

Subject	Drama
Term	Cycle 1
Duration (approx.)	12 weeks
Module	Introduction and exploration of pioneering Theatre Practitioners, Stanislavski and

Skills and concepts to be developed and assessed (linking to identified AOs)

An introduction to two pioneering theatre practitioners; Stanislavski and Brecht. The study of these two practitioners will give students insight into two contrasting styles of performance and will give them the opportunity to explore the techniques/methods used in order to create performance work of a specific style.

Creating: students will be taught some of the key techniques used by each practitioner and will explore these in groups when producing performance work. Emphasis will be on the process of producing the drama giving students an understanding of what is entailed as a professional actor.

Performing: students will perform in both styles of theatre having gone through the 'processes'. They will perform showing consideration for style and this will be evident in the outcome of performance work.

Responding: students will respond through constant exploration when creating work and precise reflection will take place when evaluating the practitioners and their work/style of performance having experienced this firsthand as performers. Analysis of performance work and skills will be addressed throughout.

Factual knowledge to be taught and assessed (including subject specific vocabulary)

Practitioner: Bertolt Brecht
Style: Epic Theatre/political
Techniques: Verfremdungseffekt, placards, narration, third person dialogue, episodic scene structure, breaking the fourth wall, multi-role play, gestus, montage, symbolic/representational.

Practitioner: Konstantin Stanislavski
Style: Naturalism
Techniques: Method acting, concentration/relaxation, emotion memory, building belief in the character/setting/action, the magic 'if', given circumstances, sub-text, units and objectives, super objective.

Formative Assessment/key piece of work prior to end of unit:

Approximately every other week, groups will perform and there is an expectation that all will evaluate the performance of their peers. Peers will offer kind, specific and helpful comments upon which others can build.

Summative Assessment:

All groups will perform two 'final' pieces, each demonstrating the techniques taught for each practitioner/style.

Building Retention: What prior learning must be built upon/revisited and how will it be assessed?

Students will recognise some features of performance work and these will be further developed as their repertoire builds to produce more mature performance work. Links will be made whilst students experience the variation of ways in which to work as an actor. They will continue to build upon their prior learning of performance skills. This will continue through further exploration of different characters, themes and settings presented through the scheme. Students will continue to grow in confidence across the three different assessment objectives.

Spelling-Punctuation-Grammar How will you promote high standards within this module?

Through verbal communication, there is an expectation that all pupils will speak fluently, concisely and in coherent utterances when expressing an idea or opinion, both in class and group discussion. Pupils are expected to speak in standard English during class discussions.

Link forward: where next for the learning?

Students will continue developing their appreciation for the practitioners and style of performance work through cycle 2. They will be using their skills, knowledge and understanding taken from this cycle and apply these through exploring script work. Here they will be expected to develop the use of techniques and experience firsthand the role of an actor when working in these different styles with texts.

Subject	Drama
Term	Cycle 2
Duration (approx.)	12 weeks
Module	Applying styles of performance to script work

Use of techniques: Method acting, emotion memory, building belief in the character/setting/ action, the magic 'If', given circumstances, sub-text, units and objectives, super objective.

Formative Assessment/key piece of work prior to end of unit:

Approximately every other week, groups will perform and there is an expectation that all will evaluate the performance of their peers. Peers will offer Kind, Specific and Helpful comments upon which others can build.

Skills and concepts to be developed and assessed (linking to identified AOs)

Students will explore two texts:
 'Totally Over You' by Mark Ravenhill
 'Teachers' by John Godber

Through this exploration students will apply the skills/techniques of Stanislavski and Brecht introduced in cycle 1 to the two different plays to be able to produce a piece of theatre performed in a specific style.

Creating: students will go through the creating process by rehearsing two extracts of text as actors would be expected to when working in a specific style of performance.

Performing: students will perform in two extracts from the two plays studied. They will perform showing consideration for style and this will be evident in the outcome of performance work.

Responding: students will respond through constant exploration when creating work and precise reflection will take place when evaluating the performance work. Analysis of style and performance skills will be addressed throughout.

