


Department	Drama	 Heath Park EVERY PUPIL ALWAYS IN FOCUS
Key Stage	Key Stage 4 / Year 9	

Date Delivered	Unit Title	End Point	Substantive Knowledge What will they learn about in this topic?	Disciplinary Knowledge What subject concepts will be developed through this topic?	Assessment Method	Key Course Guides & Reading
Autumn Term 1	A Journey through History & Time	Practical application of performance style skills in a performance in response to a stimulus.	'In the beginning was the word, and the word was Greek'	<ul style="list-style-type: none"> Western theatre originated from Key features of Greek theatre. 	Mid Point Review - Practical Performance - Spellings - Interm Questions - RAG Rate End Point Review - Practical Performance - Written Response	Knowledge Book/ Assessment Booklet Scheme of work resources
			Medieval Theatre	<ul style="list-style-type: none"> Where and how mystery plays were performed. Tableau - Entrances & Exits 		
			Commedia	<ul style="list-style-type: none"> The importance of status (levels/ space) in playing character How to perform some of the key commedia characters. Stock Characters/ Archetypes 		
			Kabuki	<ul style="list-style-type: none"> Key design elements of Kabuki theatre The relevance and role of make-up in Kabuki theatre. 		
			Victorian theatre	<ul style="list-style-type: none"> The development of the theatre building. 	Mid Point Review	

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			The rise of naturalism	<ul style="list-style-type: none"> Understood the development of naturalism Identified the purpose of naturalism Begun to develop a believable character. 	<ul style="list-style-type: none"> Practical Performance Spellings Interm Questions RAG Rate 	
			And then came Brecht	<ul style="list-style-type: none"> Understood the impact Brecht had on the development of theatre. 	<ul style="list-style-type: none"> End Point Review Practical Performance Written Response 	
Autumn Term 2	Theatre in Education	<p>Assessment will be the students ability use physicality through contact. To symbolism meaning through movement. Devising sequenced, fluid, fluent movements in performance.</p> <p>Students should be assessed in this project on the extent to which they:</p> <ul style="list-style-type: none"> Work collaboratively. Use dramatic techniques to get 	Narration	<ul style="list-style-type: none"> Narration (1st/ 3rd) is when you provide additional information about the scene to an audience. 	Mid Point Review	<p>Knowledge Book/ Assessment Booklet</p> <p>Scheme of work resources</p> <ul style="list-style-type: none"> Inside Out - Riley argues with her parents https://www.youtube.com/watch?v=t4okAfKCwRk Multirolling - https://www.youtu
			Marking the Moment through the use of Flashbacks & Flash-forwards	<ul style="list-style-type: none"> Marking the moment (Freeze Frame) is when you pause to highlight the key action. 	<ul style="list-style-type: none"> Practical Performance Spellings Interm Questions RAG Rate 	
			View Points (costume/ props/ placards)	<ul style="list-style-type: none"> Devil & angel, conscience alley, hot seating, vocal collage & monologue to explore the internal thoughts of the character 	<ul style="list-style-type: none"> End Point Review Practical Performance Written Response 	
			TIE Project	<ul style="list-style-type: none"> Narration (First/ Third) 		

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		<p>the audience to think.</p> <ul style="list-style-type: none"> • Use thought provoking dialogue and action. • Developing questioning techniques in role as facilitator or spectator. 		<ul style="list-style-type: none"> • Marking the Moment (Flashbacks, Flash-forwards) • View Points (Devil & Angel, Conscience Alley, Hot Seating, Vocal Collage, Monologue) • Multi-Rolling 		<p>be.com/watch?v=9k-tk1FY13I</p> <ul style="list-style-type: none"> • Narration - Inside Out - Riley argues with her parents. https://www.youtube.com/watch?v=t4okAfKCwRk • Conscience Alley:- https://www.youtube.com/watch?v=-Hs0LirW9v8 • Hot Seating - https://www.youtube.com/watch?v=54zLEORXImY
Spring Term 1	Fallout by Roy Williams	Assessment will be the students ability to present naturalistic characters in performance. Using scripted dialogue and	Themes/ Issues 'Urban Gang Culture'.	<ul style="list-style-type: none"> • Use of heightened physicality (space/levels) • Rehearsal and perform from scripted text. • Characterisation 	Mid Point Review - Practical Performance - Spellings	Knowledge Book/ Assessment Booklet Scheme of work resources

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		believe characterisation to present a purpose character in performance.	'Police & Urban Youth' explored in Fallout.	<ul style="list-style-type: none"> • Props • Power and status • Narration to provide additional information • Juxtaposition • Cross-cutting to a split screen to build tension 	<ul style="list-style-type: none"> - Interm Questions - RAG Rate End Point Review <ul style="list-style-type: none"> - Practical Performance - Written Response 		
			themes/ issues 'Love or Obligation'.	<ul style="list-style-type: none"> • Writers intentions • Non-verbal communication/silence • Atmosphere and tension. 			
			Gang Culture - The Truth' in Fallout.	<ul style="list-style-type: none"> • Analyse spoken language Intentions of the playwrights spoken language. • Character motivations 			
			UK Policing ' explored in Fallout.	<ul style="list-style-type: none"> • Action, movement and gestures.Pause and pace to explore characters thought process within a scene. • Motives and intention 			

