

Yardleys Curriculum Aims

- To achieve academic excellence
- To educate the 'whole child' so they are ready for life
- To work collaboratively and ethically to provide education of the highest standard

DRAMA – KEY STAGE 3

Curriculum Overview

INTENT: To provide an enriched, engaging and culture-rich curriculum which gives pupils the knowledge, skills, passion and independence to participate and appreciate a wide range of dramatic material. The curriculum is focused around three main strands, these being **Performance**, **Creating** and **Analysis** which underpin every aspect of our course structure here at Yardleys.

Year 7

The Year 7 curriculum is designed to introduce pupils to of the subject whilst devising sensitive and effective group performances. Students will explore a variety of dramatic elements in their creating process to successfully communicate a message, emotion or stance to the audience.

To give the knowledge and skills needed to start beginning to think like a Drama practitioner – the basics in process and performance in scripted and devising work.

Key competencies for Year 7:

- To understand how to rehearse.
- To understand how to perform/present a character.
- To build confidence in Oracy.
- To understand how to explore style through exploratory talk.

Foundational that then become more implied in later years.

	Storytelling/Cautionary Tales (Script/Devising)	The Circus (Devising)	The Tempest (Script)
SUBSTANTIVE KNOWLEDGE	<p>Story Telling</p> <ul style="list-style-type: none"> • Plot of Abu Hassan • Explore elements of character development: IE: Physical skills • Basic components of Physical Theatre 	<ul style="list-style-type: none"> • What is a circus and what is a circus act • To understand the basic principles of mime • How to plan a performance 	<ul style="list-style-type: none"> • Key plot points of <i>The Tempest</i> • To understand what happens in Act 3 Scene 1 of the play • Explore themes through performance, namely acceptance and forgiveness

	<p>Cautionary Tales</p> <ul style="list-style-type: none"> Plot of <i>Charlie and the Chocolate Factory</i> Understand Physical Theatre techniques How to develop a character IE: Vocal skills 		
<p>DISCIPLINARY KNOWLEDGE (Key knowledge for SoW)</p>	<p>Story Telling</p> <ul style="list-style-type: none"> Freeze Frames (Still image) Exaggerated Physical movement Posture Gesture <p>Cautionary Tales</p> <ul style="list-style-type: none"> Spatial stage awareness Vocal projection Volume Role on the wall 	<ul style="list-style-type: none"> Exaggerated physical actions Use of eye contact Non-Verbal communication Timings, role assignment, scene construction 	<ul style="list-style-type: none"> Soundscapes Role play Narration Set Transitions Tone, Pace, Pitch Spatial relationships
<p>Assessment</p>	<p>Performance 1 Abu Hassan:</p> <ul style="list-style-type: none"> Task: performing in ensemble the play text of Abu Hasan Primary focus of assessment: ability to demonstrate appropriate POSTURE and GESTURE. Students should try to create as many visual images and moments as they can in their performance. <p>Performance 2 Cautionary Tales:</p> <ul style="list-style-type: none"> Task: students will devise their own story of a cautionary tale and present this performance in ensemble to an audience. Primary focus of assessment: students' ability to demonstrate appropriate VOCAL PROJECTION and VOLUME. Students should try to include but not be limited to: narration, freeze frames, physical images, characterization. 	<p>Performance Mime:</p> <ul style="list-style-type: none"> Task: working in groups students will create a devised performance based around the style of mime. Primary focus of assessment: using clear and distinctive EXAGGERATED PHYSICAL ACTIONS to develop strong individual characterisation within their roles. Students should try to communicate character and meaning, telling the story of the circus. 	<p>Performance The Tempest:</p> <ul style="list-style-type: none"> Task: Perform in ensemble a key scene of the play Act 3 Scene 3. Primary focus of assessment: students' ability to demonstrate appropriate SOUNDSCAPES, PITCH, PACE and TONE. Students should try to include but not be limited to appropriate use of language, vocal projection, showcasing the vast range of emotions from characters in the scene using their physical and vocal skills.

Year 8

To build on the start point to display further performance and design skills in performance– how the use of performance and design elements combine to create an effective dramatic performance.

Key competencies for Year 8:

- To select and use relevant vocal, physical and design skills to match with the appropriate to style.
- To justify choices in performance.
- To utilise critical thinking skills developed through explorative strategies in rehearsal and evaluate their own success of dramatic creating process.

