

Headlands School Performing Arts Department - Drama

Curriculum Strand – Mime, Movement and Physical Expression

Year 7

Term 1 Basic mime, movement and expression

- Physical theatre – people as objects
- Fairy tale tasks
- Still images to present key dramatic moments
- Use of group members to create levels and shape
- Facial expressions
- Movement skills – transitioning between scenes using control and agility
- Mime– accuracy/realistic actions and objects

Term 3 Physical expression within a dramatic style/genre

- Melodrama – exaggerated physical expression (face and body language)
- Working to music – gives a structure to the work
- Desert Island task – imaginatively create journey and environment using mime and physical action

Year 8

Term 1 Mime movement and expression in specific contexts/styles

- Physical comedy and slapstick, timing and 'tricks'. Increased level of control and accuracy needed
- Silent movie task – using exaggerated actions and stock gestures for comic effect.
- Working to music – for accompaniment/background only – students devise own structure

Term 2 Realistic mime

- Mime used in scripted pieces to help set locations and objects. Links to stage directions and reality of setting
- Power and status – use of movement and levels to express this

Term 3 Stylised movement

- Slow motion to create car crash in scripted task

Year 9

Term 1 Physical Movement and expression for character, used within new theatre styles

- Ensemble movement – synchronisation, timing, Greek Chorus effect
- Combining this with text using more abstract concepts
- Devised drama – using mime/ movement scene to music to express narrative action

Term 2 Applying physical skills

- Using physical positioning for film/acting for camera using subtler changes of body language and facial expression.

Term 3 Making choices

- Scripted performance – movement for characterisation and style of the play as appropriate
- Application of movement techniques in own devised piece

Y10 and Y11

Term 1 Movement for different genres

Applying appropriate movement to the following styles

- Naturalistic script
- Brechtian style theatre

Term 2 and 3

Study of set play text -using actions derived from character intention. Subtler use of gesture and movement.

Written work explaining how actors use movement techniques

Term 4

Physical theatre work, using movement to express an idea relationship or character's emotions in a stylised and visual way e.g. Frantic Assembly, Gecko Theatre

Responding to a brief – draw on experiences of styles to create own devised scenes that include physical sections

Terms 5 and 6

Scripted performance using refined movement skills to achieve effective performance

Curriculum Strand – Character and Narrative

Year 7

Term 1 Character and story intro

- Telling stories through still images
- Creating characters based on walks, posture. Use of hats to create simple characters
- Basic improvisations using general character traits/stereotypes (Lazy, bossy etc)

Term 2 Realistic drama

- Improvise familiar scenarios/characters (parents, children, school)
- 'Lucy's story' – acting out realistic narrative of a teenage girl who makes a bad decision. Family characters. Creating tension

Term 3 Creating own stories

- Creating longer improvisations to explore own characters and narrative in response to a stimulus

Year 8

Term 1 Comic Characters

- Comedy 'double' act' and 'comic business'
- Script intro – creating own character and scenes. Who would say these lines?

Term 2 Interpreting character and story from a published script

- 'Blood Brothers' – exploration of a range of characters
- choosing physical action and vocal expression based on interpretation of lines and stage directions
- Improvisation – status and power. Creating characters and stories

Term 3 Teenage characters and stories

- 'Joyride' script – characters who don't do the right thing
- Soap opera task – creating different characters on a street

Year 9

Term 1 Different styles of narrative

- Telling stories through symbolic movement and imagery
- Chorus idea – common voice
- Devising own stories from a stimulus

Term 2 Telling real stories

- Use of camera shots on film to tell a story
- Verbatim theatre – telling real life stories in a documentary style

Term 3 Full play text

- Study of a play in its entirety, looking at plot, structure and development of characters
- Practical presentation of aspects of this play using a chosen structure to communicate key themes and plotlines
- Devising own piece of drama, creating effective ways of revealing plot line

Y10 and Y11

• Term 1 and 2 Characters and narrative in musical theatre/physical theatre

- Creating characters within a specific style of drama – the use of multi role
- Non-linear structures to reveal storyline/character
 - Analysis of how playwrights structure their stories and how actors and directors bring these to life in professional productions

Terms 3 and 4 Naturalistic characterisation

- Stanislavski techniques – developing truth and belief in acting characters
- Workshops to develop this style
- 'Real time' acting
- Scripted work using these techniques for a more realistic performance

Terms 5 and 6 Exam Task

- Devising own characters and narrative based on exam brief

Curriculum Strand – Performance Skills

Year 7

Introducing performance and building confidence

- Large group physical tasks for performance – build confidence to take part
- Spoken work – perform small extracts of their work ‘in place’ in the room
- Large group improvisations. Full performances to the class using effective vocal skills
- Melodrama – perform to music – timing and confidence for physical expression

Year 8

Building longer pieces of performance. More focus on the individual

- New styles of performance- physical comedy in pairs or 3
- Scripted tasks – taking responsibility for own character and learning lines to deliver in performance.
- ‘Blood Brothers’ and ‘Joyride’ – performing a monologue, duologue or small group scripted extract to the class (vocal and physical). Own individual role
- Soap opera – presenting own character/script as part of a whole class performance

