

Meden School Curriculum Planning							
Subject	Drama	Year Group	7	Sequence No.	4	Topic	The Tempest

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>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. Learning how to sustain a character in a performance and how to use movement to convey character mood. Drama techniques used angel/devil technique, marking the moment, flash-back, hot-seating, thought tracking.</p> <p>Students will also get the opportunity to direct a scene as well. What the role of the playwright and the director is, alongside with role of the set-designer.</p>	<p>Further development of Physical Theatre, through incorporating a range of Frantic Assembly techniques for example chair duo sequence and focusing on developing in particular chorus work incorporating the use of repetition of movement and key words, using a selection of key moments from the Shakespearean play "The Tempest" .</p> <p>Watching key frantic assembly clips physical theatre, National Theatre.</p> <p>Characterisation of Prospero and Ariel – skills to show characterisation, vocal pitch, tone, pace, movement, use of gestures, facial expressions, reaction to others on stage. How to sustain a character on stage and to maintain the audiences interest throughout a performance.</p> <p>Incorporating elements of both Brechtian and Physical theatre.</p> <p>Brechtian elements – breaking the fourth wall Use of chorus to explain key events.</p>	<p>Shakespeare audience how class system, different seats based on class, inequalities with this due to wealth.</p> <p>There are some difference today in the theatres, however, in many societies around the world and in the UK their remains injustices today, in terms of poverty.</p> <p>Teaching students about poverty, local food banks, how students can help with this.</p>

<p>Students will also be taught about the fourth wall and ways in which the actors can break the fourth wall effectively.</p> <p>Introduction to Brechtian techniques and Epic theatre.</p> <p>Experimenting with using choral work and physical theatre techniques frantic assembly.</p>	<p>Non- production roles – lighting designer roles and responsibilities and how the lighting designer works with the director to ensure that the production style is realised through the lighting design concept.</p> <p>Start of each lesson students watch the next part of “The Railway Children”, each lesson 2 minute clip is shown. Key Questions asked:</p> <ol style="list-style-type: none"> <li>1) What moment was the most effective in terms of key drama skills used, i.e tone of voice, use of movement on stage and why was the moment effective?</li> <li>2) What moment did you particularly enjoy and why, SHAPE their answer and referring to exact moments and using drama vocabulary when SHAPING their response.</li> <li>3) What key skill that you have seen the performers use could you use in your own drama work and how will this skill/technique help to improve your performance work?</li> </ol>	
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