

Y7 Drama Overview 2019-2020

Extra-curricular/ enrichment: KS3 Drama club, participation in a professionally directed KS3 only Drama production, (for all), opportunity to perform at the national Shakespeare Festival (HA), Christmas and Summer concert performance opportunities, House Drama competition.

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Introduction to Drama	Sequencing: Why now?	Memory Retention:
'Improve technical performance skills and ability'	'(understanding)... 'characterisation, and the effects of these' 'knowing the purpose, audience for, and context' 'reflects the importance of the spoken language in pupils' development... socially'	Lessons / Components / Implementation	<p>Sequencing: Why now?</p> <ul style="list-style-type: none"> *Priority: creating a safe environment/building confident learners in an exposed context for students unfamiliar with Drama – whole class, teacher led learning is prominent for this reason *Content is varied, fast paced and has some familiarity with links to everyday life for engagement in a new subject *Only when students feel secure in the Drama environment can performance and devising tools be taught and explored in depth. 	<p>Memory Retention:</p> <ul style="list-style-type: none"> *characterisation, skills and confidence *modern composers, film composers, classical composers – purpose & context *stylistic qualities *musicality & accuracy
		*Skills – listening, silence, memory		
		*Skills- still image, thought tracking		
		* Skills – characterisation – facial expressions, body language and gesture		
		Assessment/construct/impact: Practical assessment demonstrating confident application of skills learnt		
SMSC: social and moral– listening, respect and appreciation.				



Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Drama Style - Pantomime	Sequencing: Why now?	Memory Retention:
(students) ... 'value and collaborate their ideas and opinions with others'	'(understanding)... 'characterisation, and the effects of these' 'knowing the purpose, audience for, and context'	Lessons / Components / Implementation	<p>Sequencing: Why now?</p> <ul style="list-style-type: none"> *Facial expressions, body language and gestural skills learnt in the previous topic are applied collaboratively here. This learning builds upon prior learning with the application of exaggeration and the concept of audience interaction. This learning could not take place without the previous as a foundation. *Pantomime is also addressed at this stage of the learning as a result of the appropriateness of the time of year and for students to understand the context of the style. 	<p>Memory Retention:</p> <ul style="list-style-type: none"> *characterisation *Rehearsal – team work *Time management / life skills *style (genre) and brass instrumental *Storytelling through Dance
		*Pantomime style and purpose		
		*Rehearsing for a pantomime, including roles		
		*Stage ready and time management		
		Impact: Students will understand the stylistic qualities of pantomime and its role in seasonal events. Appropriate performance skills, roles and professional conduct are explored and verbally analysed.		
SMSC: social and cultural – alternative viewpoints and historical context. Social and moral – self management.				



Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Drama Style and Devising Approach – Physical Theatre	Sequencing: Why now?	Memory Retention:
'Eager and confident in investigations of a vast array of approaches to the creation of performance work'	'knowing the purpose, audience for, and context' 'understanding how the work of a dramatist is communicated effectively through performance & how alternative staging allows for different interpretations'	Lessons / Components / Implementation	<p>Sequencing: Why now?</p> <ul style="list-style-type: none"> *Students have previously developed skills within characterisation, application of stylistic qualities and confidence within the Drama studio. Without these skills in place first, physical theatre style cannot be explored, e.g. students cannot create abstract expression through their body language without first understanding literal for comparison. *Much of the learning has been heavily teacher facilitated to this stage to promote a safe and secure working environment; now that this in place it is appropriate to deliver this unit of work which creates opportunities for students to explore devising approaches and rehearsal roles and responsibilities independently as part of small teams in a large cast production. 	<p>Memory Retention:</p> <ul style="list-style-type: none"> *Stylistic qualities & skills *Devising & approaches *Stylistic qualities (genre) *Chinese composition *Stylistic qualities (ballet, Bollywood) *Choreographic tools
		*Stylistic qualities and creative intentions of physical theatre		
		*Personification, exaggeration and characterisation skills and techniques – facilitated devising		
		*Rehearsal conduct and approaches		
		Assessment/construct/impact: Practical assessment where learnt skills are collaborated and applied in order to produce a group performance piece in the physical theatre style within the given context of a haunted house.		
SMSC: spiritual, moral and social – respect of physical boundaries, safe working practise applied, afterlife and magic explored				



