



Rayner Stephens
HIGH SCHOOL

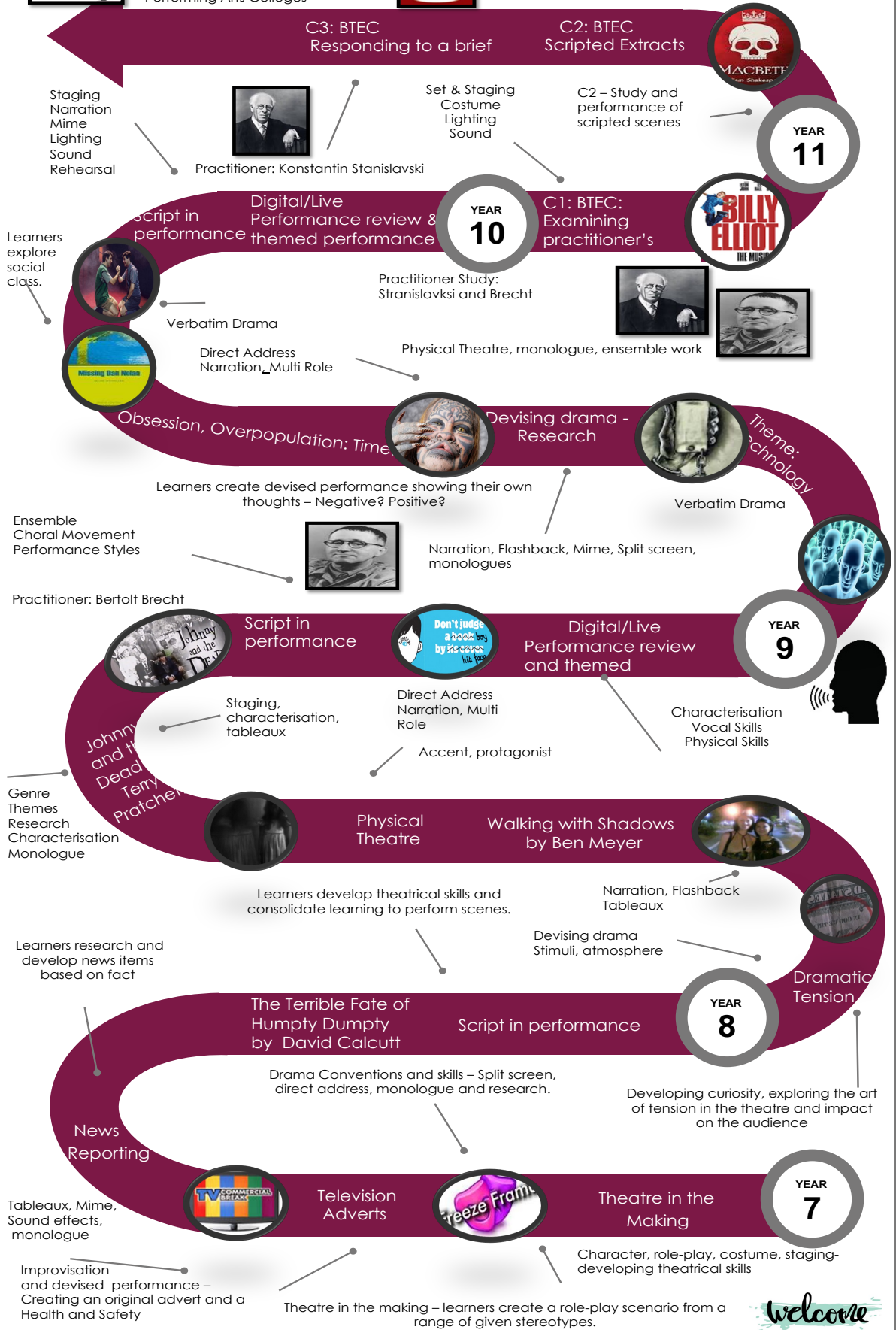
Curriculum
Intent
for
Drama

Drama is not simply for those who want to be 'actors'; rather it is a subject concerned with the development of transferrable skills that are relevant to all, in terms of personal and social awareness and future employability, whatever the ultimate career choice. Drama involves imagination and feelings and helps us to make sense of the world. At Rayner Stephens High School, students have opportunities to devise their own work, use drama techniques to explore themes, issues and ideas, interpret the work of playwrights and theatre practitioners and understand text. Practically, they develop their physical and vocal skills in performing to an audience and explore how meaning is communicated to an audience through choices of form, style and convention. They respond to a wide and diverse variety of stimuli, exploring a range of social, cultural and historic contexts. They also learn how to evaluate and discuss their own work and the drama produced by others including the work of professional theatre makers. Whilst our curriculum is designed to support students in the development of their skills in making, performing and responding, it is fundamentally about the growth of the individual. Our drama curriculum focusses on our whole school global themes linked to our key texts, and allows students to consider key qualities which they can develop as individuals, enabling them to become effective global citizens within their communities.

Drama Learning Journey



Progression to next stage of learning:
A Level Drama & Theatre
BTEC Performing Arts
Performing Arts Colleges



Year 8 - Drama

Curriculum intent	The aim of the curriculum is that students are able to continue to develop understanding of the key theatrical concepts and values required to be able to collaborate and develop practical work using theatrical styles such as physical theatre. By exploring socially relevant themes as stimuli students will be able to express their views, ideas and recognise the connections between classroom and the world around us					
Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Knowledge	Dramatic Tension and stylised theatre	Exploring physical theatre through script 'Walking with Shadows': Playwright Ben Meyers	Rehearsals and Planning: Developing a scripted scene from 'Johnny and the Dead': Playwright Terry Pratchett	Staging and performance: Performing a scripted scene from Johnny and the Dead': Playwright Terry Pratchett	Digital/Live Performance-Successful Actor study and review: 'Wonder' by R J Palacio:	Devised performance; 'Wonder' – Themes: Prejudice, Differences and Kindness
