

## Subject: Drama

<b>Why Then? Why Now?</b>			
<i>Aim: Through- out the three years they will build their knowledge about the History of Theatre, Historical issues, Theatre in Education, Drama Practitioners and The History of Musical Theatre.</i>			
<b>Objectives:</b> <i>To show them where theatre came from, to watch different styles of theatre that they have not seen before and learn how to devise theatre using the style and practitioner relevant to the aim of their piece. Each year will build on what they have learn 't previously.</i>			
<b>Year 7 Overview</b> 'An Introduction': They develop their knowledge by learning about where Drama originated from, discover the world of Children's Theatre, learn about the history of the bubonic plague, learn how movies began and explore the early Musical Theatre scene.			
<b>18 lessons on rotation</b>	<b>Project 1</b>	<b>Project 2</b>	<b>Project 3</b>
<b>Learning Question</b>  <b>Overview of Key knowledge</b>	<p>'Where and how did Drama begin?'</p> <p>'How has theatre evolved?' British pioneers, playwrights – Shakespeare, Oscar Wilde, Willy Russell</p> <p>Students will learn about Greek Theatre, Roman Theatre and Medieval Theatre and how theatre has evolved. They will gain knowledge about our British playwrights or were the pioneers of British theatre.</p> <p>Key words: Greek Theatre, Chorus, Masks, Tragedy, Comedy, Myth, Roman Theatre, Medieval theatre, Plautus, Stock characters, Religion, Miracle, Morality, Mystery plays, Melodrama, News Report, Language, Mood, Tone. Shakespeare, Oscar Wilde, Willy Russell.</p>	<p>'Do you know what is means to be part of a community?'</p> <p>'The village of Eyam' – Students will learn about the historical and social issue of the bubonic plague. They will learn how to perform as an ensemble.</p> <p>Key words: Community, Bubonic plague, Eyam. History, ensemble</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Synchronised movement, still image, thought tracks.</p>	<p>What is the moral of the story behind the musical of Oliver Twist?          Can you perform part of the script to show your understanding of the characters?</p> <p>'The early age of Musicals' Students will learn about the musical Oliver which premiered in 1960 and will learn what the elements are that make up a musical. Students will Learn about poverty, class, thievery, and crime through Lionel Bart's 'Oliver' based on the novel by Charles Dickens.</p> <p>Key words: Thievery, Crime, Poverty, Class.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Still image, Read -through, Sub – text, Blocking.</p>



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	Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Still image, Thought tracks, blocking.		
<b>Why</b>	To teach them how Drama started and how theatre has helped societies develop their religions and myths and influenced their thoughts. They will learn how British theatre has evolved and who the pioneers are of British theatre. Learning their techniques to give them knowledge of different styles.	To show that you can learn about the past through Drama. It teaches them about a village close to where they live in the north of England that saved thousands of lives in 1665 because they took the now famous decision to self-quarantine for 6 months to stop it spreading further into the north. Students will learn how to work as an ensemble and understand the skills involved in mastering this style of theatre.	Musical Theatre developed through the ages starting at the turn of the 20 Century. It is important for students to see how musicals have developed and to understand the moral message behind a musical such as Oliver Twist. It shows them what life was like in the underworld of Victorian England. Diversity Links: Class divide, poverty Crime, dialect in the songs. Morals – sympathy to others, bravery and being kind-hearted. They will learn how to block a script and what is required to bring a script from page to stage.
<b>Building and revisiting</b>	Creative writing, reading to explore characterisation and understand scripts, devising, performing.  Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Still image, Through tracks, blocking.	Creative writing, reading to explore characterisation and understand scripts, devising, performing.  Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Synchronised movement, still image, thought tracks.	Creative writing, reading to explore characterisation and understand scripts, devising, performing.  Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction. Still image, Read - through, Sub – text, Blocking.
<b>Assessment</b>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will rehearse and perform a choice from a British play wright and will use their understanding of blocking</b></li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will produce and perform a whole class ensemble piece based on the themes from the plague hitting the</b></li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will rehearse and perform part of the script from Oliver and will use their understanding of blocking</b></li> </ul>