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Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Practitioners and Approaches	Sequencing: Why now?	Memory Retention:
<p>'Eager and confident in investigations of a vast array of approaches to the creation of performance work'</p> <p>'Students are able to identify the skills that place a direct impact on their role in the world... acquisition of life skills'</p>	<p>(understanding)... 'characterisation, and the effects of these'</p> <p>'knowing the purpose, audience for, and context'</p> <p>'understanding how the work of a dramatist is communicated effectively through performance'</p>	Lessons / Components / Implementation	<p>Basic Drama skills are now understood and have been explored with confidence and curiosity developed amongst the students; this acts as a building block for the exploration of practitioners' approaches. These alternative approaches cannot be explored earlier then this point due to the fact that these are extensions of earlier skills taught, and cannot stand alone.</p>	<p>*Practitioners and approaches</p> <p>*Characterisation</p> <p>*Stylistic qualities</p> <p>*Rehearsal & collaboration</p> <p>*Composers – Jerry Goldsmith, Stravinsky</p> <p>*Genre</p> <p>*Matthew Bourne repertoire</p> <p>*Stylistic qualities</p>
		*Rowan Atkinson – mime – body language, facial expressions and gestures (communicative skills)		
		*Jonny Depp – method acting – observation (skills and techniques)		
		*Refine and rehearsal – listening, time management, team work (communicative skills)		
<p>Impact: Students understand that Drama is devised and performed through the application of various approaches and are confident explorers of these.</p>				
<p>SMSC: cultural, social, moral – appreciation and understanding of alternative opinions and approaches – team work</p>				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Characterisation and Repertoire (Matilda or Charlie and The Chocolate Factory)	Sequencing: Why now?	Memory Retention:
<p>'Appreciate the collaboration of skills and roles that contribute to a production'</p> <p>'Analytically reflective and consistently review their creative decisions'</p>	<p>'Rehearsing and performing play scripts'</p> <p>(understanding)... 'characterisation, and the effects of these'</p> <p>'understanding how alternative staging allows for different interpretations'</p>	Lessons / Components / Implementation	<p>*Skills, techniques and understanding of devising approaches and stylistic qualities are now founded which allows the extension of learning into the production elements such as blocking, as well as the consideration of the needs of alternative performance settings; it is not possible for this learning to come at an earlier stage as students would not be able to apply production considerations without first understanding the creative intentions of a performance.</p>	<p>*Characterisation</p> <p>*Stylistic qualities</p> <p>*Rehearsal & collaboration</p> <p>*Roles and responsibilities</p> <p>*Roles and responsibilities (instrument care)</p> <p>*Ensemble</p> <p>*Roles & responsibilities (health and fitness)</p>
		* Getting to know the characters – hot seating, observation, introduction to script and stereotypes		
		*Characterisation and narration – creative intentions		
		*Blocking and roles within film and theatre productions		
<p>Assessment/construct/impact: Practical assessment displaying students understanding of the role of the stereotype in script, the confident application of characterisation skills, the ability to adapt to changing roles within the rehearsal process and an understanding of how performance context changes approaches such as blocking.</p>				
<p>SMSC: social, moral, cultural, spiritual – stereotypes, appropriate use of language and tolerance, respect for difference, team work</p>				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Stimulus: Props	Sequencing: Why now?	Memory Retention:
<p>'Eager and confident in investigations of a vast array of approaches to the creation of performance work'</p> <p>'Analytically reflective and consistently review their creative decisions'</p>	<p>'knowing the purpose, audience for, and context'</p> <p>(students) ... 'continue to develop their skills in working collaboratively with their peers'</p>	Lessons / Components / Implementation	<p>*Students' confidence within Drama performance, devising and exploratory practise is well developed by this stage of the learning which creates the opportunity within the sequence of learning for students to be able to devise without assistance and heavy facilitation.</p> <p>*The concept of stimulus alone can be overwhelming, hence why it is not addressed previously within the approaches unit. It requires its own unit to be understood and explored, as opposed to studying this amongst other concepts earlier in the year.</p> <p>*This unit requires much high level verbal analysis amongst peers in order for learning to be consolidated; this is developed and guided throughout the year and can only now be applied without heavy teacher assistance.</p>	<p>*Stimulus and as above</p> <p>*Composing (complicated rhythms, RAP, Chinese composition)</p> <p>*Choreography tools</p>
		*Understanding stimulus and its role in the devising process		
		*Stimulus as a communicative tool		
		*Small group devising – prop as stimulus		
<p>Impact: Students understand the role of stimulus and its role within a devising context; demonstrated through practical exploration and personal and peer reflection</p>				
<p>SMSC: social and moral – self and peer analysis, team work, discussion and justification</p>				

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Key:

Memory Retention:

BLACK: the topic covered in Drama

RED: the topic covered in Y7 Music that also addresses this learning

GREEN: the topic covered in Y7 Dance that also addresses this learning

Long term memory retention is addressed by exploring common concepts across all three Performing Arts disciplines throughout the year; repetition and the provision of alternative routes to access the learning are intended to contribute to greater levels of retention.