Skills	To have started to understand the importance of key skills SKILLS: Fiction reading skills Script writing skills Creative thinking skills – stimulus. Performance skills/techniques Keywords: Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux Supernatural Themes	To rehearse and perform a stylised scripted scene for performance Keywords Staging Stage Directions Lighting Costume – reference to Characterisation Social class – accent Style Line learning	To have started to understand the content of the play and its style. SKILLS: Fiction reading skills. Script writing skills Creative thinking skills – stimulus. Performance skills/techniques. Keywords: Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux	To have continued to understand the storyline, structure and style along with how choral voice and movement are used. Keywords: Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux	To have started to understand the themes in the film 'Wonder'. SKILLS: Creative thinking skills. Stimulus Research Creative writing skills Performance skills/techniques Keywords: Genre Analysing Evaluating Characterisation Themes Precepts	To start to plan and rehearse the scene for performance. Keywords Analysis Evaluation Themes Characterisation Intention Staging Roles and responsibilities

Assessments	In a practical performance and theory task on the knowledge and skills learned throughout the topics.	In a practical performance and theory task on the knowledge and skills learned throughout the topics.	In a practical performance and theory task on the knowledge and skills learned throughout the topics.	In a practical performance and theory task on the knowledge and skills learned throughout the topics.	An analysis and evaluation of a successful performance written task	In a practical performance and theory task on the knowledge and skills learned throughout the topics.
Enrichment **Drama Club open to all year groups to develop vocal and physical skills	Character monologue writing, researching key themes, website links. https://www.youtube.com/watch?v=yDPSr8gbnxA	Theatre visit – Pantomime tbc Developing stage plans, researching key themes and the playwright's intentions. Also website links	Visiting theatre company to deliver themed performance; tbc Character monologue writing, researching key themes and the playwright's intentions. Also website links https://www.youtube.com/watch?v=Nv-Ok-nVxE8 https://www.youtube.com/watch?v=r_9stkeOEGE	Character monologue writing, researching key themes, website links	Theatre Visit to watch professional performance; tbc Researching key themes, website links and the novelist https://www.youtube.com/watch?v=YFaHehFe5A https://www.gradesaver.com/wonder/study-guide/theme	Character monologue writing, researching key themes: Prejudice, bullying, differences; website links


Year 8 Drama Autumn Term Knowledge Organiser

Key Vocabulary:		
1	Characterisation	Use of voice and movement to create a role.
2	Staging	Where actors and set are in the space.
3	Genre	How the performance makes you feel: Comedy? Thriller? Science Fiction?
4	Monologue	A character speaks directly to the audience about their feelings
5	Theme	The topic of the performance e.g. Supernatural.
6	Stylised	How performance is presented non naturalistically.
7	Analysing	Realising how a performance is made up of theatrical skills.