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	<p><b>techniques and their five key skills to bring a character to life.</b></p> <ul style="list-style-type: none"> <li>• Circulating and monitoring of groups.</li> <li>• Knowledge Test on the key elements of Greek, Roman and Medieval theatre.</li> </ul>	<p><b>village of Eyam in 1665 and family and community relationships.</b></p> <ul style="list-style-type: none"> <li>• Knowledge Test on key facts on what happened in the village of Eyam in 1665.</li> </ul>	<p><b>techniques and use their five key skills to bring a character and the script to life.</b></p> <ul style="list-style-type: none"> <li>• Knowledge Test to check understanding of musical theatre and the musical Oliver Twist.</li> </ul>
<p><b>Year 8 Overview</b></p> <ul style="list-style-type: none"> <li>• 'Developing Knowledge from prior learning and learning more!!'</li> </ul>			
<b>18 lessons on rotation</b>	<b>Project 1</b>	<b>Project 2</b>	<b>Project 3</b>
<p><b>Learning Question</b></p> <p><b>Overview of Key knowledge</b></p>	<p>'How do plays help us to understand the world? '</p> <p>Students will learn about the theatre practitioners Bertolt Brecht and John Godber and study the play 'Teachers' by John Godber.</p> <p>Key words: Multi – role, Direct address, Fourth wall, V- Effect, Brecht, Social commentary, humour.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Multi – role, Direct address, Episodic structure, Use of stage space, Placards, Narration, Captions, Fourth wall, V- Effect.</p>	<p>'Can you demonstrate how 'Theatre in Education' can be used to teach a specific target audience about an important issue? '</p> <p>Theatre in Education – Gary New Love - underage drinking.</p> <p>Key words: Target audience, Issues in society, Underage drinking, Gary New Love.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Cannon, unison, Repetition, multi - role, Direct address, Tableaux, Though tracks, Narration, Split scenes – cross cutting, Physical Theatre, Monologues, Chants &amp; Rhymes.</p> <p>Styles: New report, advert, fairy tale.</p>	<p>'How does status and social inequality effect key characters in the play?'</p> <p>'Can I create a convincing performance of Micky or Eddie from Blood Brothers?'</p> <p>Key words: Body language, Proxemics, Status, Social inequality</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Blocking, posture, gesture, proxemics, though tracking, narration, stylised movement, narration, still image.</p>

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<p><b>Why</b></p>	<p>It is important to learn that theatre is not just about collaborating and being experimental, but it is also politically engaging. Learn about theatre practitioners who influence theatre practises today such as Brecht ( 1898 – 1956) and John Godber.</p>	<p>Theatre in Education is used to encourage effective learning in schools. Students will learn how it calls for careful consideration of the audiences age and requirements to engage them and get the message across. They will also learn that an issue can be explored from various view - points, so we can see the effect of an action upon a range of people. Students will learn about the murder of Gary New Love which happened in Padgate close to school and where some learners live. They will create a piece linked to the dangers of under – age drinking as this was the issue surrounding the story of Gary New Love.</p>	<p>Theatre has always been used as a medium for social commentary. In Blood Brothers this allows students to explore the difference between social classes and evaluate the impact of how nature vs nurture can affect individuals’ life experiences and their quality of life.</p>
<p><b>Building and revisiting</b></p>	<p>Creative writing, reading to explore characterisation and understand scripts, devising, performing.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Multi – role, Direct address, Episodic structure, Use of stage space, Placards, Narration, Captions, Fourth wall, V- Effect.</p>	<p>Creative writing, reading to explore characterisation and understand scripts, devising, performing.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Cannon, unison, Repetition, multi - role, Direct address, Tableaux, Though tracks, Narration, Split scenes – cross cutting, Physical Theatre, Monologues, Chants &amp; Rhymes.</p> <p>Styles: New report, advert, fairy tale.</p>	<p>Creative writing, reading to explore characterisation and understand scripts, devising, performing.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Blocking, posture, gesture, proxemics, though tracking, narration, stylised movement, narration, still image.</p>
<p><b>Assessment</b></p>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will demonstrate the techniques and devices that Godber uses by performing the end of the play</b></li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will create a Theatre in Education piece linked to the dangers of under – age drinking. Through</b></li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will be provided with the original script and will be following stage directions and the narrator’s direction when helping them to create</b></li> </ul>

