



# Drama

## Yate Academy

### 2019/2020



### **Curriculum Statement of Intent- Drama**

Drama provides students with creative experiences that can take with them into the wider world. Studying Drama is not only about creating actors for the stage and screen, but about building character and confidence through the art of performing. Drama allows students to build on their confidence, communication skills, creativity and imagination, to name a few. Along the journey students will learn about the world we live in, past, present and future. It allows the students to take part in an experience or a situation that they wouldn't usually have the opportunity to. Students will learn about the process of creating drama, interpretation and intention, key performance skills that may help them past their school life and how to give constructive and developed feedback to others.

The KS3 curriculum allows students to engage with the subject practically and theoretically through topics styles such as Naturalism and Pantomime. Students will develop a range of performance skills, techniques and subject knowledge that will embed their understanding and lay the foundations ready for KS4.

The KS4 curriculum allows students to deepen their subject knowledge on specific styles and elements of the theatre. Students are expected to fully engage in both practical and theoretic lessons, which encourage them to analyse and evaluate the performance work of their peers and professional performers. Students are given exciting opportunities to take part in theatre visits and workshops with professionals in the industry.



### **Big Ideas- Drama**

Big Ideas are the building blocks of subjects. They are: -

- Concepts and ideas that helps us make sense of lots of otherwise isolated or disconnected facts.
- Principles, theories, or processes that serve as a focal point of a subject.
- Something that changes the way a we think about information or schema.

The big ideas in this subject are: -

Big Idea	Description
Semiotics	
Process	
Performance Skills	
Interpretation and Intention	
Context	



### Age Related Expectations- Drama

Age-related expectations identify what is expected of our learners by a specified age, stage or year group. Our curriculum defines these as a set standard of expectations which are defined either as exemplars, descriptors or questions.

Big Idea	Year 7	Year 8	Year 9
<b>Semiotics</b>	<p>Pupils are able to stand on stage to show a relationship with another character(s)</p> <ul style="list-style-type: none"> <li>Do you need to stand closer or further away from another character to show you are friends or enemies?</li> <li>If you stand at the front of the stage/back of the stage, what do you think this would mean?</li> <li>Identify the relationship between... based on where they are standing on the stage.</li> </ul>	<p>How actors move and use props show how a character is feeling and the meaning behind it. Props are chosen purposefully.</p> <ul style="list-style-type: none"> <li>Explain why you have moved from one space to another.</li> <li>Describe the props you have decided to use and why these ones were important</li> <li>Explore how props and movement can create different meanings depending on how you/they are moved and where you/they are moved to.</li> <li>Explore how Stanislavski used script and stage directions to communicate symbolism</li> </ul>	<p>Pupils are able to explain the differences and similarities in semiotics according to Brecht and Stanislavski. Staging with set and actors is done to show meaning semiotics and all movement is considered.</p> <ul style="list-style-type: none"> <li>Explore the different conventions that Brecht uses in his verfremdungseffekt</li> <li>Explore the conventions of Stanislavski</li> <li>Explore how staging and set can affect their semiotics in the space</li> <li>Identify the semiotics used in melodrama and relevant script.</li> </ul>
<b>Process</b>	<p>Pupils can describe what a stimulus is and demonstrate a process through rehearsal of a given script or stimulus</p> <ul style="list-style-type: none"> <li>Explore the</li> </ul>	<p>Demonstrate and understand how a process of a specific style of theatre is different to another style through rehearsal and performance</p>	<p>To understand how to select and demonstrate a process that will be most effective when rehearsing and performing in a variety of different styles.</p>