Dramatic Tension	
8	<p>Key skills</p> <p>Communication – with each other during rehearsals Freeze Frames – to exaggerate a point in the play Teamwork – everyone has a say in what they do and who they are Characterisation – all must be in the shoes of someone else Script writing – planning what the characters say Reading – making sure you are able to access your script Vocal and physical – developing the character using voice and movement</p>
9	<p>Key knowledge</p> <p>Dramatic tension is how you keep an audience hooked to the story of your play. It is about creating and maintaining an audience's involvement in the “journey” of your play. One of the main ways of creating tension is by planting questions in the “mind” of the audience.</p>
10	<p>Rehearsal Skills</p> <p>Devising: is a method of theatre -making in which the performance originates from collaborative, often improvisatory work by a performing ensemble.</p> <p>Researching: Collecting evidence for the content and moral of a performance; Includes facts, interviews and personal thought.</p>
11	<p>Plot Diagram</p>
12	<p>Props, Costume, sound and lighting effects.</p> <p>Spotlights Character Atmosphere</p>

Walking with Shadows by Ben Myers	
13	<p>Line Learning</p> <p>When learning a script, it is important for a performer to also learn their cues . For example, a character's first line may follow a lighting change at the start of the play and even if they are on stage prior to the lighting change they must not speak until they have seen or heard their cue</p>
14	<p>Plot Summary</p> <p>Lorna Moon is 17. She goes to school, likes parties, and lives with her mother and her little brother Jamie. Life should be pretty simple right? Except of course, for the messy divorce of her parents, and her desire to hide her growing eating disorder - oh, and the unwanted attentions of a trio of cruel bullies. And most disturbingly of all, her growing suspicion that all is not as it seems in her bedroom at home, a ghostly apparition that appears to her in her mirror. Tormented and terrified, she begins to call her own sanity into question (naturally, there are no such things as ghosts. . .) Young and vulnerable Lorna Moon has a secret. Feeling alone and with no one to turn to, she finds herself being powerfully drawn to a man whose love she should never hope to have - a man fast turning out not to be all he seems. And then there's the mysterious next-door neighbour, a reclusive, creepy old man, who knows more than he is willing to say. As this pulsating tale draws to its nerve-wracking climax, will he reveal his awful secret in time to save Lorna's life?</p>
15	<p>Conventions of a Play Text</p> <p>Character list – a list of names. Scene title – usually the setting, a theme or even just a number. Stage Directions – descriptions of action placed in brackets during dialogue or in italics elsewhere. Character Names – written in the left hand margin, often in capitals or before a colon Dialogue – speech between characters Scene – a moment of continuous action Act – a grouping of scenes within a play</p>

