a play-text? How do I interpret my character from the play-text? How do I work out my character's: want, motivation, obstacle and success tools? How do I use my body and voice to reveal the interpretation of my character? How do I bring my character off the page and bring them alive? How can I develop skill in a range of techniques for learning lines?	Individual recording of character explorations and choices. Individual characterisation with text assessment. Assessed by teacher. Evaluation completed by student.	Ask your child to tell you the: want, motivation, obstacle and success tools of characters you watch together on T.V. Have a discussion with your child about their own personal wants, obstacles, motivations and success tools (this could be a great way of breaking down how to achieve specific goals). Encourage your child to show you their text-based character. Take your child to as much live performance/theatre as possible
<u>Summer</u>	<u>Character, Text and performance</u> How do I select and develop a scene/scenes for performance? How do I work in a group to rehearse a scene for performance? How do I use other non-performance elements to enhance the		Offer help to your child with learning lines.

	<p>scene? How do I use drama techniques for staging the scene? How do I use feedback from class-members to polish and refine the performance? Can I reflect on my performance acknowledging elements of 'success' and areas in which to improve?</p>		<p>Take your child to as much live performance/theatre as possible</p>
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Drama curriculum overview Yr9

<u>Term</u>	<u>Topic and key questions</u>	<u>Assessment structure</u>	<u>How parents can help</u>
<u>Autumn</u>	<u>Mask and Physical Theatre</u> What is mask and why do we use it? What are the rules of mask and why do these rules exist? How can we use mask effectively to tell stories? How can we use our physicality to tell stories? How can we build a collective physical language?	Paired mask scene. Small group devised scene with Mask and Physical Theatre.	Youtube has many examples of mask work, watch together and discuss effective examples. Take your child to as much live performance/theatre as possible
<u>Spring</u>	<u>Review of Live Theatre</u> Can we identify the performance and technical elements in a production and their effectiveness? How do drama techniques create meaning and story; how do I analyse this? How do I successfully structure and articulate myself in a drama essay? <u>Preparation for Practice Component One GCSE</u> Who is Brecht and what did he want to achieve in theatre? How can I use his techniques to create theatre?	Review of Live Theatre assessed by teacher.	Dialogue with your child about performance and technical elements you see on T.V, music videos, film, theatre etc. Analyse verbally the effectiveness of lighting, sound, gesture, voice, characterization, movement etc. Take your child to as much live performance/theatre as possible
<u>Summer</u>	<u>Practice Component One GCSE</u> How can we use a range of stimuli to create a piece of theatre? How can I work effectively and collaboratively in a group during the process? How do we effectively incorporate Brechtian Techniques into our play?	The students, pairs and teacher assesses the collaborative process of each student. Component One performances are assessed by the teacher and students. Recorded reflection/review of the process and whether the vision for the piece was realized.	Take your child to as much live performance/theatre as possible