

KS3 DRAMA Sequencing 2020-2021 SEQUENCING KS3

SKILL/TECHNIQUE	<u>YEAR 7</u>	Rationale – Why here, why now?	Cultural Capital
Vocal Performance Skills	Volume Projection Articulation	Introduction to fundamental skills in Drama to develop understanding of performance and the importance of use of voice.	Recognising the importance of diction, intonation and articulation.
Physical performance skills	Age, build height of character; Movement and stillness body language- posture, gesture facial expression, sustaining character	Teaching pupils how to build and sustain a character – a vital skill to succeed in Drama. All future topics will include the above skills.	Developing an understanding of varying personalities and character traits. Learning to understand other characters/peoples points of view.
How to bring a script alive .	Character Style Era Language Interaction Stage Directions	Developing a character based on an existing script. Understanding the fundamental use of a script.	Interpreting text and it's underlying meaning. Building an understanding of vocabulary and exploring dialect.
Stage positioning	stage positioning: upstage (left, right, centre) downstage (left, right, centre) centre stage.	A necessary understanding of how to place themselves on the stage when acting and using the correct terminology when following a script e.g. Centre Stage	Developing spatial awareness.

KS3 DRAMA Sequencing 2020-2021 KS3

SKILL/TECHNIQUE	<u>YEAR 7</u>	Rationale – Why here, why now?	Cultural Capital
develop an appropriate performer/audience relationship	awareness of facing the audience	Pupils develop basic performance skills which are required throughout Drama at both key stages. Performing to peers as practice to build self confidence.	Developing overall performance skills and confidence that may be transferred to other subjects and real life situations. Having an audience and how to address them. This can be transferred to job interviews and certain careers.
Designing costume and set	Stage flats Movable scenery Characters role in the play Cost, style and era	Understanding the relevance of, and introducing basic costume and set to enhance character and performance.	Developing an understanding of image and style and how to portray this through clothing/ costume in everyday life.
Devising drama from different stimuli	From poems “Mrs Butler”	Introducing the art of creative development in Drama. Using imagination and independent ideas as a foundation for future topics e.g. Theatre in Education.	Encouraging a desire to create and explore independent learning and ideas. Using a stimulus as a catalyst for development.
Introducing drama styles/ practitioners	T.I.E	Providing a basic understanding of Theatre in Education. E.g. Mobile phone project. Providing pupils with information that can then be built on through the key stages.	Exploring the idea that art can educate and inform. Understanding how to put a message across to an audience which can be transferred into certain careers.

KS3 DRAMA SKILLS AND TECHNIQUES 2020-2021 SEQUENCING KS3

SKILL/TECHNIQUE	<u>YEAR 8</u>	Rationale – Why here, why now?	Cultural Capital
Vocal Performance Skills	Accent Diction Dialect Emphasis Choral Speaking Interactive Speaking	A good starting point after exploring use of voice in basic form in Year 7 (Please Mrs Butler). Building on pupils’ confidence and ability to develop choral speaking, emphasis and diction as part of group project performance. (Time)	Developing the ability to add light and shade in order to add colour and depth to the voice. Understanding varying dialects and accents and where they originate from.
Physical performance skills	Timing and control eye contact dance and choral movement tableau physical theatre Mime FRANTIC ASSEMBLY - A physical language which explores emotion and communication through physicality and movement.	Building on existing skills taught in Year 7 and exploring a more in depth look at the fundamentals of physical performance. Having control, physically, and making conscious decisions when it comes to eye contact, timing and physical theatre. Teaching of new styles e.g. Frantic Assembly and the core principles behind it.	Further developing an awareness of ourselves, our physical skills and our self control. Educating pupils about the different methods of physical and emotive expression (Frantic Assembly).
How to bring a script alive .	the creation of mood and atmosphere the development of pace and rhythm dramatic climax Use of lighting and costume	A more mature concept of atmosphere and dramatic timing relating to script work. (Dracula) Taking more time to study the language, stage directions and use of lighting/sound/costume to produce an enhanced understanding of performance.	Interpreting characters through the exploration of atmosphere, mood and pace.
Stage positioning	Blocking movement,	Developing pupils’ understanding of ‘blocking’ why by we run a scene focussing more on the actors’ positioning, spatial awareness and physical presence in the space.	Further understanding of an actors physical purpose in the specific moment and making choices about space and proxemics.

