



<p><b><u>Year 7 Content &amp; rationale</u></b></p> <p>By the end of Year 7 students should be familiar with all key Drama performance skills (baseline), know how vocal and physical skills can be used for role play, character development and the linking of narration and mime as a result of work in the Hansel and Gretel unit, know how to develop and extend vocal and physical skills to suit African theatre tradition extend vocal and physical skills to match the conventions of Shakespeare's theatre with a focus on 'A Midsummer Night's Dream'.</p>	<p><b>Year 7 Skills;</b></p> <p>Skills taught. Are the skills taught in a spiral curriculum? What is the rationale for your sequencing of skills</p> <p>Year 7 –</p> <p>Unit 1 – Baseline</p> <p>In the above unit, key Drama skills are introduced and tested for further use and development in all subsequent units.</p> <p>Unit 2 – 'Hansel and Gretel'</p> <p>In the above unit, students learn how vocal and physical skills can be used for role play, character development and the linking of narration and mime. Their use in conveying mood, atmosphere and message is also important in the unit, thus equipping students to adapt to different styles of drama and to gain variety within self-created drama.</p> <p>Unit 3 – Talk Talk Talk</p> <p>In the above unit, students learn how to develop and extend vocal and physical skills in terms of African theatre tradition and explore the possibilities of non-naturalistic expression. It introduces the idea of physical theatre and makes connections between dramatic and musical expression.</p> <p>Unit 4 – 'A Midsummer Night's Dream' (Summer Exam)</p> <p>In the above unit, students learn how to adapt and extend vocal and physical skills to match the conventions of Shakespeare's theatre. This serves to extend students' awareness of the stylistic and cultural differences evident throughout theatre history and reflective of History proper.</p>
<p><b><u>Year 8 Content &amp; rationale</u></b></p> <p>By the end of Year 8 students will become familiar with the genre of forum theatre and, through it, about theatre as force of social diagnosis and change, learn about the origins of drama in ancient Greek theatre and therefore the essential purpose of theatre, become familiar with both of the major drama theorists and practitioners, Stanislavski and Brecht, through a staged interpretation of 'Noughts and Crosses' and have been introduced to the purpose and nature of Devising in readiness for the KS4 syllabus, should Drama be their chosen subject.</p>	<p><b>Year 8 Skills;</b></p> <p>Unit 1 – Forum Theatre</p> <p>In the above unit, students learn about a further theatrical genre and, through it, about theatre as force of social diagnosis and change. It defines and develops the notion of 'breaking the fourth wall', a concept essential to much of the devising work required during GCSE Drama.</p> <p>Unit 2 – Ancient Greek Theatre</p> <p>In the above unit, students learn about some of the earliest manifestations of theatre and therefore its essential purpose. The unit marks another significant shift away from naturalism as the theatrical norm, setting up ideas of choral performance, both vocally and physically. The sheer scale of ancient Greek theatres requires that students consider how both voice and</p>



	<p>body language are best projected.</p> <p>Unit 3 – Stanislavski and Brecht – ‘Noughts and Crosses’ (Summer Exam)</p> <p>In the above unit, students are introduced to two of the major theatrical theorists and practitioners, Brecht and Stanislavski. These two stylistic approaches will be used to explore racial equality as a theme and objective in a dramatized version of Malorie Blackman’s ‘Noughts and Crosses’.</p> <p>Unit 4 – ‘Fair Trade’ Devising</p> <p>In this unit, students will develop their understanding of Brecht and non-naturalistic dramatic expression further and also be introduced to the principles of devised work, in readiness for the KS4 syllabus, should they wish to pursue Drama as an option.</p>
--	--