

# Drama 2023 - 2024

## Term 1: (3/4 lessons) – Carousel

### **Context and Bigger Picture:** *(What are the overarching aims/themes of the unit or project?)*

1 – Brechtian workshops and exploration (2 hours)  
The students will explore Brecht and his style of non-naturalistic drama.  
The student will participate in workshop style sessions to enable them to understand how his style is identified within a performance.

2 – Stanislavski workshops and exploration (2 hours)  
The students will explore Stanislavski and his style of naturalistic drama.  
The students will participate in workshop style sessions to enable them to understand how his style is identified within a performance.

### **Challenge and stretch**

#### Brechtian Workshop

- When devising the end scene in lesson 2 add 2 or more Brechtian skills.

#### Stanislavski Workshop

- When exploring the script extract trial playing each role to allow differentiation of emotion and physical movement.
- Add props and costume to your scripted performance.

#### Frantic Assembly Workshop

- Incorporate all 3 frantic assembly methods into your physical theatre performance.

#### **QFT strategy for vulnerable groups**

- Chunking and more clarity of instructions.
- More frequent, shorter tasks.
- More opportunities for recall/recap
- Visual aids through teacher model and WAGOLLS
- Personalised resources to suit individual needs – size of font, colour of paper and size of paper

### **SMSC**

Developing resilience, confidence, empathy, self-esteem and self-awareness

Developing awareness of and responding to others' needs and wants

Allowing insight, self-expression and the chance to walk in someone else's shoes

Expressing what it feels like to be wronged and what remedies might make things better for the injured

Taking different roles from other backgrounds

Using different dramatic conventions to encourage empathy

### How the scheme aligns with the requirements of examinations linked to BTEC TECH Award Performing Arts (Acting)

Key drama skills - Identified and embedded throughout the BTEC specification

C1 – Exploring theatre practitioners and style of theatre

### Literacy Opportunities

**ORACY Activity** – Performances in response to the workshops and orally feeding back to others throughout the process.

**WRITING Activity** – Homework activities based on each theatre style and practitioner.

### Performance Skills

#### Brechtian Workshop

- Narration
- Direct Address
- Use of Placards
- Freeze frame
- Multi role
- Split role
- Speaking the stage directions
- Coming out of role

#### Stanislavski Workshop

- Emotion
- Physical Movement (body language, facial expression and gesture)

### Command words -Students will receive a breakdown of meanings for their planners

- Explore
- Identify
- Effective
- Review
- Show
- Explain
- Select

### Interleaving [where to revisit content. Learning builds on prior learning]

Interleaving Key
Links to professional theatre practitioners
Performance skills
SMSC/Cultural
Literacy Opportunities

### Homework opportunities

Create a presentation for each practitioner (including background and cultural background), style of theatre and identifiable skills within each style (links to C1 coursework)

Link to Practitioner Brecht	Timings allocated	Pedagogical methods	Assessment	Resources
<p><b>Lesson 1&amp;2</b></p> <p><b>Key Learning:</b></p> <p><b>To be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Identify</b> the key theatre practitioner (Brecht) and their style</li> <li>• <b>Explore</b> how the implementation and sustainability of advanced drama skills enhance a drama</li> </ul>	<p><b>2 lessons</b></p>	<p><b>Starter</b> – Students are to be set a task based on non – naturalistic drama and the advanced drama skills linked to this style. The students have explored these skills throughout Year 7 &amp; Year 8.</p> <p><b>Key questions</b></p> <ul style="list-style-type: none"> <li>• What is non-naturalistic drama?</li> <li>• What advanced drama skills identify this style of theatre?</li> </ul> <p>Students are to <b>Think, Pair, Share</b> their knowledge of this style of theatre.</p> <p><b>Task 1</b></p> <p>Teacher introduces to the class Brecht as a practitioner and his aims within his theatre style.</p> <p><b>Key elements to be discussed (Displayed on a PowerPoint)</b></p> <ul style="list-style-type: none"> <li>• Who is Brecht? (Background)</li> <li>• What are his theories? <b>(To remind the audience that they are watching theatre. Breaking the 4<sup>th</sup> wall. Spectator sharing feeling of actors on stage)</b></li> <li>• What is Epic Theatre?</li> </ul>	<p>Assessed throughout their participation of the workshops and within their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration</p> <p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	<p>Theatre scenarios</p> <p>Pens</p> <p>Paper</p> <p>Brecht PP presentation</p>