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	<p><b>‘Teachers’ John Godber. Showing Brecht’s influence in their performance</b></p> <ul style="list-style-type: none"> <li>• Circulating and monitoring of groups.</li> <li>• Knowledge Test on the themes and techniques used in the play ‘Teachers’ and influences.</li> </ul>	<p><b>studying the true story of Gary New Love.</b></p> <ul style="list-style-type: none"> <li>• Circulating and monitoring of groups.</li> <li>• Knowledge Test on what Theatre in Education is and the techniques needed to create a piece. Checking understanding of the issues of underage drinking.</li> </ul>	<p><b>a convincing performance of Mickey and Edward’s characters?</b></p> <ul style="list-style-type: none"> <li>• Circulating and monitoring of groups.</li> <li>• Knowledge Test on the themes within the play Blood Brothers.</li> </ul>
<p><b>Year 9 Overview</b>          Pushing the limits / Inspire!!</p>			
<b>18 lessons on rotation</b>	<b>Project 1</b>	<b>Project 2</b>	<b>Project 3</b>
<p><b>Learning Question</b></p> <p><b>Overview of Key knowledge</b></p>	<p>‘How does Stanislavski’s system help you to create a naturalistic character on stage?’</p> <p>Theatre practitioner – Stanislavski – DNA by Dennis Kelly.</p> <p>Key words: naturalism, sub – text, blocking, Stanislavski.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p>	<p>‘Can I understand the history and inspiration behind the play The Crucible?’</p> <p>‘Can I consider staging and set design when performing a key scene from the Crucible?’</p> <p>Key words: Hysteria, Power, American playwright, Arthur Miller, proxemics, witch craft, guilt, morality, society, reputation, justice, religion, proscenium arch, thrust, traverse, in the round</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Skills: blocking, proxemics, posture.</p>	<p>‘Can you reflect the spirit of Manchester through writing and devising a documentary style script and performing with maturity and conviction?’</p> <p>Historical and Social Issues – Manchester Arena Bombing 2017</p> <p>Key words: Community, ISIS, Manchester, Suicide Bomber, United as One.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Skills: Devising, script writing, hot – seating, verbatim theatre, documentary style, performing.</p>

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<p><b>Why</b></p>	<p>So that students can learn how to devise work in the style of an established theatre practitioner. They have learnt about Brecht in Year 8 so this will develop their knowledge of practitioners. Students will learn that it is important that you choose the best practitioner to suit your chosen theme or storyline and to complement your aims and intentions.</p>	<p>Students will continue to learn about different plays and playwrights through studying <i>The Crucible</i> by Arthur Miller. This builds on from what they have learnt in Year 7 and Year 8 through studying plays and playwrights and widens their knowledge as they discover an American playwright.</p> <p>They look at staging and set in more depth to give them a foundation of knowledge for KS4.</p>	<p>Community spirit link with Year 7 Eyam. Will look at how Manchester has been marking the anniversary every year and look at how the city of Manchester rallied to help victims of the arena bombing in a show of community which demonstrated the true spirit of Manchester in the face of such a devastating tragedy. Diversity Links: who the bomber was – the fallout from that / the headlines at the time / racial targets – Muslims.</p>
<p><b>Building and revisiting</b></p>	<p>Creative writing, reading to explore characterisation and understand scripts, devising, performing.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p>	<p>Reading to explore characterisation and understand scripts, devising, performing.</p> <p>Actors concentrating on showing emotions more than feeling them.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Skills: strong facial expressions, proxemics, tone, volume and intonation of voice, movements and gesture, clear voice projection.</p>	<p>Creative writing, reading to explore characterisation and understand scripts, devising, performing.</p> <p>Opportunities for application of skills: Five key skills – voice, gesture, movement, facial expressions, and interaction.</p> <p>Skills: Devising, script writing, hot – seating, verbatim theatre, documentary style, performing.</p>
<p><b>Assessment</b></p>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will demonstrate the techniques used by Stanislavski to create a realistic and believable character by performing as one of the characters from the play DNA by Dennis Kelly.</b></li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Students will study the play the Crucible and use their knowledge of the staging and set design to help them to perform the play.</b></li> <li>Circulating and monitoring of groups.</li> </ul>	<ul style="list-style-type: none"> <li>Recall of key words to retain key knowledge. – Recall 5.</li> <li>RAP to assess knowledge of practical skills.</li> <li><b>Through devising, writing, and performing a Documentary Style script to show the true spirit of Manchester.</b></li> <li>Circulating and monitoring of groups.</li> </ul>

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	<ul style="list-style-type: none"><li>• Circulating and monitoring of groups.</li><li>• Knowledge Test on Stanislavski and the play DNA by Dennis Kelly.</li></ul>	<ul style="list-style-type: none"><li>• Knowledge Test on The Crucible by Arthur Miller.</li></ul>	<ul style="list-style-type: none"><li>• Knowledge Test on the events that happened at the Manchester Arena Bombing on May 22<sup>nd</sup>, 2017.</li></ul>
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