

# Drama

## Purpose of study

Drama is a universal language that embodies one of the highest forms of creativity. A high-quality drama education should engage and inspire pupils to develop a love of drama and their talent as actors, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with drama, allowing them to devise, and to watch with discrimination to the best in the theatrical canon.

## Aims

The national curriculum for drama aims to ensure that all pupils:

- perform, watch, review and evaluate theatre across a range of historical periods, genres, styles and traditions, including the works of the great practitioners and actors.
- learn to act and to use their voices/bodies, to create and devise theatre on their own and with others, have the opportunity to learn dramatic skill, use technology appropriately and have the opportunity to progress to the next level of theatrical excellence
- understand and explore how theatre is created, produced and communicated, including through the inter-related dimensions: deviser, designer, director, performer and audience.

## Attainment targets

By the end of key stage 3, pupils are expected to know, apply and understand the matters, skills and processes specified in the programme of study. This will ground them in the understanding of theatre before KS4, for those who have chosen to do so.

## Subject content

Pupils should build on their previous knowledge and skills through performing, devising and watching. They should develop their acting fluency, accuracy and expressiveness; and understand theatrical structures, styles, genres and traditions, identifying the expressive use of theatrical dimensions. They should watch with increasing discrimination and awareness to inform their practice as actors. They should use technologies appropriately and appreciate and understand a wide range of theatrical contexts and styles.

Pupils should be taught to:

- act and perform confidently in a range of solo and ensemble contexts using their voice, body and face fluently and with accuracy and expression.
- devise and design; and extend and develop theatrical ideas by drawing on a range of theatrical structures, styles, genres and traditions.
- use staff and other relevant notations appropriately and accurately in a range of theatrical styles, genres and traditions.
- identify and use the inter-related dimensions of drama expressively and with increasing sophistication, including use of deviser, designer, director, performer, audience member and other theatrical devices.
- watch, with increasing discrimination, a wide range of theatre from great practitioners and actors.
- develop a deepening understanding of the theatre that they perform and which they watch, and its history.

Year 7	Topic Name	Texts used in teaching	Key matters/skills/processes to be covered during this topic
Autumn 1	Focus and Movement		emotion, levels, freeze-frame, focus, control, synchronisation, cannon, team work, thought-tracking, scene, constructive criticism (WWW/EBI).
Autumn 2	Drama in Education - Bullying and peer pressure	"Bullies - monologues for teens and adults" - excerpts	cauldron of concern, Kite of Delight, improvisation, social situation, problem, solution, emotion, rehearsal, rehearsed improvisation, script, play, scene, constructive criticism (WWW/EBI).
Spring 1	Commedia D'Ell Arte		Italian market place theatre, character, Harlequin, Pantelone, servant, master, Brighella, Pulchinella, Lazzi, plot, improvisation, rehearsed improvisation, level descriptors, constructive criticism (WWW/EBI).
Spring 2	Religious Performance	Easter Liturgies - Passages to be discussed with Fred. "Easter. A new perspective"	liturgy, parable, disciple, tableaux, script, Blocking (USR/L, CS, DSR/L) Props, Costume, character
Summer 1	Script work	"Canterbury Tales"	script, scene, plot (b-m-e/eq-p-d-s-eq), cast list, character, stage directions, blocking (USR/L, CS, DSR/L) beat, background, playwright, theme, protagonist, antagonist,
Summer 2	Puppetry		marionette, shadow, hand puppet, lighting, colour, plot, Indian/Chinese puppetry, design, create, puppet show, proscenium arch, set, staging

Year 8	Topic Name	Texts used in teaching	Key matters/skills/processes to be covered during this topic
Autumn 1	Greek Theatre	Antigone/Oedipus Rex	chorus, mask, Dionysus, Amphitheatre, synchronised, cannon, plot, Climax/anti-climax, Pace/rhythm, Slow Motion

<b>Autumn 2</b>	Pantomime	Cinderella short	props, characters, set, plot
<b>Spring 1</b>	Practitioners 1		Brecht, Stanislavski, Boal, naturalism, epic theatre, political theatre
<b>Spring 2</b>	Practitioners 2		Artuad, Ibsen, Chekov, total theatre, realism, surrealism
<b>Summer 1</b>	Shakespeare	Merry Wives of Windsor SSF version	plot, Climax/anti-climax, Pace/rhythm, Characterisation
<b>Summer 2</b>	Physical Theatre		Climax/anti-climax, Pace/rhythm, Characterisation, Slow Motion

<b>Year 9</b>	<b>Topic Name</b>	<b>Texts used in teaching</b>	<b>Key matters/skills/processes to be covered during this topic</b>
<b>Autumn 1</b>	Script writing	Various scripts	script, stage directions, action, language, subtext, cast list, plot, scene, act, Climax/anti-climax
<b>Autumn 2</b>	Melodrama	Pygmalion	tone, repetition, melody, drama, emotion, opera, emphasis, scale, projection, pause, Climax/anti-climax, Characterisation
<b>Spring 1</b>	Surrealism	The Bald Prima Donna	plot (or lack thereof), Climax/anti-climax, Pace/rhythm, Characterisation, Slow Motion
<b>Spring 2</b>	Comedy of Manners	Hayfever	society, high comedy, dialogue, satire, farce, (upper-middle) classes, plot, Climax/anti-climax, Pace/rhythm, Characterisation
<b>Summer 1</b>	Musicals	Various sources	A cappella, West end/Broad Way, chorus(line), dance, duet, lyrics, production number, soliloquy, Pace/rhythm, Characterisation
<b>Summer 2</b>	Devising Theatre	Various sources (Student Led)	plot (or lack thereof), Characterisation, Climax/anti-climax, Pace/rhythm, Slow Motion