

Meden School Curriculum Planning							
<b>Subject</b>	Drama	<b>Year Group</b>	7	<b>Sequence No.</b>	3	<b>Topic</b>	Ernie's Incredible Illucinations

Retrieval	Core Knowledge	Student Thinking
What do teachers need <b>retrieve</b> from students before they start teaching <b>new content</b> ?	What <b>specific ambitious knowledge</b> do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to <b>development of our students thinking, encouraging them to see the inequalities around them</b> and 'do something about them!'
<p>Introduction to physical theatre, frantic assembly key techniques, push hands exercise.</p> <p>Watching key video clips of how to use frantic assembly push hands exercise. Incorporating this into their own devised work.</p> <p>Introduction to abstract theatre – breaking the fourth wall.</p> <p>How to create a soundscape</p> <p>Creating a docu-drama -</p> <p>Using chorus work – Introduction to Greek Theatre</p>	<p>Ernie's Incredible Illucinations – page to stage, exploring the development of skills and techniques in rehearsals and performance, with particular emphasis on the use of vocal pitch and tone.</p> <p>Learning how to sustain a character in a performance and how to use movement to convey character mood.</p> <p>Drama techniques used angel/devil technique, this is when on stage one student represents the negative thoughts of the character and the other student represents the positive thoughts of the character at key moments throughout the performance to the audience.</p> <p>Marking the moment - this technique is whereby the key important moment in the scene is shown to the audience through either slow motion exaggerated movement, freeze frame or a dramatic pause.</p>	<p>Focusing on racism and black history month and highlighting successful theatre directors/playwrights/actors.</p> <p>Teaching students tolerance and how to treat every one with respect regardless of their ethnicity or background.</p>

<p>How to show character reaction on stage, through using facial expressions, gestures,</p> <p>Responding to teacher in role and how to create and sustain a character on stage.</p> <p>Exploring the non- performing roles of the director.</p>	<p>flash-back - this technique is whereby a scene is shown in the past. The action is stopped and the flash-back occurs. Once the flash-back has been shown to the audience the performance continues back from the original paused scene.</p> <p>hot-seating - this is a technique that is used in rehearsal and helps to develop students understanding of their character and enables students to fully show their character to the audience on stage. One student sits on the hot-seating chair and the rest of the class or small group ask the student questions about their character. The student who is being hot-seated must answer in role. Questions are used to help with who their character is.</p> <p>thought tracking – this is when the action on stage pauses and one character steps out of the action and speaks directly to the audience about his/her characters thoughts/feelings. This is said using first person narration.</p> <p>Students will also get the opportunity to direct a scene as well. Key techniques of directing – blocking, character objectives this is what the character wants in the scene. Ensuring that there is a range of pace in the performance and that there are good entrances/exits maintained throughout. Helping the performers with how to say their lines with focusing on the pitch, pace, tone of the voice and also giving the performers ideas for movement and gestures of their characters.</p> <p>What the role of the playwright is, ensuring that students know that the playwright is the person who writes the play and that</p>	
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	<p>stage directions are added in as the playwright wants these to be shown on stage. The playwright will often have discussions with the director as well throughout the rehearsal process.</p> <p>Alongside what the role of the set-designer is, that they have to ensure that they discuss with the director about their ideas for the set design and that the process involves sketches, then a to scale model of the set design before the actual set design is created.</p> <p>Students will also be taught about the fourth wall and ways in which the actors can break the fourth wall effectively, for example at key moments characters are in the audience and then come on to the stage space.</p> <p>Introduction to Brechtian techniques and Epic theatre.</p> <p>Key elements introduced of use of placards – these are key signs that are used throughout the performance and help to distance the audience from the action.</p> <p>Use of direct address whereby the characters on stage step out of the action and become the narrator and comment to the audience about their character or the action. This allows the audience to think about the key events in the performance and it also helps to further distance the audience from the action, therefore not making the performance naturalistic.</p>	
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