

Year 7 Drama - Introduction to Drama Skills & Pantomime

Careers linked to topics we study in this cycle include: Actor, Theatre, Drama Teacher, Director, Theatre Critic

Week	I will need to know that:	So that I can:
1	<ul style="list-style-type: none"> An Ensemble is when a group of people work together and develop a theatrical production. The key ingredients of working in an ensemble are: <ul style="list-style-type: none"> - Working together - Contributing Ideas - Time management <p>Role Play is to act out or perform the part of a person or character in a play.</p> <ul style="list-style-type: none"> The key ingredients of Role Play are: <ul style="list-style-type: none"> - Body Language - Facial Expressions - Gesture - Pace - Pitch - Tone - Volume 	<ol style="list-style-type: none"> Understand how to work successfully as an ensemble as it is a foundational skill and the key to successful performances. Understand how to Perform a Role in a short Play, applying body language, facial expression and gesture.
2	<p>A Still Image is a frozen picture which communicates meaning. It is sometimes called a freeze frame or tableau. Still image is also a useful way to storyboard early devised work.</p> <ul style="list-style-type: none"> The key ingredients of Still Image are: <ul style="list-style-type: none"> - Body Language - Facial Expressions - Gesture - Levels - Proxemics (Space) 	<ol style="list-style-type: none"> Understand how to successfully create a Still Image as an ensemble applying the use of key ingredients. Body language, facial Expressions, gesture, levels and proxemics (space).
3	<p>Thought Tracking is when a character steps out of a scene to address the audience about how they're feeling. Sharing thoughts in this way provides deeper insight into the character for an audience.</p> <ul style="list-style-type: none"> The key ingredients of Thought Tracking are: <ul style="list-style-type: none"> - Directly speaking to the audience (Direct Address) - Speaking with clarity - Communicating your character's thoughts 	<ol style="list-style-type: none"> Perform an extended Thought Track effectively to an audience communicating my characters thoughts.
4	<p>Narration is when an actor or actors speak directly to the audience giving information on commenting on events to do with the play.</p> <ul style="list-style-type: none"> The key ingredients for narration include: <ul style="list-style-type: none"> - Other performers remaining in a still image or in mime - The narration directly addressing the audience - The narrator keeping clear communication 	<ol style="list-style-type: none"> To understand how to use narration as a strategy to enhance or adapt story telling.
5 & 6	<p>Pantomime originates from Greece and means Panto (one Person) Mime (play)</p> <ul style="list-style-type: none"> One actor would play all the different roles in a scene. Today in the English tradition Pantomimes are comedy shows, usually performed at Christmas and are based around fairy tale, fable or folk tale. <p>The Stock Characters (character types) found in every Pantomime are:</p> <ul style="list-style-type: none"> - Principle Boy: (The main male character played by a female) i.e. Jack from Jack and the Beanstalk - Principle Girl: (The Main female Lead Character Played by a female i.e. Snow White. - Villain: often seen as cartoonishly villainous; someone people "love to hate". - Dame: a male playing a female character in a grotesque comic way i.e. Dame Trott from Jack and the Beanstalk. - Comedy Duo: A double act (also known as a comedy duo) is a form of comedy originating in the British music hall tradition i.e. Policemen in <i>Aladdin</i>. 	<ol style="list-style-type: none"> Make links between historical theatre traditions and how they influence modern theatre. Apply my knowledge of the stock characters in practice, using the appropriate physical and vocal styles.

Year 8 Drama - Brecht in Practice

Careers linked to topics we study in this cycle include: Actor, Theatre, Drama Teacher, Director, Theatre Critic