		<ul style="list-style-type: none"><li>• Why is the use of non-naturalistic drama skills key within his performances?</li></ul> <p><b>Non-Naturalistic skills (Display on a PowerPoint)</b></p> <ul style="list-style-type: none"><li>• Narration</li><li>• Direct Address</li><li>• Use of Placards</li><li>• Freeze frame</li><li>• Multi role</li><li>• Split role</li><li>• Speaking the stage directions</li><li>• Coming out of role</li></ul> <p>Teacher to lead a Q&amp;A with the students on the non-naturalistic skills, their aims and use within a performance.</p> <p><b><u>Task 2</u></b></p> <p>Exploring and creating a Brechtian Performance – <b>A practical workshop.</b></p> <p><b>Teacher to lead the workshop. The students to respond to the set tasks.</b></p> <p>The students will be given short scenarios with a key message.</p>		
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		<p>The students are expected to explore the use of one key Brechtian skill for each scenario given. <b>(Scenarios to be displayed on PowerPoint presentation)</b></p> <p>Teacher to give the students time to <b>review and reflect</b> after each exploration to ensure the students' knowledge is embedded.</p> <p>All key Brechtian skills and their meanings/key pictures will be displayed on a <b>PowerPoint presentation</b> to allow all students to access the tasks.</p> <ol style="list-style-type: none"><li>1. The exploration of narration in a scene <i>Narration is used to remind the audience that what they're watching is a presentation of a story. Sometimes the narrator will tell us what happens in the story before it has happened. This is a good way of making sure that we don't become emotionally involved in the action to come as we already know the outcome.</i></li><li>2. The use of Direct Address in a scene <i>Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality.</i></li><li>3. The use of coming out of role in a scene <i>Commenting upon a character as an actor is a clear way of reminding the audience of theatricality.</i></li></ol>		
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		<p>4. Speaking the stage directions in a scene</p> <p><i>This device was used by Brecht more frequently in rehearsal than performance. It helps distance the actor from the character they're playing. It also reminds the audience that they're watching a play and forces them to study the actions of a character in objective detail</i></p> <p><b>Review</b> and <b>reflect</b> on personal journey and outcomes. Success and developments needed for next lesson?</p> <p><b>Key Questions</b></p> <ul style="list-style-type: none"> <li>• Did the students understand the implementation of all the key Brechtian skills explored?</li> <li>• Do they require more clarity?</li> </ul>		
<p><b>Lesson 3</b></p> <p><b>Key Learning:</b></p> <p><b>To be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Identify</b> the key theatre practitioner (Brecht) and their style</li> </ul>		<p><b>Starter</b> – Students to write down 5 things the learnt last lesson about Brechtian theatre.</p> <p>Discuss as a class and close any gaps in their understanding</p> <p><b>Task 1</b></p> <p>Continuation of lesson 1&amp;2 content</p> <p>Continue exploring and creating a Brechtian Performance – <b>A practical workshop.</b></p>	<p>Assessed throughout their participation of the workshops and within their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration</p>	<p>Theatre scenarios</p> <p>Pens</p> <p>Paper</p> <p>Brecht PP presentation</p> <p>Video Camera to record performances</p>