	<p>different rehearsal techniques required to perform a script</p> <ul style="list-style-type: none"> <li>Explore the different rehearsal techniques required to devise a piece</li> <li>Describe how you rehearsed for a script or devised piece</li> </ul>	<ul style="list-style-type: none"> <li>Explore the key features of Stanislavski's system: Objectives, Magic If, Emotion Memory, Given Circumstances</li> <li>Explain how rehearsing for a script is different to rehearsing a devised piece.</li> <li>Identify what rehearsal techniques you could use to rehearse your own performance.</li> </ul>	<ul style="list-style-type: none"> <li>Explore the key features of rehearsing and creating Brecht's Epic Theatre: Gestus, Spass, Fourth Wall Breaking, Narration, Speaking Stage Directions, Placards</li> <li>Analyse why Brecht's process needed to be different to Stanislavski's approach.</li> <li>Explore what the best process would be to produce your own performance in a specific style of theatre</li> </ul>
<b>Performance skills</b>	<p>Pupils can demonstrate and articulate basic physical and vocal skills to communicate basic, but not always accurate, characters.</p> <ul style="list-style-type: none"> <li>Identify where your facial expression, posture, body language, gestures and levels are used in a performance</li> <li>Identify where your Pitch, Pace, Pause, Tone, Volume and Emphasis are used in a performance</li> <li>Explore how you would use facial expression, posture, body language, gestures and levels to create a character</li> <li>Explore how you would use Pitch, Pace, Pause, Tone Volume and Emphasis to create a character</li> </ul>	<p>Pupils can pick out effective skills and explain why they are effective. They can also pick out ineffective skills and explain how they could be improved.</p> <p>To understand how to use a full range of physical and vocal skills in different styles to communicate their emotions and intentions accurately.</p> <ul style="list-style-type: none"> <li>Describe what subtext is</li> <li>Identify where physical skills, including eye contact and eye line are used in a performance</li> <li>Identify where vocal skills, including dialect and accent are used in a performance</li> <li>Explore how you would use your physical</li> </ul>	<p>To be able to articulate accurately what skills are being used by another actor to communicate subtext and intentions.</p> <p>To understand how to quickly interchange between different performance styles using their physical and vocal skills and examine what skill would be most appropriate to communicate their subtext and intentions clearly.</p> <ul style="list-style-type: none"> <li>Explain what meaning you were trying to create when performing that character.</li> <li>Analyse how your physical and vocal skills were used to create a meaningful character.</li> <li>Identify and explore where your physical skills, including proxemics, are used in a performance</li> <li>Identify and explore where</li> </ul>



		<p>skills, including eye contact and eye line to create a character suitable for your style of performance</p> <ul style="list-style-type: none"> <li>Explore how you would use your vocal skills, including dialect and accent to create a character suitable for your style of performance</li> </ul>	<p>your vocal skills, including inflection, are used in a performance</p>
<b>Interpretation and Intention</b>	<p>Understand and demonstrate what a basic emotional intention is on stage for an audience</p> <ul style="list-style-type: none"> <li>Explain what an intention is</li> <li>Explore how you can use physical and vocal skills to show an intention on stage</li> </ul>	<p>Understand how to identify and demonstrate group and individual intentions using skills and staging to evidence their thinking</p> <ul style="list-style-type: none"> <li>Explore how staging, physical and vocal skills can be used to communicate an intention</li> <li>Explore how you would stage and perform an intention naturalistically or melodramatically</li> <li>Explain what the intention of a professional performance is based on what you see in the space.</li> <li>Identify what needs to change when performing an intention to a specific target audience</li> </ul>	<p>To understand how to adapt multiple intentions and meanings of a performance to suit the style of theatre and give audience.</p> <ul style="list-style-type: none"> <li>Explore how your character and style of performance can change according to your intention for the audience</li> <li>Develop a group and individual character intention for your own performance</li> <li>Map out how the character's intentions change as they go through a performance.</li> </ul>
<b>Context</b>	<p>Describe in basic terms what socio-historical means and why it is important in the theatre</p>	<p>Explain how what happens in history is linked to what is happening in the theatre.</p>	<p>Explain how the styles of theatre are linked through their history and traditions using society and</p>



	<ul style="list-style-type: none"><li>▪ Explain what society and history means.</li><li>▪ Identify what period of history Pantomime, Greek Theatre and Shakespeare are from.</li></ul>	<ul style="list-style-type: none"><li>▪ Explore how religion changed what the audiences wanted to see</li><li>▪ Explore the period of history that melodrama and Stanislavski have come from and explain how this links to some of their key features</li></ul>	<p>practitioner's culture.</p> <ul style="list-style-type: none"><li>▪ Map out a theatre history timeline based on all the styles of theatre you have been exposed to</li><li>▪ Explore how WWII affected the work of Brecht</li><li>▪ Explore how feminism has affected modern styles of theatre</li><li>▪ Explore the similarities and differences of each style of theatre. Explain why some of these similarities and differences occur.</li></ul>
--	--	---	--



### **Curriculum Map- Drama**

Below is a curriculum map, showing what is taught at each stage of the year.