Year 8 Drama Spring Term Knowledge Organiser

Key Vocabulary:			Johnny and the Dead Rehearsals		Johnny and the Dead Performance	
1	Stage Levels	To show power, status or just different locations for the scenes.	8	Key skills Communication – with each other during rehearsals Freeze Frames – to exaggerate a point in the play Teamwork – everyone has a say in what they do and who they are Characterisation – all must be in the shoes of someone else Script writing – planning what the characters say Reading – making sure you are able to access your script Vocal and physical – developing the character using voice and movement	13	Line Learning When learning a script, it is important for a performer to also learn their cues . For example, a character's first line may follow a lighting change at the start of the play and even if they are on stage prior to the lighting change they must not speak until they have seen or heard their cue
2	Staging	Where actors and set are in the space.	9	Key knowledge Dramatic tension is how you keep an audience hooked to the story of your play. It is about creating and maintaining an audience's involvement in the "journey" of your play. One of the main ways of creating tension is by planting questions in the "mind" of the audience.	14	Plot Summary One day, while taking a shortcut through an old cemetery, 12-year-old Johnny Maxwell discovers he can see the spirits of the dead, who are not happy about having their cemetery levelled to make space for an office building. As Johnny gets to know them, he finds out that there are several remarkable people spending their afterlife there and he decides that it is important to keep the cemetery intact for them. He becomes involved in trying to save it, taking on both the city council and the big corporation, which has bought the land. At the same time he tries to make the afterlife more pleasant for the spirits. His friends, of course, think he's crazy. Things become complicated when both the big corporation and the spirits take matters into their own hands
3	Genre	How the performance makes you feel: Comedy? Thriller? Science Fiction?	10	What we do <ul style="list-style-type: none"> • Explore vocal acting skills • Experiment with strategies for use of stage voice to show meaning. • Read and interpret characters in scripts. • Learn to look for the given circumstances. • Explore character motivation and develop vocal performance from this. • Prepare for and perform scenes from 'The Terrible Fate of Humpty Dumpty' by David Calcutt 	15	Conventions of a Play Text Character list – a list of names. Scene title – usually the setting, a theme or even just a number. Stage Directions – descriptions of action placed in brackets during dialogue or in italics elsewhere. Character Names – written in the left hand margin, often in capitals or before a colon Dialogue – speech between characters Scene – a moment of continuous action Act – a grouping of scenes within a play
4	Monologue	A character speaks directly to the audience about their feelings	11	Facial expression and emotions What are the emotions? 		
5	Theme	The topic of the performance e.g. Supernatural.				
6	Stylised	How performance is presented non naturalistically.				
7	Analysing	Realising how a performance is made up of theatrical skills.				

Year 8 Drama Summer Term Knowledge Organiser

Key Vocabulary: Digital/Live Performance- Successful Actor study and review: 'Wonder' by R J Palacio:

1	Creative Intentions	What was the director/ writer/ creator thinking about? Themes / issues / response to stimulus / style/genre / contextual influences / collaboration with other practitioners / influences by other practitioners.
2	Purpose	Why was it made? <ul style="list-style-type: none"> to educate to inform to entertain to provoke to challenge viewpoints to raise awareness to celebrate...
3	Practitioners' roles	Performance roles <ul style="list-style-type: none"> actor dancer Singer puppeteer Non-performance roles Choreographer set designer director writer
4	Processes used in development, rehearsal and performance	<ul style="list-style-type: none"> Responding to stimulus to generate ideas for performance material. Exploring and developing ideas to develop material Discussion with performers. Setting tasks for performers . Sharing ideas and intentions.
5	Techniques and approaches used in performance	<ul style="list-style-type: none"> Rehearsal of production Technical rehearsal Dress rehearsal Performance Post-performance Evaluation review.
6	Evidence	<ul style="list-style-type: none"> PowerPoint presentation Written review A3 spider/mind map <p>To show your understanding</p>

7	Responsibilities
What are the main 'roles' such as actors, directors expected to do in order that the performance goes ahead successfully: Actor:	
<ul style="list-style-type: none"> Learn lines Arrive to rehearsals on time Work positively with the other cast members Develop their character 	
Director:	
<ul style="list-style-type: none"> Know the script and what their intentions are. What the target audience is Work positively with the full team: Technical as well as actors Have a clear schedule of rehearsals and deadlines 	

8	Plot
<ul style="list-style-type: none"> This is what the performance is about. The moral or message it may be sharing. The time period it may be in e.g. 2000s? 1980s Whether it is naturalistic or stylised 	

9	Reflective keywords
<ul style="list-style-type: none"> Characterisation – Use of Voice and movement to create a role Genre: How the performance makes you feel? Comedy, Action, romance Theme: The topic of the performance Naturalistic: Believably performed – real set and costume Stylised: Use of techniques e.g Freeze Frame, monologues Analysing and evaluating: taking examples from the piece to explain your thoughts and feelings about it. 	