	Melodrama/Greek Theatre (Devising/Scripted)	Evacuees (Devising)	Blood Brothers (Script)
SUBSTANTIVE KNOWLEDGE	<p>Greek Theatre</p> <ul style="list-style-type: none"> • Conventional Greek theatre techniques in a scripted performance <p>Melodrama</p> <ul style="list-style-type: none"> • Explore the stock characters of Hero, Villain, Wise old person, comic fool, Heroine • Exploration of the key element's vocal delivery, large gestures and exaggerated facial expressions. 	<ul style="list-style-type: none"> • Understand components of Naturalistic acting • Historical and social context of WW2 Blitz/Evacuees • Factual account of why children were evacuated • Learn 1940s dialogue to use in performance • Empathy – performing with empathy • Analysis of success within performance 	<ul style="list-style-type: none"> • Understand and utilise Non-Naturalistic acting skills. • Understand the social/cultural factors surrounding the play text • Understand two key scenes from the play text. (Scenes dependant on grouping) • Key themes within a play text effectively in performance: Social class, Friendship and loyalty, fate
DISCIPLINARY KNOWLEDGE (Key knowledge for SoW)	<p>Greek Theatre</p> <ul style="list-style-type: none"> • Choreographed movement • Choral speaking <p>Melodrama</p> <ul style="list-style-type: none"> • Marking the moment • Tone 	<ul style="list-style-type: none"> • Physical interactions • Use of eye contact • Effective use of posture • Spatial relationships <p>Written analysis:</p> <ul style="list-style-type: none"> • Choices made in devising process (Scripting, characters, scene selection). 	<ul style="list-style-type: none"> • Accent • Pace • Pause • Split stage • Use of Colours in lighting design, Wash, Spotlight
Assessment	<p>Performance 1 Greek Theatre:</p> <ul style="list-style-type: none"> • Task: Working in groups students will perform an extract from a Greek myth 'Thesus and the Minotaur'. • Primary focus of assessment: adaptation of performances to match the conventions of Greek Theatre, i.e. CLEAR ACTORS/CHORUS/MESSENGER. 	<p>Performance Naturalism:</p> <ul style="list-style-type: none"> • Task: working in groups students will perform a devised piece based around Evacuees in the style of Naturalism. • Primary focus of assessment: adaption of performances to use correct Naturalistic theatrical conventions, i.e. create the impression of reality, SPATIAL RELATIONSHIPS. 	<p>Performance Non-Naturalistic</p> <ul style="list-style-type: none"> • Task: working in groups students will perform an extract from the play text Blood Brothers. Each group will work on a different section over the course of the play. • Primary focus of assessment: adaptation of performance to match the conventions of the play text which requires both natural and

<ul style="list-style-type: none"> Students should try but not be limited to choreographed movement, choral speaking, clear variation of character in vocal and physical skills. 	<ul style="list-style-type: none"> Students should try but not be limited to choreographed movement, choral speaking, clear variation of character in vocal and physical skills. <p>Performance 2 Melodrama:</p> <ul style="list-style-type: none"> Task: working in groups students will now perform a Scripted piece based around The Murder in the Red Barn. Primary focus of assessment: adaption of performance to the requirements of the style, notably, TONE, MARKING THE MOMENT, SPECTACLE IN RELATION TO STAGING. Students should try to include but not be limited to marking the moment through use of pause exaggerated characterisation of stock roles. 	<ul style="list-style-type: none"> Students should try to include but not be limited to appropriate use of vocal and physical skills, communication of emotion through story. 	<p>non-naturalistic techniques, i.e. ACCENT, PAUSE, SPLIT STAGE</p> <ul style="list-style-type: none"> Students should try to communicate the class divide between the characters, emotional context through use of vocal skills IE: Accent, pace, pause.
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Year 9

To show how different themes and styles can interlink together to develop a complex and developed piece for performance.

Key competencies for Year 9:

- To show how they can analyse, evaluate and devise from given stimuli
- To select appropriate skills and style for performance.
- To utilise critical thinking skills developed through explorative strategies in rehearsal and evaluate their own success of dramatic creating process.

	<p style="text-align: center;">Devising Project (Bridge to KS4 assessed Devised performance piece)</p>	<p style="text-align: center;">Noughts and Crosses (Scripted) (Bridge to KS4 assessed Scripted performance piece)</p>
<p>SUBSTANTIVE KNOWLEDGE</p>	<ul style="list-style-type: none"> Understand practitioner's principles- Konstantin Stanislavski, Bertolt Brecht, Natural VS Political theatre.* Develop a narrative/plot from given stimuli* Explore key practices or principles of effective character development IE but not limited to: Super objective, objectives <p>*Depending on length of timetabled lessons due to half-year rotation, the number of practitioners and stimuli may be changed, i.e. reduced for a shorter number of lessons.</p>	<ul style="list-style-type: none"> Overview knowledge of the play with a specific focus on Act 1 Scene 10. Understand the social/cultural factors surrounding racism. Knowledge of Epic Theatre. Stanislavski objective system for character creation.
<p>DISCIPLINARY KNOWLEDGE (Key knowledge for SoW)</p>	<ul style="list-style-type: none"> Selecting appropriate previous performance techniques developed through Year 7 & Year 8 SOWs Furthermore, a focus on: <ul style="list-style-type: none"> Lighting (Fade, crossfade, snap) Sound (Diegetic, Non-diegetic) And use this knowledge to complete accurate lighting and sound cue sheets. Create a performance journal. 	<ul style="list-style-type: none"> Narration Cross cutting, tableaux Episodic scenes, Set design, minimalist Lighting & sound design. Super-Objective, Objective.

<p>Assessment</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Task: working in groups students will perform a devised piece based around a stimuli of their choosing from the pack provided incorporating elements of their chosen style. • Students should attempt to adapt their performances to use correct theatrical conventions for their chosen style and theme. <p>Written Analysis:</p> <ul style="list-style-type: none"> • Task: working independently students will answer 3 questions on the following: <ol style="list-style-type: none"> 1. Why did you choose your stimulus material? 2. How did you choose your stimulus material? 3. What is your vision for the performance? 	<p>Performance:</p> <ul style="list-style-type: none"> • Task: working in groups students will perform an extract from the play text Noughts and crosses. Each group will work on a different section over the course of the play. • Primary focus of assessment: adaptation of performances to match the conventions of the play text which requires both natural and non-naturalistic techniques, i.e. NARRATION, CROSS-CUTTING, TABLEUX • Students should try to communicate the message of racial divide through appropriate decisions in character and physical actions.
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