<ul style="list-style-type: none"> <li>• <b>Explore</b> how the implementation and sustainability of advanced drama skills enhance a drama</li> <li>• Create and show a Brechtian performance</li> </ul>		<p><b>Teacher to lead the workshop. The students to respond to the set tasks.</b></p> <p>The students will be given short scenarios with a key message.</p> <p>The students are expected to explore the use of one key Brechtian skill for each scenario given. <b>(Scenarios to be displayed on PowerPoint presentation)</b></p> <p>Teacher to give the students time to <b>review and reflect</b> after each exploration to ensure the students’ knowledge is embedded.</p> <p>All key Brechtian skills and their meanings/key pictures will be displayed on a <b>PowerPoint presentation</b> to allow all students to access the tasks.</p> <ol style="list-style-type: none"> <li>1. The use of multi – rolling in a scene</li> </ol> <p><i>Multi-rolling is when an actor plays more than one character onstage. The differences in character are marked by changing voice, movement, gesture and body language but the audience can clearly see that the same actor has taken on more than one role. This means the audience are more aware of the fact that they are watching a presentation of events. Cross-sex casting is also possible in Epic Theatre as we don’t need to suspend our disbelief.</i></p> <ol style="list-style-type: none"> <li>2. The use of split role within a scene</li> </ol>	<p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	
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		<p><i>This is where more than one actor plays the same character. For instance, the actor playing the main character might rotate from scene to scene. This keeps that character representational and inhibits emotional involvement and attachment on the part of the audience.</i></p> <p>3. The use of placards in a scene</p> <p><i>A placard is a sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. Multimedia or a PowerPoint slideshow can also be used for this effect.</i></p> <p><i>For example, a married couple are arguing and the wife is very upset. If the actress held up a placard saying 'I'm miserable' that wouldn't tell us anything about the character that we didn't already know. However, if her placard said 'I'm having an affair' or 'I've never loved him' the audience would be forced to consider other aspects of their relationship and to think about deeper reasons behind her tears.</i></p> <p><b>Review and reflect</b> on personal journey and outcomes. Success and developments needed for next lesson?</p> <p><b><u>Key Questions</u></b></p> <ul style="list-style-type: none"><li>• Did the students understand the implementation of all the key Brechtian skills explored?</li></ul>		
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		<ul style="list-style-type: none"> <li>Do they require more clarity before moving on?</li> </ul> <p><b>Task 2</b></p> <p>In small groups students are challenged into creating their own Brechtian scene choosing one skill to develop a further understanding of the theatre style and demonstrate their learning.</p> <p>Students will perform their explorations to an audience and camera.</p> <p><b>Review</b> and <b>reflect</b> on personal journey and outcomes. Success and developments needed?</p>		
<b>Link to Practitioner</b> Stanislavski	<b>Timings allocated</b>	<b>Pedagogical methods</b>	<b>Assessment</b>	<b>Resources</b>
<b>Lesson 4</b>  <b>Key Learning:</b>  <b>To be able to:</b> <ul style="list-style-type: none"> <li><b>Identify</b> the key theatre practitioner (Stanislavski) and their style</li> </ul>	<b>1 lesson</b>	<b>Activity 1</b>  <b>Starter</b> – Students are set a task based on a naturalistic performance and the skills linked to this style.  The students will work in groups of 4 and each group is to be given a scenario to explore.  The scenarios are to portray a naturalistic storyline that the students may have encountered or that they can relate to. <b>See PowerPoint presentation for scenarios</b>	Assessed throughout their participation of the workshops and within their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration	Pens Paper Scenarios Stanislavski pp presentation

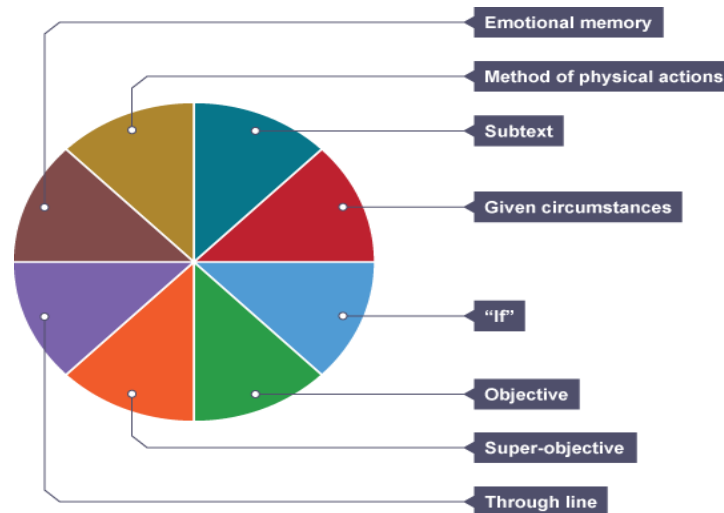
<ul style="list-style-type: none"> <li>• <b>Explore</b> how the implementation and sustainability of advanced drama skills enhance a drama</li> <li>• Create and stage a natural performance</li> </ul>		<p><b>For example:</b> A fall out with friends, a phone call, etc...</p> <p><b><u>Key questions</u></b></p> <ul style="list-style-type: none"> <li>• What is naturalistic drama?</li> <li>• What drama skills identify this style of theatre?</li> <li>• How is this style different to non-naturalistic drama?</li> </ul> <p>Students are to <b>Think, Pair, Share</b> their knowledge of this style of theatre.</p> <p>Teacher is to identify ‘gaps’ in their understanding by either recapping or using teacher model within a performance to explain further.</p> <p><b><u>Task 1</u></b></p> <p>Teacher introduces Stanislavski as a practitioner and his aims/system within his theatre style.</p> <p><b>Key elements to be discussed (See PowerPoint presentation)</b></p> <ul style="list-style-type: none"> <li>• Who is Stanislavski? (background)</li> <li>• What are his theories? (<b>Stanislavski created a system to help actors to work on themselves and to work on a role. The system is a set of exercises and tools that are designed to help the actor to experience and create a character within a circumstance</b>)</li> <li>• What is Naturalistic Theatre?</li> </ul>	<p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	
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- Why is the use of naturalistic drama skills key within his performances?
- Where can naturalistic performance be identified on TV? **(see PowerPoint presentation for examples)** Discuss as a class where the style can be identified within the clips and why