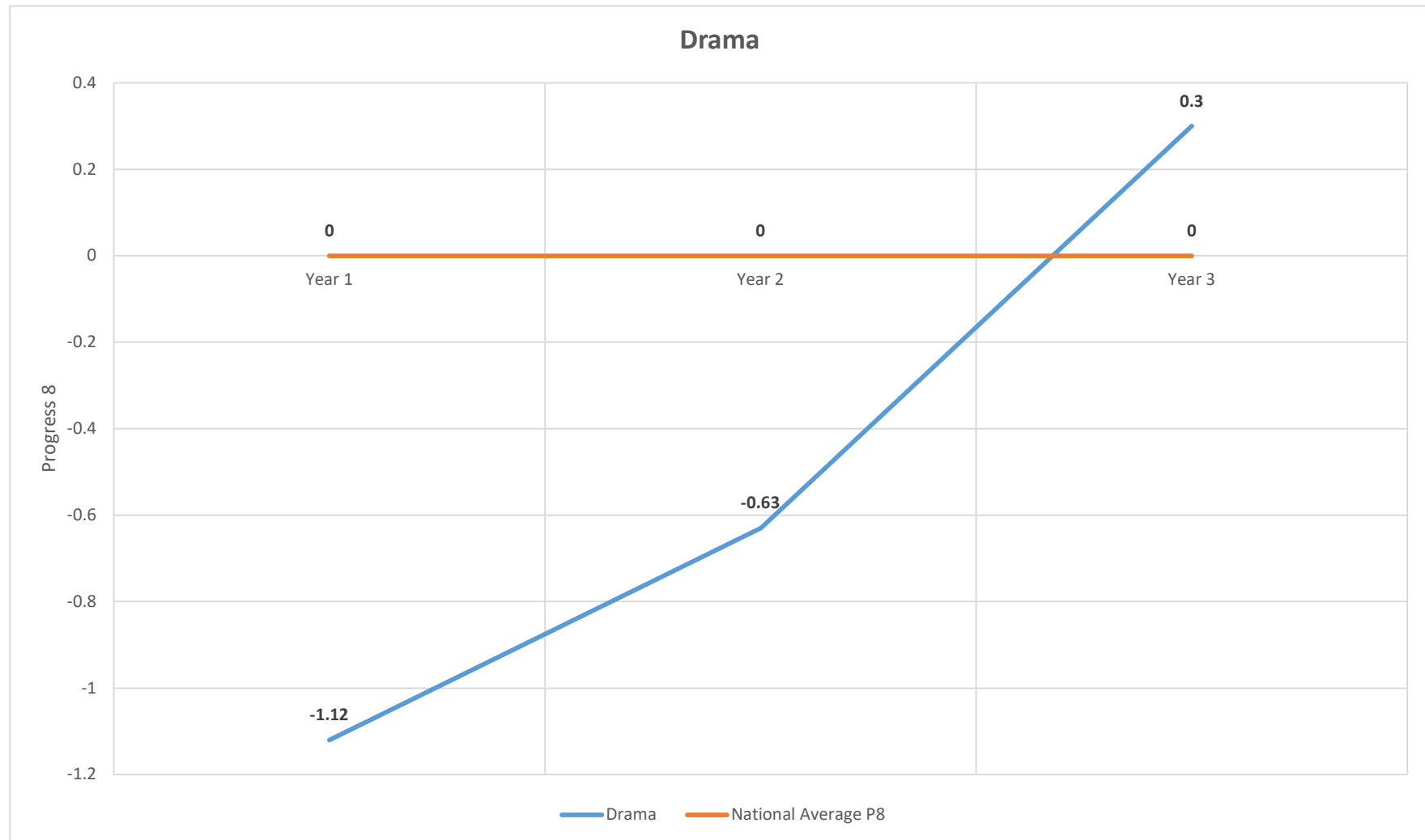
	<b>Term 1.1</b>	<b>Term 1.2</b>	<b>Term 2.1</b>	<b>Term 2.2</b>	<b>Term 3.1</b>	<b>Term 3.2</b>
<b>Year 7</b>	Introduction to Drama: Killing the King	Pantomime	Naturalistic Script	Non-Naturalistic Script: Chatroom	Using a Stimulus	Devising from Stimulus
<b>Year 8</b>	Technical Theatre	Shakespeare	Stage Combat and Creating Tension	Stanislavski and Naturalism	Creating Drama for a Target Audience	Devising from a stimulus for a Target Audience
<b>Year 9</b>	Practitioners	Technical Theatre project	Script: Curious Incident		Devising from a brief	