DRAMA SKILLS AND TECHNIQUES – SEQUENCING KS3

SKILL/TECHNIQUE	<u>YEAR 8</u>	Rationale – Why here, why now?	Cultural Capital
develop an appropriate performer/audience relationship	relationship with audience	Further development to understand pupils' motives for the audience and having the confidence to address them, including peer-to-peer performance practice.	Developing relationships and building confidence to address familiar and, non-familiar audiences.
Designing costume and set	Location Projections Different types of stages Hair and make up to enhance a costume	Pupils are required to consider their location and appropriate props/costume when working on group devising pieces. Pupils also develop their understanding of hair and makeup to enhance their character. (The Grinch)	Understanding the significance of image and why a director/author/play write might choose to have characters look/dress a certain way.
Devising drama from different stimuli	From poems and pictures	Continued exploration of using a stimulus as a way of developing creative thoughts, which can then be transformed into a performance. Stimulus include photographs, poems, art work and tabloid cut outs.	Strengthening pupils' ability to 'think, imagine, create'. Encouraging pupils to look beyond the image and try to develop of deeper, less literal understanding.
Introducing drama styles/ practitioners	Brecht- Plastics project T.I.E poor theatre....Grotowski	Further introduction of drama practitioners and their varying styles (Plastic project)	A more in-depth knowledge of the differing styles of theatre and how they impact the performer and the audience.

KS3 DRAMA SKILLS AND TECHNIQUES Sequencing KS3 2020-2021

SKILL/TECHNIQUE	YEAR 9	Rationale – Why here? Why now?	Cultural Capital
Vocal Performance Skills	Pitch Pace Inflection Timing Emotional Range Developing Vocal Performance.	Emphasis of vocal expression in the way of tone, pitch and pace. A more in depth look at emotion through the voice and how this affects tone, pitch and pace. There are a range of styles covered including comedy and T.I.E in Y9 that have different effects on the voice.	Study of the voice and understanding emotion and feelings.
Physical performance skills	Proxemics on stage Status Reaction to other characters Subtext Physical theatre	Exploring Physical Theatre in more detail and understanding the status of levels and the subtext to a characters physicality. (Road Safety) Understanding ‘acting is re-acting’ and responding to other actors’ physical changes. (Child Soldiers)	Understanding body language, status and physicality within a character and/or an overall play/theme.
How to bring a script alive .	genre structure sub-text character motivation Use of props/ screens/scenery Dramatic pauses	Further development of script work and exploring a variety of characters / script skills to improve learning-by-heart and portraying the character more efficiently and effectively. Multiple skills used at once including reading scripts, using props and staging.	Improving multi-tasking and having empathy for different characters.
Stage positioning	Proxemics on stage status	The use of more ‘technical language’ linked with stage positioning. “I need to be in close proximity to character A because...”. Understanding the portrayal of stage positioning and what it might illustrate to the audience.	Developing subject specific vocabulary and exploring the boundaries of personal space.

DRAMA SKILLS AND TECHNIQUES

Sequencing KS3 2020/2021

SKILL/TECHNIQUE	YEAR 9	Rationale – Why here? Why now?	Cultural Capital
develop an appropriate performer/audience relationship	sustained engagement with audience throughout the performance	Understanding Monologues and Duologues and how to communicate effectively to an audience. Acknowledging the audience' presence throughout, even when not breaking the fourth wall.	Developing speech, confidence and eye contact when addressing an audience.
Designing costume and set	Props and lighting to enhance a performance	Understanding the significance of props and lighting to strike the right mood for certain projects (Child Soldiers).	A deeper appreciation for various art forms and understanding a directors intentions with lighting and costume.
Devising drama from different stimuli	Pictures Video clips Real life accounts. Verbatim theatre	Taking facts and real-life accounts and interpreting them in an artistic way with the use of music and various stimulus.	Learning about real-life situations and understanding motives and different view points.
Introducing drama styles/ practitioners	T.I.E. Verbatim theatre Stanislavski Physical theatre	Developing pupils' knowledge of drama practitioners and recognising styles and techniques. (Panto/Road Safety)	Recognising styles when watching live theatre and applying skills to own performance.