Year 9

Refining performance skills and introducing performance styles

- Longer and more demanding scripts in a range of styles. Regular line learning
- Performance qualities needed for film performance and verbatim style
- Ensemble performances requiring more advanced skills of timing synchronisation and coordination.
- Longer devised pieces using a range of techniques and providing performance ‘problems’ such as transitions
- Performance as part of a ‘team’ – a polish product

Y10 and Y11

Learning new styles and more advanced techniques. Analysing own skills

- Musical theatre performance skills workshops
- Physical Theatre performance skills workshops
- Stanislavski acting techniques
- Log book completion – performance skills audit and ongoing assessment of own development as an actor
- Performance of a 2 -5 minute piece of professional repertoire (script) as an audition piece. Assessed for exam grade
- Performance of own group devised piece to an external audience (outside the class) Assessed by external examiner (on video)

Curriculum Strand – Devising Drama

Year 7	Year 8	Year 9	Y10 and Y11
<p>Structured tasks throughout to support learning. 'Free' task in final term</p> <ul style="list-style-type: none"> Fairy tale task – choice of own techniques within a given storyline for baseline assessment. What do we know? Structured tasks for term 1 for still images and mime/character. Imaginative response Short improvisations – learning to create tension Term 2 - Storyline given for improvisations – clear structure of scenes to support realistic drama. Identification of key moments Introduction of Monologue Melodrama storyline given linked to musical cues Group devised drama – use what have learnt so far to respond creatively to a stimulus. Own structure, characters and choice of drama techniques 	<p>Introduction of new drama techniques and structuring devices.</p> <ul style="list-style-type: none"> Creating own imaginative storyline and 'comic business' for slapstick paired task. Using music to enhance style Scripted work – devising extensions for scripted characters – consistency in style and creating climax and conclusion Scripted work - use of imagination to stage an extract and add stage business in an appropriate way. Use of slow motion Improvisation work on status and power – structuring scenes and developing transitions Soap opera project – use of cross cutting, freeze frame and structure of dialogue. Cliff hanger endings 	<p>More advanced techniques and structures.</p> <ul style="list-style-type: none"> Working as an ensemble – devising group work Use Greek Myths as a stimulus for more movement and vocals in devised work Devising storylines for film Devising in Verbatim style – converting facts and interviews into a piece of drama Devising own structure for a piece of script based on themes or character experiences Devising own group work, using devices such as flashback, multirole, narration and physical theatre 	<p>Devising in the context of professional works and commissioned briefs</p> <ul style="list-style-type: none"> Analysing why certain techniques and structures are used for best effect in professional works continued. Understanding of target audience and intention Stanislavski – creating truth in physical action and use of imagination to think as a character and respond instinctively as that character Techniques – magic 'if', circle of attention, improvisation outside the text, inner monologue to develop a believable character Exam task – responding to a brief. Using all skills learnt to create a commissioned piece of drama. Free choice of structure, style of scenes, characterisation and narrative. External assessment (video)

Curriculum Strand – Reflection and Evaluation

Year 7	Year 8	Year 9	Y10 and Y11
<p>Verbal feedback and reflection. Introduction of vocabulary for discussing drama</p> <ul style="list-style-type: none"> • Regular formative reflection by selves/peers/teacher during tasks to improve standard of work • Reflect on skills used by self and by group to create effective drama for each end of topic performance • Respond to the work of peers by commenting on effective moments and areas for improvement related to staging decisions, performance skills and effort/focus • Understanding of how to respond as an audience, creating mutual respect and appreciation for live performance • Target setting each term – verbal discussion as a class regarding individual achievements and targets for improvement 	<p>Verbal feedback and reflection. Addition of further specific vocabulary for discussing drama and style</p> <ul style="list-style-type: none"> • Regular formative reflection by selves/peers/teacher during tasks to improve standard of work • Reflect on more advanced skills used by self and by group to create effective drama for each end of topic performance • Understanding of how to respond as an audience, creating mutual respect and appreciation • Target setting each term – verbal discussion as a class regarding individual achievements and targets for improvement 	<p>Verbal feedback and reflection. Development of further specific vocabulary for discussing drama</p> <ul style="list-style-type: none"> • Regular formative verbal reflection by selves/peers/teacher during tasks • Reflect on more advanced skills used by self and by group to create effective drama for each theatre style. Use of specific vocabulary • Respond to the work of peers by commenting on effective moments and areas for improvement related to staging decisions, specific performance skills and effort/focus • Further understanding of how to respond as an audience, appreciating and evaluating the mood and atmosphere created • Target setting each term – verbal discussion, teacher feedback and targets for improvement. 	<p>Verbal feedback and reflection Written evaluation of own work and the work of others</p> <ul style="list-style-type: none"> • Respond to the work of professional directors by analysing effective moments related to staging decisions, performance skills and other production elements • BTEC Assignments – students ongoing reflection of their own work, employing methods learnt in an independent way to generate their own improvements and quality control • Component 2 Full skills audit, target setting and on-going reflective log book is a requirement. • Component 3 – exam task Reflection and evaluation written reports are controlled test exams, based on students own devised practical work. Use of embedded skills to successfully complete these independent tasks