



Teign School Curriculum Overview



Drama

| Year | Cycle 1 -12 Weeks (10 weeks teaching, 1 week assessment, 1 impact week) | Cycle 2 -12 Weeks (10 weeks teaching, 1 week assessment, 1 impact week) | Cycle 3 -12 Weeks (10 weeks teaching, 1 week assessment, 1 impact week) |
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| 7 Drama | <u>Tool Kit/Mime and Movement</u> | <u>Fault and Physical Theatre</u> | <u>The Creature and Hamlet</u> |
| | <p>Students will take part in fun Drama activities to establish safe/creative/trusting environment. Students will experiment with Body Language and Facial Expression and create realistic and abstract Tableaux of Emotions.</p> <p>Students will use Narration and experiment with Vocal projection. Through the history of Greek Theatre students will explore the use of Sound Collage/ Soundscape to create an appropriate mood/atmosphere. Students will understand and use the convention of a 'Theatrical Chorus'. Midterm assessment will be based on a physical and choral retelling of Oedipus and The Sphinx.</p> <p><u>Mime and Movement</u> - Students will develop/devise a complex plot from a music stimulus. Students will use Mime and Movement skills to communicate their narrative/story/plot. Focus will also be given to rehearsal techniques.</p> | <p><u>Fault</u> - Students will be introduced to the idea of exploration techniques to develop a character from a script - vocal and physical skills will be explored in detail. They will learn Given Circumstances, hot seating, flashback and marking the moment. Students will further develop there use of mime, thought tracking and narration.</p> <p>After 6 weeks students will be assessed on their Scripted work then further develop creative imagination with Physical theatre.</p> <p><u>Physical Theatre</u> - Students will be introduced to the basic ingredients of 'Physical Theatre'. They will devise in the style of 'Physical Theatre' around a challenging stimulus. They will recap and further develop the technique of Sound Collage / Soundscape.</p> <p>End of term assessment: Using key drama skills learnt throughout the year. Students take part in a short fantasy performance using Physical & vocal skills.</p> | <p><u>The Creature</u> - Students will be introduced to Role Play and develop their Mime skills in response to a Narrated storyline. Students use their pervious knowledge of Thought Tracking and tableau to express the feelings of a character at a Key Moment in this drama.</p> <p><u>Hamlet</u> - Students will explore the plot and characters of Hamlet. They will be introduced to the Role of the Director, use of Thought Tunnel and experiment with the Physicalisation of language. Students will develop their Mime skills and will devise around a structure.</p> <p>At the end of term students will be assessed on the use of techniques to tell the story of Hamlet in 2-3 minutes. The ability select appropriate techniques to enhance their performance is key to their final level.</p> |

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| | This will develop into the end of term assessed performance. | | |
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| 8 | <u>Using drama to explore a topic</u> <u>Boy on the wall and Choices</u> | <u>Ernie Part 1 - Devised and Ernie Part 2 Scripted</u> | <u>Physical Theatre/ New Scheme</u> <u>Devising-using a Stimulus</u> |
| | <p><u>Boy on the Wall</u> - Students will use a photograph as a stimulus. Students will establish the given circumstances and use their imagination to explore a stimulus.</p> <p>Use of tableaux, Narration, Thought Tracks and Transitions we be explored using their initial responses to the stimulus.</p> <p>Students will create a 'Thought Tunnel/Conscience Alley' to help understand how a character is feeling.</p> <p>Students will select appropriate vocal and physical language for their character's response 'to the boy'.</p> <p>Students explore how the rehearsal technique of hot-seating can develop characterisation. Students will learn about directing and positioning for a thrust stage.</p> <p>Midterm assessment will be a performance of the students scripted acrostic work.</p> <p><u>Choices</u> – This scheme takes a look at surreal and realistic performance. Students will use spontaneous & devised drama skills. Students select techniques such as tableaux and split stage to create a scene/performance.</p> | <p><u>Ernie Devised</u> - Students will develop the skills of interpretation from contrasting styles of script. Students will recap the format of a theatre script. Using tableau, different stage configurations, physical theatre, devising, given circumstances, directing, hot seating, Character development and chorus work they will explore a full script (Ernie) and Extracts from different musicals. Tableau work is also used to highlight key moments in a scene.</p> <p><u>Ernie Scripted</u> - The use of the script Ernie allows students to develop detailed characterisations which will then lead to the midterm assessment. The end of term assessment will give students experience to further develop the characterisation, follow stage directions, direct and learn lines.</p> | <p><u>Physical Theatre</u> - Students will be introduced to the basic ingredients of 'Physical Theatre'. They will devise in the style of 'Physical Theatre' around a challenging stimulus. They will recap and further develop the technique of Sound Collage / Soundscape.</p> <p>How to devise using stimulus- Using a variety of stimulus (colour, photograph, song etc) in a sequence of one-off lessons students recap and develop the use of key techniques such as tableau, narration, thought track, split stage, physical theatre etc explored throughout year 7 and 8. The focus is on them selecting the appropriate techniques to enhance their work.</p> <p>The final stimulus will lead to the mid term assessment.</p> |