KS4 DRAMA Sequencing 2020-2021

SKILL/TECHNIQUE	<u>YEAR 10/11</u>	Rationale – Why here, why now?	Cultural Capital
Vocal Performance Skills	Use of accent i.e. Liverpuddlian. performers' vocal interpretation of character such as accent, Volume Projection ,Articulation volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines	Emphasis of vocal expression in the way of tone, pitch and pace. A more in depth look at emotion through the voice and how this affects tone, pitch and pace. The study and practice of dialect and the skills needed to convey a convincing accent i.e Blood Brother and Hillsborough – Liverpuddlian.	Understanding emotion through vocal expression and appreciating differing regions/accents and the history behind the dialect.
Physical performance skills	skills involved in bringing a script to life age, build height of character; Studying photographs e.g. Hillsborough disaster and Blood Brothers script to improve understanding of character. performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression, body language- posture, facial expression, sustaining character	Studying more sophisticated stimulus in order to develop ideas for performance. Verbatim Theatre technique to create characters and dialogue based on real accounts. Detailed analysis of real life characters in order to understand and interpret the role.	Developing an understanding of varying personalities and character traits. Learning to understand other characters/peoples points of view. Understanding complex emotion and what provokes/evokes people.
How to bring a script alive .	Studying character motivation in depth background and context to Blood Brothers and Hillsborough Using research to inform acting and create more knowledge of own character. Style of the work Interaction with other character on stage Stage Directions	Looking ‘behind the dialogue’ and exploring the underlying meaning of the text. In-depth script study supports the understanding of performance skills both physically and vocally.	Developing analysis of text, comprehension and vocabulary in order to further understand a characters thoughts and intentions.
Stage positioning	Directly following the playwrights , Willy Russell intention Blocking in movement Creating own movement to fit the script	Learning to follow strict stage directions and stage positioning. Challenging ‘why? When? How? For positioning/ what are the directors intentions. Learning from this to create own interpretation.	Further developing spatial awareness. Understanding personal space and making conscious choices about character proxemics.

KS4 DRAMA Sequencing 2020-2021

SKILL/TECHNIQUE	<u>YEAR 10/11</u>	Rationale – Why here, why now?	Cultural Capital
develop an appropriate performer/audience relationship	Understanding of text and subtext in the script to improve acting and enhance audience understanding of the plot actor and audience configuration relationships between performers and audience	Focusing on the development of relationships between an actor and his/her audience. A deep understanding of a character to then understand what emotions the audience are to feel. Exploring empathy and emotion through dialogue, gesture and expression.	Connecting with others on a deeper, more emotive level. Understanding feelings and the reaction to them.
Use of costume and set	Use of movable scenery, screens ,staging to create final performance pieces Adapting drama kit with specific costume items to represent characters. How to analyse the design of costume, lighting and sound to enhance performance in live performance . revolves, trucks, projections,	Understanding the significance of costume and set and how they are used as a way of personal expression as well as accurately portraying an era or particular time in history. i.E Blood Brothers – Costume and set represents class divide and social status.	Developing an understanding of image, style and genre. Understanding how costume, set and light can depict a period in time.
Devising drama from different stimuli	Workshops using podcasts, video/radio clips, photographic images, video clips written accounts	Encouraging the art of artistic development through varying stimuli and research.	Encouraging a desire to create and explore independent learning and ideas. Using a stimulus as a catalyst for development.
Introducing drama styles/ practitioners	T.I.E Verbatim theatre ..Hillsborough Project physical theatre and Frantic Assembly Musical theatre skills Brecht Stanislavsky	A more comprehensive look into the study of different drama practitioners and their differing traits. Identifying the skills used and how they connect to Verbatim (Hillsborough), Theatre in Education, Musical Theatre (Blood Brothers)	Links with careers by understanding the varying techniques and styles in order to make an informed decision going forward into further education.

KS4 DRAMA Sequencing 2020-2021

SKILL/TECHNIQUE	<u>YEAR 10/11</u>	Rationale – Why here, why now?	Cultural Capital
Appreciating Drama	<p>Study of set live performance Analysing acting using drama terminology</p> <p>Understanding plot and sub plot.</p> <p>Verbalising acting in readiness for written answers</p> <p>Performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</p> <p>Verbalising acting in readiness for written answers.</p> <p>watching work of peers and feeding back improvements</p> <p>Directing each other</p>	<p>The analysis of live performance as part of the GCSE course.</p> <p>Exploring/ discussing answers verbally in order to produce a more sophisticated written answer, come the exam.</p> <p>Analysis of peer-to-peer performance.</p> <p>Welcoming constructive criticism and learning from opinions other than your own.</p>	<p>Investing in a character and their journey through a performance. Paying particular attention to the range of emotion covered and how a character develops through the events of the show and the relationships formed with other characters.</p> <p>Seeing criticism as a positive expression of opinion that can benefit an actor.</p>