**Naturalistic skills/system/meanings (Display on a PowerPoint)**

The teacher is to introduce the Stanislavski system to the class. This will allow them to understand how his method really works and prepare the students for BTEC at KS4.

**The System** - This term refers to the methods used by Stanislavski to foster a good performance in his actors. It focuses mainly on helping an actor recall the emotions needed for a role.



Q & A with the students on **why** they think the system is in place and how it might enhance a performance.

Below are the meanings for teacher use and the individual explanation to the students is down to your discretion. It's important the students understand the system to gain knowledge of Stanislavski's theories for acting. **(See PowerPoint presentation)**

1. Given circumstances

*The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Are there any notes provided about the play and its characters? Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions.*

2. Emotional memory

*Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.*

3. Method of physical actions

*Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his*

*wife about his mistress. This is a simple illustration of how a physical action can release the necessary emotions.*

4. Subtext

*The script of a play could be called the text. The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. For example, the heroine might say to the hero, "I love you" and we might assume that it is the happy ending fairy tale moment. But the delivery would be very different if she was worried that he was about to walk out on her.*

5. If

*Stanislavski said that the character should answer the question, 'What would I do if I was in this situation?' Also known as the 'magic if', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.*

6. Objective

*An objective is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, e.g. 'I wish to...'*

7. Super-Objective and through line

*The super-objective is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-*

*objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.*

**\*Within the Stanislavski workshops the students will mainly focus on EMOTION, PHYSICAL MOVEMENT AND GIVEN CIRCUMSTANCE\* but having a full overview of Stanislavski's system will allow the students to see the 'bigger picture'**

## **Task 2**

### **Exploring Physical Movement and emotion**

Students to stand in a space on their own around the room and close their eyes and focus.

They are to listen to the following and imagine **SEEING/WATCHING THEMSELVES** carrying out the actions with their eyes still closed (like on a TV screen)

#### **Teacher to read:**

*'You see yourself standing in a room, you see yourself bending to pick up a bag, you see yourself walking towards the door, you see yourself opening the door, you see yourself walking outside, you see yourself walking down the road, you see yourself looking out to sea, you see yourself walking on the sand, you see yourself putting down your bag, you see yourself taking out a towel, you see*