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| | The true story of Craig & Bentley is explored then developed into a documentary style performance for the students end of term assessment. | | |
| 9 Drama | <u>New Genre Theatre in Education</u> (Practical once a fortnight/Written once a month) | <u>Scripted – Mark Wheeler</u> (Practical once a fortnight/Written once a month) | <u>Devising to music – Shes leaving home and 7 Years Old</u> (Practical once a fortnight/Written once a month) |
| | <p>Students will practically explore the key ingredients of Theatre in Education. The scheme starts with learners devising shorter episodes of Theatre in Education</p> <p>Techniques such as Narration, vocal and physical characterisation, tableau, chorus work, physical theatre, Split Stage etc from year 7 and 8 are further developed and the following new key elements for this style of theatre are introduced and explored in practical lessons.</p> <p>Use of a target audience, multi-roling, use of Educational information, direct address, audience participation. Students look at the structure of a play and the balance between education and entertainment.</p> <p>Drama Skills lesson are once a month and will take place in a computer room. These lessons will further develop students understanding of TIE and assess their knowledge and key words.</p> | <p>This scheme gives learners an introduction to Mark Wheeler's style of writing and an opportunity to practically explore his techniques though carefully chosen extracts/activities. The lessons are complemented by clips of Wheeler directed versions along with commentary by the playwright. This scheme revisits character development and rehearsal techniques from year 7 and 8 but also introduces new specific techniques for this style of theatre.</p> <p>Documentary Theatre/Verbatim Theatre</p> <p>Precis Theatre/Two Touch Theatre</p> <p>Direct Address/Asides</p> <p>Split Screen/Split Stage</p> <p>Body Props/Physical Theatre</p> <p>The importance of a backstory</p> <p>Thought Tunnel/Conscience Alley as a Rehearsal Technique</p> <p>The importance of Pace and Dynamics.</p> <p>Drama Skills lesson are once a month and will take place in a computer room. These lessons will further develop students understanding of Docudrama/Mark Wheeler's work and assess their knowledge and key words.</p> | <p>She's leaving home – Developing even further on the idea of stimulus and choice of techniques students use a song to create realist scenes and surreal scenes. This is a sequence of lessons in which the students devise and perform. Students also explore Forum Theatre.</p> <p>The end of year assessed performance is based on the development of a piece explored through She's leaving home. This scheme uses the song 7 Years by Lukas Graham as its stimulus. Students will use the song and secondary research to devise a series of chronological naturalistic scenes. Students will use a range of rehearsal techniques including peer evaluation to develop their scenes. Students will conclude their performance by creating an original linking concept (this can be naturalistic or stylised).</p> <p>The concept of devising to music was introduced in year 7 and 8. In year 9 students explore the lyrics in the song and use rehearsal techniques such as given circumstances, hot seating, thought tracking to develop ideas and characters.</p> |

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| | | | <p>To push students further the Focus is on realistic acting. Characters vocal and physical interpretations must be believable.</p> <p>Student consider how the set should be as detailed and as realistic as possible. Students focus on not breaking the fourth wall.</p> <p>Students are introduced to the rehearsal technique of Units and objectives. Students do independent research and use this as a secondary stimulus.</p> |
| 9 PA | Musical Theatre: Music and Drama (Practical once a fortnight/Written once a month) | Melodrama | |
| | <p>Students will practically explore the key ingredients of Musical Theatre. The scheme starts with learners exploring the genre of musicals. Though the exploration of West Side Story, Les Mis and Grease students study structure of musical, how drama and music work together to build tension. To set the scene for the audience, Key words such as dynamics, pace, pause, pitch, they devise tableaux and scenes from musical lyrics, composition, how the music tells the story, gain understanding of vocal range within a choir, repeated phrases in the music, motif and musical signs such as f,mf etc Students use script and develop characterisation. This then develops into listening to the rhythm of the</p> | <p>Students will practically explore the key ingredients of Melodrama. The scheme starts with learners exploring the genre of melodrama and how the style has developed.</p> <p>Student will develop their knowledge of this performance style firstly by experimenting with a given structure and stock characters. The skill focus will be characterisation through music and physical representation – Body language, facial expressions, exaggeration, motive, style.</p> <p>This will progress into a use of key dialogue to go with the underpinning music to mark the moment and highlight the key plot. Focus will develop further with focus now on vocal – tempo, projection, pitch, timing.</p> <p>The final steps – All students will explore a melodramatic script and use their knowledge to bring the scene to life and perform the scene to an audience with music. Some students will also</p> | |