Factual knowledge to be taught and assessed (including subject specific vocabulary)

From page to stage (the practical demands of the text); interpretation, characterisation, character motivation and interaction/relationships, use of space, proxemics, audience awareness.
 Vocal skills; accent, volume, pitch, pace, emotional range – tone, timing, intonation, phrasing
 Physical skills; movement, physicality, posture, gesture, facial expressions

Text: 'Teachers'
 Practitioner: Bertolt Brecht
 Style: Epic Theatre/political
 Use of techniques: Verfremdungseffekt, placards, narration, third person dialogue, breaking the fourth wall, multi-role play, gestus, montage, symbolic/representational

Text: 'Totally Over You'
 Practitioner: Konstantin Stanislavski
 Style: Naturalism

Summative Assessment:

All groups will perform two extracts of text from the plays explored. They must demonstrate a range of skills and the techniques taught, giving the sense of a 'polished performance'.

Building Retention: What prior learning must be built upon/revisited and how will it be assessed?

Students have to use their knowledge of the two practitioners and their style of performance work (introduced in cycle 1) and be able to use their skills to apply this understanding into scripted performance work. The effectiveness of their performance work is determined by how successful they have been adhering to the common features of the different styles of theatre.

Spelling-Punctuation-Grammar How will you promote high standards within this module?

Through verbal communication, there is an expectation that all pupils will speak fluently, concisely and in coherent utterances when expressing an idea or opinion, both in class and group discussion. Pupils are expected to speak in Standard English during class discussions.

Link forward: where next for the learning?

In cycle 3 students will continue to put these skills/ techniques into practice when producing their own devised work. This will be done through a scheme that introduces students to 'Theatre In Education' where they will have the freedom to produce performance work for a specific audience choosing their preferred style of performance and subject matter.

Subject	Drama
Term	Cycle 3
Duration (approx.)	12 weeks
Module	Issue Based: Theatre in Education

Formative Assessment/key piece of work prior to end of unit:

Approximately every other week, groups will perform and there is an expectation that all will evaluate the performance of their peers.

Peers will offer Kind, Specific and Helpful comments upon which others can build.

Summative Assessment:

All groups will go through the devising process in order to create their own piece of issue based TIE using the issues/characters/ideas given throughout the scheme of learning. This will result in a polished performance demonstrating use of a variety of performance skills and team work skills to be able to complete the 'devising process'.

Building Retention: What prior learning must be built upon/revisited and how will it be assessed?

Students can choose their style of performance as previously studied, when creating a piece of TIE and should show use of the styles key features in their devised work. Their knowledge of different genres will also impact on the outcome of work and they will be required to apply this to their final performance piece.

Spelling-Punctuation-Grammar How will you promote high standards within this module?

Through verbal communication, there is an expectation that all pupils will speak fluently, concisely and in coherent utterances when expressing an idea or opinion, both in class and group discussion.

Pupils are expected to speak in Standard English during class discussions.

Link forward: where next for the learning?

Students opting for GCSE Drama will have the knowledge of two different styles of performance and their practitioners as well as knowledge of some key genres which can be taken forward into their studies. This will benefit the devising performance unit as part of the course.

Skills and concepts to be developed and assessed (linking to identified AOs)

Students will be taken through a number of teacher led sessions whereby they will be given the relevant information needed such as the key issues, the characters and context. Students will be introduced to Theatre In Education and will then have responsibility to produce their own piece of TIE presenting in any style of their choice

Creating: Students will have to work collaboratively during the teacher led sessions to explore the issues, characters and context. They then have the greater challenge to work as a team to be able to produce a unique performance using the common features of TIE.

Performing: students will perform in the final TIE performance displaying a range of performance skills required to produce an effective piece of theatre.

Responding: Students will respond practically through their contribution to all tasks and should be able to verbalise their thoughts/opinions appropriately on the subject matter explored. Also, they will be expected to constructively criticise the drama work presented.

Factual knowledge to be taught and assessed (including subject specific vocabulary)

TIE, issue based drama
Devising, stimulus
Style/genre
Plot
Content
Climax/Anti climax

Performance skills
Characterisation and interpretation
Interaction/relationships, use of space, proxemics, audience awareness.
Vocal skills; accent, volume, pitch, pace, emotional range – tone, timing, intonation, phrasing
Physical skills; movement, physicality, posture, gait, gesture, facial expressions