# Yate Academy 3 Year Trend

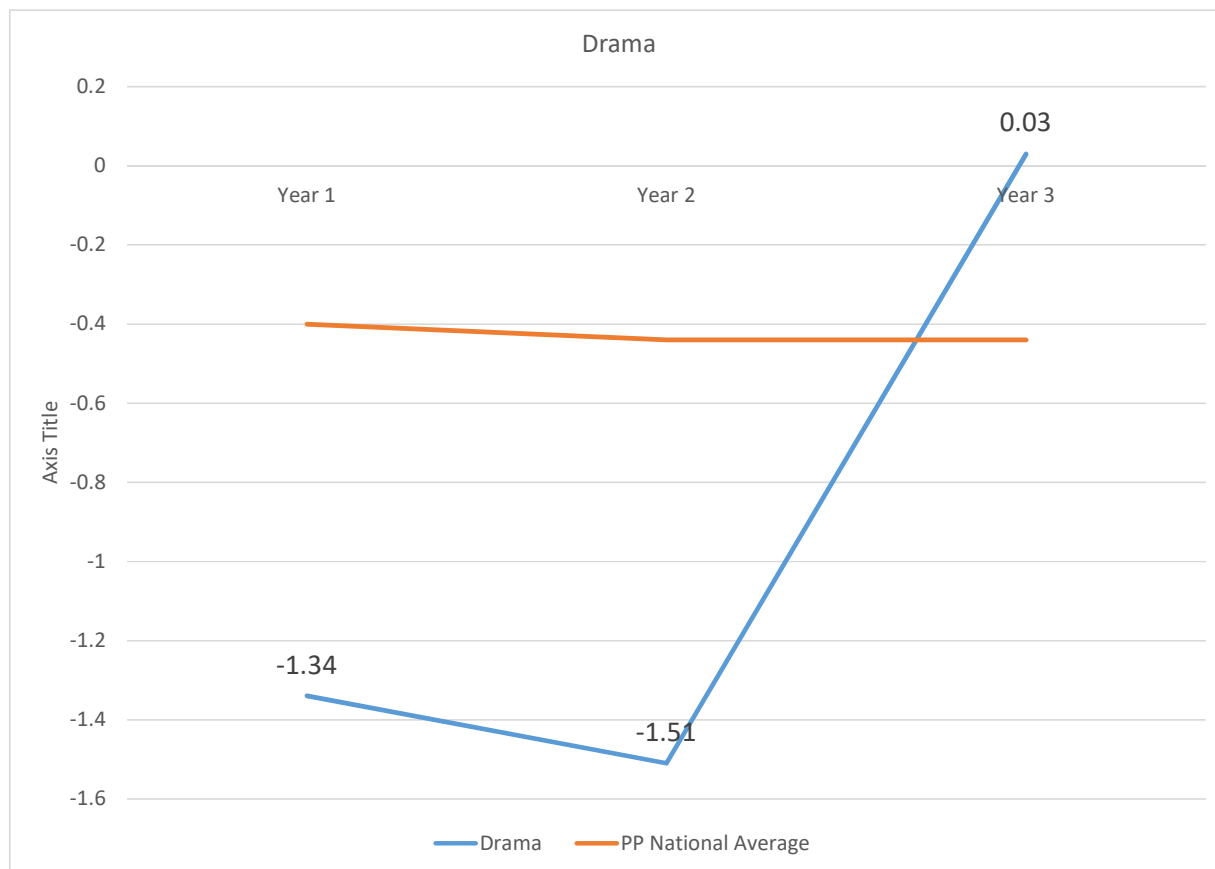


Subject	Year 1	Year 2	Year 3
Drama	-1.12	-0.63	0.3
National Average P8	0	0	0





Subject	Year 1	Year 2	Year 3
Drama	-1.34	-1.51	0.03
PP National Average	-0.4	-0.44	-0.44





Subject	Year 1	Year 2	Year 3
Drama	-1.91	-0.26	1.66
SEND National Average	-0.55	-0.61	-0.61