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| | <p>music, the feel to create character and group movement which is clearly choreographed to symbolise the meaning of the lyrics.</p> <p>The key focus is the interweaving skills to draw the audience in</p> | <p>write and extend the script by devising a scene before and after.</p> <p>Those students who can be stretched further will write their script and perform to the class.</p> | |
| 10 | <p><u>Blood Brothers/ Recap Theatre in Education (Due to covid year 10 started with TIE recap)</u></p> | <p><u>Physical Theatre/Brecht/Start Component 1</u></p> | <p><u>Component 1 portfolio completed</u></p> |
| | <p><u>Blood Brothers</u> This scheme gives students an opportunity to practically explore a full length play. The scheme is great preparation for Component 2 as there are many performance opportunities. This scheme also allows learners to recap and apply rehearsal techniques, terminology and performance techniques they need to fully understand in the Component 3 written examination. Watching clips of professional and amateur productions will also hone learners evaluative and analytical skills.</p> <p>Students will explore:</p> <p>How a play script is divided into Acts and Scenes</p> <p>The purpose of stage directions</p> <p>Different Stage Configurations (Thrust, Traverse, Etc)</p> <p>Units & Objectives (Character Motivation)</p> <p>Status Ranking Rehearsal Technique</p> | <p><u>Physical theatre</u></p> <p>This scheme of learning develop the students skills in the style of physical theatre. Linked to key practitioner Berkoff and interpretation. Student explore puppetry and movement.</p> <p><u>Brecht</u> : This scheme of learning introduces the ideas of German playwright and theatre practitioner Bertolt Brecht. Students will learn about the three key aspects of 'Epic Theatre' - Didactic, Alienation and Gestic. The scheme allows students to practically experiment with a wide range of ideas and techniques before eventually going on to create their own piece using at least 5 features of his style. The final assessment will be based on a stimuli in keeping with the Eduqas Component 1 practical examination.</p> <p>Students will learn:</p> <p>How Bertolt Brecht wanted to use theatre to create social change</p> <p>The Verfremdungs Effekt or Alienation Effect</p> <p>Breaking the fourth wall</p> <p>Use of placards</p> | <p>Continuing from the draft notes and portfolio work which was completed in Cycle 2 students will write their portfolios (Detailed guidance will support their work) and Complete their Evaluation.</p> <p>The key aim is for Component 1 to be completed by the end of year 10.</p> <p>Students will read and practically explore the component 3 set text Hard to Swallow by Mark Wheeler.</p> |

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| | <p>The Split-Stage Technique</p> <p>Thought Tunnel/Conscience Alley as a Rehearsal Technique</p> <p>The areas of the stage.</p> <p>Assessment on their understanding of the play through quizzing and a practical assessment which looks at their ability to perform script.</p> | <p>Use of Narration and Direct Address</p> <p>Multi-roling and Split-role</p> <p>Tickle and Slap and Spass</p> <p>Music/Song and Dance</p> <p>Episodic and Montage</p> <p>Minimalism (set/Costume/props)</p> <p>Open Scene Changes</p> <p>Gestic Acting Style.</p> | |
| | <p><u>Theatre in Education</u></p> <p>In this short project students will recap and further explore the key ingredients of Theatre in Education that were covered in the Year 9 TIE Scheme. The scheme goes on to use an actual EDUQAS Component 1 photograph as the seed for a performance. Students will research 'secondary stimuli' before creating a piece of T.I.E aimed at a specified target audience (Key Stage 4 students) using at least 6 key elements of T.I.E.</p> <p>Students will learn about:</p> <p>A Target Audience</p> <p>Theatre with a message</p> <p>Audience Participation</p> <p>The balance of Theatrical Experience and Educational Information</p> <p>The use of visual elements to</p> | <p><u>Component 1</u> This scheme helps students to prepare a piece of devised theatre for their Component 1 practical examination. The performance is marked by the class teacher and moderated by Eduqas using a digital recording. Learners are marked on 3 areas:-</p> <ul style="list-style-type: none"> - performance skills and interaction with other performers to realise artistic intentions. - interpretation of character and whether it suited the selected genre. - individual focus and contribution to the success of the piece. <p><i>Students will practically:</i></p> <p>How to research ideas and incorporate secondary stimuli.</p> <p>How brainstorming and experimentation aid devising.</p> <p>How rehearsal exercises can help the devising process.</p> <p>How rehearsal techniques can help characterisation.</p> <p>The ingredients of the chosen practitioner/Style</p> | |