		<p><i>yourself lie down on the towel, you see yourself open your book and you see yourself starting to read.'</i></p> <p>The students are now to complete the task in a different way, Now <b>IMAGINING THEY ARE DOING</b> the actions.</p> <p><i>'You bend down and slowly pick up your yellow beach bag; you slide the bag on to your shoulder as you turn towards the glass door. Opening the door, you're hit by a wave of heat as you start to walk down the path. At the road you turn left and you can feel the sun on your shoulders, you hear the hum of traffic and the smell of salt in the air. After a while you stop and wait for a gap in the traffic before crossing the road, you look out at the gorgeous blue expanse of sea, you see a tanker in the distance and hear birds circling above. At the beach you stop and flick off your flip flops, feeling the warm sand in between your toes as you search for a spot to put your towel down. You hear a radio in the distance and the sound of children playing happily. You stop, put down your bag and take out your red beach towel. Lying down you take out your book and start to read where you last left off'</i></p> <p><b>After both tasks Q &amp; A</b></p> <p><b><u>Key Questions</u></b></p> <ul style="list-style-type: none"><li>• Comparing the first and second time was there any difference in the way you were using your imagination?</li></ul>		
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		<ul style="list-style-type: none"><li>• Did it feel different when you were ‘seeing yourself’ do something from when you were imagining what you could see, hear, touch, taste and smell?</li><li>• Which was the easier for you to imagine the first or second?</li><li>• <b>Stanislavski said ‘We need an active not a passive imagination.’</b> Did the first one or the second one make you use your imagination actively?</li></ul> <p><b>The aim of the task is to allow them to physically and emotionally imagine themselves in a role not just watching a role.</b></p> <p><b><u>Task 3</u></b></p> <p>Students to watch a clip from Two by Jim Cartwright – Roy and Lesley. Two links are included.</p> <p><a href="https://www.youtube.com/watch?v=JOsg32-C8">https://www.youtube.com/watch?v=JOsg32-C8</a></p> <p><a href="https://www.youtube.com/watch?v=gJdQt-Jk424">https://www.youtube.com/watch?v=gJdQt-Jk424</a></p> <p><b>(See PowerPoint presentation for the link)</b></p> <p><b><u>Task 4</u></b></p> <p>In this task the students will reflect on their exploration in Activity 1 and put it into action by focusing on 3 of Key Stanislavski methods in a scripted performance.</p> <p>In pairs the students will explore the script extract – Roy and Lesley. Their task is to independently stage and rehearse the scene</p>		
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		<p>using the outcomes of discussion from the starter. This will demonstrate their understanding and knowledge.</p> <p><b><u>Choices during the exploration of the script extract.</u></b> This will allow all students to access the task according to <b>their needs</b></p> <ul style="list-style-type: none"> <li>• The students can annotate their text identifying the given circumstance before exploring it on stage to allow clarity and understanding</li> <li>• The students can start to stage it focusing on emotion to begin with then focus on the physical movements</li> <li>• The students could focus merely on their physical movements then add depth to their character's emotion, identifying where this may change. <b>(included on the PowerPoint)</b></li> </ul> <p><b><u>Key Questions to ask before the students start their exploration</u></b></p> <ul style="list-style-type: none"> <li>• How does focusing on the <b><i>Physical Movement, Emotion and Given Circumstance</i></b> enhance the scene?</li> <li>• Are they thinking carefully about facial expression, body language, gesture and spacing?</li> </ul> <p><b><u>Task 5</u></b></p> <p>Students to show and demonstrate sections of their explorations to the class. This will demonstrate their understanding and development of the naturalistic skill.</p>		
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		<p><b>Review</b> and <b>reflect</b> on personal journey and outcomes. Success and developments needed for next lesson?</p> <p><b><u>Key Questions</u></b></p> <ul style="list-style-type: none"><li>• Do the students understand the key system of Stanislavski explored?</li><li>• Do they require more clarity? How can you approach closing 'the gap'?</li></ul>		
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# Drama

## Term 1: (4 lessons) Carousel

**Context and Bigger Picture:** *(What are the overarching aims/themes of the unit or project?)*

The students will be given a performance brief relating to C3 expectations and content.

The purpose is to embed and develop the essential advanced drama skills required within an effective performance.

The students will independently explore a challenging brief where they will be required to interpret it as a group and develop their ideas for a performance to an audience.

### Challenge and stretch

- Add music to your devised drama to create atmosphere and tension.
- Use costume and props within a performance
- Use all 3 theatre styles within your devised performance.

### QFT strategy for vulnerable groups

- Chunking and more clarity of instructions.
- More frequent, shorter tasks.
- More opportunities for recall/recap
- Visual aids through teacher model and WAGOLLS
- Personalised resources to suit individual needs – size of font, colour of paper and size of paper

### SMSC

Developing resilience, confidence, empathy, self-esteem and self-awareness

Developing awareness of and responding to others' needs and wants

Allowing insight, self-expression and the chance to walk in someone else's shoes

Expressing what it feels like to be wronged and what remedies might make things better for the injured

Taking different roles from other backgrounds

Using different dramatic conventions to encourage empathy

### How the scheme aligns with the requirements of examinations linked to BTEC TECH Award Performing Arts (Acting)

Key drama skills - Identified and embedded throughout the BTEC specification

C3 – Responding to a brief/Devising a drama

### Command words -Students will receive a breakdown of meanings for their planners

- Explore
- Identify
- Effective
- Review
- Show
- Explain
- Select

### Literacy Opportunities

**ORACY Activity** – Use of voice within a performance/verbally reflecting on their work and that of others

**WRITING Activity** – Writing in role to create a monologue for performance (where applicable), written research to aid their drama.

**READING Activity** – Researching articles, poems and real-life stories to aid their devised drama process and content. This will enable the students to develop the process and final outcome.

