

Overall Curriculum Goals		
<ul style="list-style-type: none"> <li>To introduce expectations and ways of working in Drama- 'Drama is serious fun'.</li> <li>Share the 4 skill areas – Group skills, Key skills, Acting skills and Responding (evaluation and analysis) skills</li> <li>Be able to recognise the skills required to develop Drama – Acting Skills PEAT PIGES. Design skills- costume, set, make-up</li> <li>Share the fundamentals of Drama at Blue Coat, and to start the building blocks towards a successful Drama student.</li> <li>Lay out the foundations of the three major skillsets required beyond KS3 - devising, working from scripts, and deconstruction, Page to stage process.</li> <li>Share the assessment criteria, and the 'performance/progress tracker' – to promote pupil responsibility for progress.</li> </ul>		
Half Term 1+2	Spring 1+2	Summer 1+2
<p><b>Introduction Scheme. Once Fortnightly .</b>                      A lesson introducing expectations and ways of working; understanding the fundamental skills of Drama.                      The scheme focuses on:                      5 C's of Drama: the cornerstones of effective Drama, BFL and skills.                      'Every Picture tells a story'. Interpreting stimuli- becoming more challenging as unit progresses.</p>	<p><b>Working with text- Classics</b>                      The scheme focuses on 'A Midsummer Night's Dream' (Shakespeare).                      Staging transformations, developing approaches to the text, AFL.                      Status (1) and deconstruction of language.                       Deconstructing the themes and exploring comedy.</p>	<p><b>Introduction to Genre and Style</b>                      The scheme focuses on the genre of Commedia dell'arte and it's stylistic use in contemporary performance.                      Status (2) Master/Servant, mime and physical comedy.                      Scripted (2) application to contemporary texts ('One Man Two Guvnors').</p>
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
PEAT PIGES. Tableau Thoughts aloud Monologue. Devising Stylised Movement Narration Sound Collage Role play Abstract, Non-naturalistic Atmosphere/tension Stimuli Tension toolkit	Tableau (2) Mime Narration thoughts aloud proxemics. Blocking, proxemics Physical comedy Comedy devise toolkit	Characterisation (2) Stock characters Improvisation Lazzi Gromolot Shape and physicality Developing a Commedia character.
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Overall Curriculum Goals

- To build on the work in Year 7- namely 'Page to Stage' scripted, devising, deconstruction as well as the assessment, PEAT PIGES, and progress trackers
- To have a focus on a range of genre, style – introduce the idea of Drama Practitioner, influence and application. Stanislavski; Naturalism, Artaud; surrealism, Theatre of Cruelty , Brecht; Political Theatre in the first term and half.
- To explore a classic play text (Shakespeare) and understand how this can have relevance for a modern audience.
- Develop Physical Theatre skills and explore how Theatre Companies can also have a specific style – Frantic Assembly