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| | <p>emphasise the message in the play</p> <p>Episodic structuring of a play</p> <p>Multi-rolling</p> <p>Caricatures and Stereotypes</p> <p>Monologues and Direct Address</p> <p>Minimalism (set/Costume/props)</p> <p>Movement and Physical Theatre</p> <p>Direct Address</p> | <p>How lighting and sound can enhance a performance.</p> <p>How costume and props can communicate meaning.</p> <p>How feedback can be used to refine performances.</p> <p>A mock Component 1 will aid the students further development before refining their work for their examination.</p> <p>Students will make notes and start to write their portfolio.</p> | |
| 11 Drama (2021-2022) | Complete component 1 Component 2 preparation | Component 2 performance Component 3 section A and B | |
| 11 | <p>Week 1 – 6 Complete Component 1 (see year 10 for details)</p> <p>Students continue portfolio and Evaluations.</p> <p>Component 1 marked and moderated.</p> <p>Week 7 Start Hard to Swallow Component 3.</p> <p>HALF TERM</p> <p>Week 8 -10 Continue Hard to Swallow Component 3.</p> <p>Week 10 – 14 Component 2 Practical examination preparation/rehearsal</p> | <p>Weeks 15-16 Complete Component 2 practice.</p> <p>Week 17 Mock and tech</p> <p>Week 18 Examination.</p> <p>Component 3 Text exploration</p> <p>Hard to swallow Recap sections previously explored and continue exploration of OPC, atmosphere, use of mis en scene, rehearsal techniques, staging etc</p> <p>Component 3 Text exploration and Live theatre</p> <p>Revision notes created</p> <p>Exam technique and revision</p> | |
| 12 Drama | Component 1,2 and 3 | Component 1 and 3 | Component 1 and 2 |

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| 12 Teacher 1 Focus | CCH: <ul style="list-style-type: none"> • Brecht Workshops feeds into Component 2. • Launch Berkoff intensive lessons covering all elements. • Start Component 1: Two in Style of Berkoff • Text re-Interpretation • Start Component 1 Creative Logs | CCH: <ul style="list-style-type: none"> • Component 1 Intensive rehearsals, set building, props, costume etc to prepare to Perform Component 1 Examination. Performances late March. • Text re-Interpretation Finish writing Creative Logs. | CCH: <ul style="list-style-type: none"> • Component 1: Refine Creative Logs & write Evaluation. • Component 1 completed for moderation. • Introduce Component 2 • Explore potential scripts for Component 2. |
| 12 Teacher 2 Focus | FCH: <ul style="list-style-type: none"> • Stanislavski Workshops naturalism feeds into Component 2 and 3. • Introduce Jim Cartwright and explore OPC Component 1 Script Two by Jim Cartwright • Component 3 Hedda Gabler exploration • Ibsen | FCH: <ul style="list-style-type: none"> • Component 3 Hedda Gabler continued OPC etc • Component 1 with CCH: Intensive rehearsals, set building etc to prepare to Perform Component 1 Examination. Performances late March. | FCH: <ul style="list-style-type: none"> • Component 3: Introduce and explore Curious Incident of the dog in the nighttime. • Introduce Component 2 • Explore potential scripts for Component 2. |
| 13 Drama | Component 1 Completed Component 2 Preparation and Development Component 3 Recap and first readings | Component 2 Completed Component 3 – Section A, B, C focus for Exam | |
| 13 | <ul style="list-style-type: none"> • FCH Hedda question linked to summer work. • CCH Refine Component 1 portfolios and evaluation • FCH and CCH Introduce Component 2 devised and text. • Develop devised in Brechtian style. • Develop scripted performances. | Component 2 visiting examiner. Practical examination plus written assessment. Component 3 : Written examination Exam board issue extracts and focus for C3 February and March. Accidental Death, Curious Incident more detailed exploration and preparation for written examination. <i>(This was taught in lockdown instead of the continuation of Component 1)</i> Component 3 : Recap Hedda Gabler Component 3 : Revision and exam technique. | |

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| | <ul style="list-style-type: none">• Half term reading Curious Incident of the Dog in the night-time.• Christmas Reading Accidental Death | | |
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You need to demonstrate how you are interleaving and returning to previously met knowledge to deepen and strengthen children's retention and understanding over time. This should be more than simply through the Do Now's at the beginning of lessons.