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Spring Term 2	Non-Naturalistic Practitioners	Assessment will be the students ability to engage in practical workshops led by teacher. Work collaboratively as an ensemble. Show their understanding of basic practitioner working principles, style and theatre conventions. Whilst using the theatre conventions to communicate effectively with an audience in the style of the practitioner.	Bertolt Brecht (Epic Theatre)	<ul style="list-style-type: none"> • Political Theatre; Theater that communicates a political message. • Archetypal characters; Reflection of characters that you see in everyday society. • Self-conscious acting (the actors 'show' the characters, rather than pretending to become them);- Links to direct address communicate directly with the audience to break the illusion of traditional theatre. • Breaks the 4th wall/direct address; Communication directly with the audience to break the illusion of traditional theatre. • Humor, Music/song, Placards • Non-naturalistic set/props 	Mid Point Review <ul style="list-style-type: none"> - Practical Performance - Spellings - Interm Questions - RAG Rate End Point Review <ul style="list-style-type: none"> - Practical Performance - Written Response 	Knowledge Book/ Assessment Booklet Scheme of work resources CPD 'We Teach Drama' Resources – Staging, Lighting & Costume supporting materials used to amplify the SOW. E.g. students have the opportunity to draw grown plans (videos provided by professional designer from NT)
			DV8 (Stylised Movement)	<ul style="list-style-type: none"> • Gesture; The use of stylized hand positioning/ movements that communicate meaning. • Pace; Exploration of timing and rhythm to explore the ever evolving story through pace. • Repetition; The use movement and dialogue to repeat concepts to reinforce ideas in performance. • Transitions; Movement & juxtaposing drama mediums can be used to transition the action and move the story forward. 		

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			Katie Mitchell (Multi Media & Naturalism)	<ul style="list-style-type: none"> • Intentions; Text Analysis key questions to explore a characters intention to develop a greater understanding of them in a scene. • Timeline; Exploration of past events to develop a greater understanding of a character in a scene. Reflection on the past to consider their intentions in the present. • Backstory; Reflection on what makes the character them. Establish a narrative, storyline to give your character more weight in the scene. 		
			Verbatim (Documentary Theatre)	<ul style="list-style-type: none"> • Documentary; Using pictures or interviews with people involved in real events to provide a factual report on a particular subject. • Primary Sources; Examples of how they can use 'Primary Sources 'e.g. Documents, images or artifacts that provide first-hand testimony or direct evidence concerning an historical topic under research investigation to develop an authentic story. • Secondary Sources; Examples of how they can use 'Secondary Sources 'e.g. journal articles that comment on or analyse research, textbooks, political commentary, biographies & newspaper editorial/opinion pieces to develop an authentic story 		

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			Application and Evaluation	<p>Making/Performing: Students will have the knowledge to:</p> <ul style="list-style-type: none"> Initial thoughts and feelings on the stimuli. Stimuli; - Abstract Image of Hands, Maya Angelou, Only Wear Sunscreen & UK Riots 2011. Respond verbally to suggesting their thoughts. 		
Summer Term 1/ 2	Cookie by Emily Jenkins	Assessment will be the students ability to present naturalistic characters in performance. Using scripted dialogue and believe characterisation to present a purpose character in performance.	<p>Things to consider prior to watching Live Theatre production 'Cookies' by Emily Jenkins.</p> <p>The screening of Live Theatre production 'Cookies' by Emily Jenkins.</p>	<ul style="list-style-type: none"> Style:- The stylistic features attached to the performance i.e. naturalistic or non-naturalistic. Genre:- Sub category the play performance falls into. Naturalism is traditional realistic acting styles & genres. Non-naturalism is unconventional abstract acting styles & genres. Key features of the two key theatrical styles Storyline/ narrative of Cookies. Central characters & connections. Discrimination is and how it is evident in UK society. 	<p>Mid Point Review</p> <ul style="list-style-type: none"> Practical Performance Spellings Interm Questions RAG Rate <p>End Point Review</p> <ul style="list-style-type: none"> Practical Performance Written Response 	<p>Knowledge Book/ Assessment Booklet</p> <p>Scheme of work resources</p>

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			<p>Things to consider after watching Live Theatre production 'Cookies' by Emily Jenkins.</p>	<ul style="list-style-type: none"> • Staging (Thrust/ End on Stage/ Traverse/ Round), Proxemics & Character (Voice/ Movement) • Know how to read proxemics on stage. 		
			<p>Things to consider After to watching Live Theatre production 'Cookies' by Emily Jenkins.</p>	<ul style="list-style-type: none"> • Lighting (colour, tone and shades) to create meaning, mood, atmosphere, tension and environment in a scene. • Sound (mechanical or environmental) to create meaning, mood, atmosphere, tension and environment in a scene. 		
			<p>Things to consider after to watch Live Theatre production 'Cookies' by Emily Jenkins.</p>	<ul style="list-style-type: none"> • Character (Movement/ Voice), • Design Tree • Costume • Mood Board 		