


Year: 8 Subject: Drama	Curriculum Intent: Students will develop their basic characterisation vocal and physical skills from Year 7 and have knowledge of staging conventions including use of space and proximity and will understand how it supports characterisation in order to communicate meaning to an audience. Students will have knowledge of Stanislavskian techniques to enhance characterisation to suit naturalistic and devised styles of drama. This will be contrasted with the non-naturalistic, Epic Style, of Bertolt Brecht and developing more abstract non-naturalistic Drama. They will know how to describe key moments of a performance, analysing the choices made and the effectiveness of them. Finally, students will understand how research can inform ideas for devised drama in response to a stimulus.					
	Term 1 <i>Tension and Epic Theatre</i>		Term 2 <i>Non-naturalism and Naturalism</i>		Term 3 <i>Devising Drama</i>	
Sequence of delivery	<ol style="list-style-type: none"> 1. Baseline assessment 2. Eye-contact and proxemics 3. Status 4. Silence and pause 5. The Birthday Party by Harold Pinter <u>OR</u> devising from stimulus 6. Rehearsal and performance 	<ol style="list-style-type: none"> 1. What is style? Naturalism vs. non-naturalism 2. Narration/ direct address 3. Placards 4. Juxtaposition 5. Juxtaposition continued. 6. Responding to social or political stimulus 7. Developing an episodic narrative 	<ol style="list-style-type: none"> 1. Abstract movements and images 2. Responding to stimulus in a non-naturalistic, abstract way 3. Surrealism – responding to stimulus 4. Devising briefs – developing work from stimulus in epic, abstract, or surreal styles 5. Performance 	<ol style="list-style-type: none"> 1. Stanislavski's system: super objective, objectives, given circumstances 2. Stanislavski's system: circles of attention 3. Context of script – application of Stanislavskian techniques 4. Rehearsal for performance 5. Performance and analysis 	<ol style="list-style-type: none"> 1. Stimulus 1 – photograph: characters 2. Stimulus 2 – prose: dialogue 3. Stimulus 3 – painting: staging 4. Stimulus 4 – song: narrative structure 5. Choosing stimulus and developing artistic intentions 6. Initial ideas – narrative structure and plot points 	<ol style="list-style-type: none"> 1. Developing character 2. Developing scenes and transitions 3. Adding performance conventions 4. Final rehearsal 5. Performance 6. Evaluation 7. Summary and end of year quiz
Key knowledge / Retrieval topics	<ul style="list-style-type: none"> ○ Building tension: eye-contact; proxemics; status; levels; vocal and physical climax; pause and silence ○ Harold Pinter: absurdism ○ Characterisation: pitch; tone; pace; 	<ul style="list-style-type: none"> ○ Style vs. genre: naturalism and non-naturalism ○ Audience response ○ Non-naturalistic conventions: placards; direct-address & narration; multirole; juxtaposition; 	<ul style="list-style-type: none"> ○ Movement communicating meaning ○ Physical confidence ○ Repetition for emphasis ○ Shape ○ Perspective ○ Dialogue in snippets 	<ul style="list-style-type: none"> ○ Konstantin Stanislavski and his System: offstage life; relaxation; given circumstances; units and objectives; circles of attention ○ The Pillowman by Martin McDonagh (links to 'Tension' from term 1) 	<ul style="list-style-type: none"> ○ Explorative conventions: still-images; thought-tracking; movement; improvisation and research. ○ Developing artistic intentions ○ Exploring the opportunities in a selected stimulus, in 	<ul style="list-style-type: none"> ○ Developing character: physical and vocal skills; hot-seating; script writing. ○ Adding performance conventions: use of space; levels; proxemics; placards; cross-

	<p>volume; posture; gesture; gait; facial expressions.</p> <ul style="list-style-type: none"> ○ Peer assessment: describing and analysing creation of tension in performance 	<p>levels & status; cross-cutting</p> <ul style="list-style-type: none"> ○ Bertolt Brecht: Epic Theatre and artistic intentions ○ Responding to a stimulus ○ Episodic narrative structure 	<ul style="list-style-type: none"> ○ Using context of stimuli to inform content: bell hooks, David Alabo afro-surrealism 	<ul style="list-style-type: none"> ○ Performance in naturalistic style ○ Describing key moments and analysing effects of vocal and physical skills used. 	<p>relation to target audience</p> <ul style="list-style-type: none"> ○ Classic narrative structure 	<p>cutting; movement; narration; direct-address; freeze-frame; tension/pace; choral speech; multirole and transitions</p> <ul style="list-style-type: none"> ○ Characterisation: pitch, tone, pace, pause; posture, gesture, gait, facial expressions and body language ○ Describe, analyse and evaluate effectiveness of key moments in performance
Assessment	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>Students graded using 9-1 GCSE Drama grade descriptors from OFQUAL.</p>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p>Students graded using 9-1 GCSE Drama grade descriptors from OFQUAL.</p>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p>Students graded using 9-1 GCSE Drama grade descriptors from OFQUAL.</p>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p>Students graded using 9-1 GCSE Drama grade descriptors from OFQUAL.</p>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p>Students graded using 9-1 GCSE Drama grade descriptors from OFQUAL.</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p>

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