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Page to Stage 1 – Naturalism Practitioner,1Stanislavski</b>                      *Creating truth on stage                      *Stanislavski method for characterisation.                      *Context historical post-Melodrama.                      Stimulus text '<b>Blue Remembered Hills</b> '  <u>This is the first completely naturalistic play they have staged.</u></p>	<p><b>Devising /Non-naturalistic Practitioner2- Artaud:</b>                      *Artaud's 'Theatre of Cruelty'Tension/atmosphere                      *stimulus text <i>Woman in Black</i>                      *Stage configurations                      *Minimal set/Props.  <u>Moving onto non-naturalistic characterisation</u> and surreal dreamlike style.</p>	<p><b>Page to Stage2 Practitioner 3 -Brecht</b>                      Stimulus '<i>Noughts and Crosses</i>',                      *Political Theatre/ <b>Epic Theatre</b>challenge and educate the audience. What messages are you giving the audience and how?                      *Exploration and application of Brecht's principles                      *Thematic; racism, bias in the media  <u>Political/Theatre to change Non-naturalistic</u></p>	<p><b>Page to stage 3 Verbatim Theatre/ Devising</b>                      /Stylised style                      Stimulus- Lizzie Borden                      the project will be scaffolded and structured to prepare students for the demands of the GCSE Component 2 assessment.</p>	<p><b>Macbeth</b>                      *Abstract performance work                      *Use of the ensemble                      *Taking ownership of Shakespeare's language in performance                      * Devising skills</p>	<p><b>Frantic Assembly/ Physical Theatre Devising</b>                      *Contemporary theatre making in practice.                      *Frantic Assembly approach the devising process.                      *Physical Theatre to communicate meaning                      *working from an abstract idea                      Physical Theatre and non-naturalistic ways of working</p>
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
<p><u>STANISLAVSKI</u>                      Given Circumstances, imagination, Emotion Memory                      Total Life of the character, Inner Monologue</p>	<p><u>ARTAUD</u>-Theatre of Cruelty/grotesque Character                      Immersive theatre                      centralising the audience, Meta Theatre                      Abstract use of sound/lighting to heighten the audiences' senses, use of non-naturalistic techniques</p>	<p><u>BRECHT</u>                      Epic Theatre,Distancing                      Exposing the mechanics of the stage,                      multi-role, Ensemble                      Breaking the fourth wall.                      Proxemics and semiotics</p>	<p>Documentary Theatre                      Verbatim                      Stylised                      Tension Toolkit                      Interpretation                      Simultaneous action</p>	<p>Page to stage                      Devising                      Ensemble                      Blocking                      Characterisation</p>	<p>The physicality of the actor, lifts, round by through.                      Chair duets, techniques which are detailed in 'The Frantic Assembly Devising Handbook'.                      CIAG                      Potential for a Frantic Assembly workshop</p>
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					<b>Potential for a Frantic Assembly workshop</b>

Key Stage 3: Year 9

Overall Curriculum Goals					
<ul style="list-style-type: none"> <li>Transition from Key Stage 3 to GCSE Year – as the whole of KS3 have been restructured to support a fluid transition including demonstrating the move from KS3 levels to GCSE</li> <li>Use similar format to the exam components -scripted performance and devising. Promote research techniques and application of research material to performance. Develop understanding of interpretation, genre and style</li> <li>By the end of Year 9 students will have explored design, acting skills mirroring each component of GCSE</li> </ul>					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Transition year</b>  <b>Page to stage</b>            *Theatre of Mark Wheeler            Verbatim theatre            Contemporary playwrights with a unique and up to date style of play text- often written in prose targeting an ensemble style group performance. <i>*Hard to Swallow</i></p>	<p><b><i>Blood Brothers</i></b>            *Praxis- activities to explore performance, language of performance            *Exploration of evaluation and analysis language of evaluation            *How to apply the assessment criteria to their own work.</p>	<p><b><i>Theatre Design – Blood Brothers</i></b>            *Pupils will develop their design skills-            *Hands on experience and application            *Setting, sound, lighting. Puppetry.            Costume and Make-up.            *Bunraku puppets (creating) and use them in their Drama work.            * text - ‘The Peach Child’</p>	<p><b><i>Practitioner: Brecht and EPIC Theatre</i></b>            This builds on from Year 8 unit on Epic Theatre            Revisit and develop the techniques of Practitioner Brecht.</p>	<p><b><i>Live performance analysis</i></b>            Live Theatre analysis exploring production values.            Digital copy of a live performance if not had the opportunity to visit the theatre.            *use at least 3 scenes from the play</p>	<p><b><i>Devising Project</i></b>            Keeping record of workshops and logs. (stressing the importance of keeping records). Ensuring the holistic approach to Drama is emphasised. Transparent links highlighted.</p>
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
Context Interpretation Aims and intentions. Exploration of Evaluation and Analysis Language of evaluation Distil to the essence, Ensemble Two Touch Theatre	Exploration – selected extracts/ themes, characterisation, directing, design acting skills status, Genre Vocal/ physical skills Interpretation. Aims and intentions.	Stage configuration Theatre roles Setting, sound, lighting. Puppetry. Costume and Make-up. *Bunraku puppets	Political Theatre to promote change and reflect current contexts. V effect- Gestus Montage/Episodic Direct address Breaking 4 <sup>th</sup> wall Cross gender casting Spass	Production values Negative and positive evaluation analyse/annotate text understanding of plot/character development.	Aims and intentions Evaluation and analysis Devising log Stimuli Theatre Skills Language of evaluation
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			Explore potential opportunities for outside practitioners to work with the students	Use of Digital Theatre Plus/ A Theatre Trip	