Lesson	I will need to know that:	So that I can:
1	<ul style="list-style-type: none"> A traditional story or plot can be modernised to make the themes or issues within the narrative more relevant to a modern audience. 	<ul style="list-style-type: none"> Modernise a traditional fable
2	<ul style="list-style-type: none"> Verfremdungseffekt was pioneered by Bertolt Brecht Verfremdungseffekt is using strategies in order to 'make the piece strange'; challenge or alienate the audience Cross cutting is rearranging the narrative of a story. This could be starting with the end, then the beginning and then the middle (or any order other than chronological) Cross cutting can be considered one of many strategies that may make the piece strange or alienate the audience. 	<ul style="list-style-type: none"> Using Cross-cutting to verfremdungseffekt a performance
3	<ul style="list-style-type: none"> Montage can be used to verfremdungseffekt a performance Montage is a series of short self-contained scenes or images grouped immediately after each other. 	<ul style="list-style-type: none"> Use montage to communicate a narrative to an audience
4	<ul style="list-style-type: none"> Placard and Projection can be used to verfremdungseffekt a performance Placard is the use of large lettered notices to the audience Projection is a picture or text that provides a backdrop for your practical work 	<ul style="list-style-type: none"> Use placard and projection to communicate to an audience
5	<ul style="list-style-type: none"> Masks can be used to verfremdungseffekt a performance Actors need to ensure they face the audience at all times when using a mask. If actors are in mask it is likely the piece will need narration or be performed in mime. 	<ul style="list-style-type: none"> Use mask, narration and mime to communicate a narrative to an audience.
6	<ul style="list-style-type: none"> A range of Brechtian techniques can be used in conjunction to create a detailed piece of performance 	<ul style="list-style-type: none"> Use a range of Brechtian techniques independently in performance,

Year 9 Drama – Naturalism & DNA by Dennis Kelly

Careers linked to topics we study in this cycle include: Actor, Theatre, Drama Teacher, Director, Theatre Critic

Week	I will need to know that:	So that I can:
1	<ul style="list-style-type: none"> • Konstantine Stanislavski was the pioneer for Naturalism. • Stanislavski was a Russian actor, director and theatre practitioner. • Stanislavski created and documented within 'An Actor Prepares' which details his process of 'Method Acting'. • Stanislavski's 'method' details techniques of how actors should best prepare for performing their role. • The Given Circumstances are the environment, historical and situational conditions that the character finds themselves in. Stanislavski says there are 5 key questions to consider in the given circumstances <ol style="list-style-type: none"> 1. Who am I? 2. Where am I? 3. Why am I there? 4. What time is it? 5. What do I want? <p>We can shorten this to explore the people in a place with a problem.</p> <ul style="list-style-type: none"> • The style of naturalist includes the following ➤ Real settings. These plays are set in realistic contexts. ➤ Ordinary people. ➤ Everyday conversations and style of speaking. A realistic play would use ordinary language, rather than a heightened emotional vocabulary, poetry or song. ➤ A carefully rehearsed acting style that creates or confirms the impression of reality. ➤ A carefully selected representation of real life that is still theatrically effective*. The pace of the piece reflects 'real life'. 	<ul style="list-style-type: none"> • Create an original piece of naturalistic theatre that takes account of the style of naturalism inspired by Stanislavski.
2	<ul style="list-style-type: none"> • An objective is what a character wants to achieve within a scene. • Objectives can be used to fuel the 'problem' within the given circumstances of the play or scene. 	<ul style="list-style-type: none"> • Use objectives to develop a naturalistic performance using a clear framework of development.
3	<ul style="list-style-type: none"> • The process of naturalism can be applied to a script. • There are contrasting style and techniques to naturalism. 	<ul style="list-style-type: none"> • To apply knowledge and process of naturalism to a script.
4	<ul style="list-style-type: none"> • The given circumstances of DNA • The key characters within DNA • Basic understanding of the plot • The exposition is the part of the play where the audience learns about the setting, the characters, and any background information they might need to understand the conflict 	<ul style="list-style-type: none"> • To apply knowledge and process of naturalism to a script • Consider the characterisation of key roles/characters.
5	<ul style="list-style-type: none"> • Montage can be used as a contrasting technique to naturalism. • The opposite to naturalism is non or anti-naturalism. • The climax of the piece is the point where tension, excitement or stakes reach their highest point. 	<ul style="list-style-type: none"> • To create a montage sequence that utilise the dialogue within the climax of DNA.
6	<ul style="list-style-type: none"> • The falling action is the action that occurs immediately after the climax. The actions shifts towards a resolution rather than an escalation. • The denouement is the conclusion of the narrative in which complexities of the plot are unravelled. 	<ul style="list-style-type: none"> • To apply knowledge and process of naturalism to a script. • To apply knowledge and understanding of narrative and characters to performance.