### Interleaving [where to revisit content. Learning builds on prior learning]

Interleaving Key
Links to professional theatre practitioners
Performance skills
SMSC/Cultural
Literacy Opportunities

### Performance Skills

- Pace
- Develop
- Freeze Frame
- Direct Address
- Split Screen
- Cross Cutting
- Focus
- Characterisation
- Empathy
- Evaluate
- Develop
- Sustain
- Thought Track
- Climax
- Anti – Climax
- Style
- Tension
- Levels
- Monologue
- Devising

### Homework opportunities

Write a monologue in role to use within the devised performance.

Link to Practitioner Brecht, Stanislavski & Frantic Assembly	Timings allocated	Pedagogical methods	Assessment	Resources
<p><b>Lesson 1</b></p> <p><b>Key Learning:</b></p> <p><b>To be able to:</b></p> <ul style="list-style-type: none"> <li>• Respond to a brief to <b>effectively</b> create a devised drama for an audience</li> <li>• Develop ideas in response to a brief</li> <li>• <b>Select</b> and develop skills and techniques for a performance</li> </ul>	<p><b>1 lesson</b></p>	<p>Lesson 1 will be a theoretical lesson to allow the students to fully understand the creation of an effective devised performance (KS4 expectations) and build a solid foundation for their exploration and process.</p> <p><b>Starter</b> – Students are to create a mind map on the title ‘What is devising?’ <b>(Mind map available in the devising booklet)</b></p> <p>The students are to demonstrate within the mind map the knowledge they have so far including:</p> <ul style="list-style-type: none"> <li>• How is a devised drama created?</li> <li>• What can be included within a devised drama?</li> <li>• What skills can be implemented into a devised drama?</li> <li>• How is a devised drama performance?</li> </ul> <p>Q&amp;A as a class to identify where the students’ knowledge is placed and what ‘gaps’ need support. Before the next activity can be approached the students will need to demonstrate the above knowledge to allow them to access the work.</p> <p>If the students are not sure there is a PP slide prepared to remind them. <b>(See PowerPoint presentation)</b></p>	<p>Assessed throughout their participation of the workshops and within their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration</p> <p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	<p>Devising PP presentation</p> <p>Devising Stimuli</p> <p>Devising booklet</p> <p>Pens</p>

	<p><b><u>Task 1</u></b></p> <p><b>(See PowerPoint presentation for all activities)</b></p> <p>Teacher to introduce the module – Responding to a brief (devising)</p> <p>The students have had experience of devising in Year 7, 8 and in term 1 of Year 9. They are aware of how to create a drama. This module however is to develop devising as a singular skill and go into more depth regarding the process.</p> <p>Form a discussion with the students based around the brief (<b>the title is down to the discretion of the teacher and will be differentiated reflecting on the class being taught</b>) It is important that only one title is given to a whole class as this is what will be expected at KS4 and the process will be much clearer by doing this. They will naturally all create different ideas based on their experience and knowledge. The process and creation will be the same as it is at KS4 yet the outcomes will portray difference.</p> <p><b>Key steps/questions when introducing the brief</b> (all key steps/questions are to be answered in the <b>devising booklet</b>)</p> <ul style="list-style-type: none"><li>• Introduce stimulus – What is the title? Break it down to allow the students to access it clearly.</li><li>• Respond to stimulus – What could the title mean? Why?</li><li>• Explore ideas – What themes/messages could you explore? Why?</li></ul>		
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		<ul style="list-style-type: none"> <li>• Theatre Style – Non-naturalistic, naturalistic and physical theatre? Why?</li> </ul> <p><b><u>Task 2</u></b></p> <p>In small groups the students will start to independently plan their devised drama based around the brief discussed in Activity 2.</p> <p>Teacher to allow the students to complete the activity independently – only support with ideas where you see a group struggling to start their process.</p> <p><b>Key steps/questions when introducing the brief</b> (all key steps/questions are to be answered in the <b>devising booklet which will be differentiated to allow all students to access the resource</b>)</p> <p><b>Starting points</b></p> <ul style="list-style-type: none"> <li>• Theme – For example - a key word to get started</li> <li>• Issue – social, health or safety issues</li> <li>• Characters – who is involved and what are their relationships?</li> <li>• Props – For example – a mask, a key, a box</li> <li>• Time and place – Where is it set? Time of day? Time of Year?</li> </ul> <p><b>Development of ideas</b></p> <ul style="list-style-type: none"> <li>• Structure – How will the drama start and end?</li> </ul>		
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		<ul style="list-style-type: none"> <li>• Style – Which practitioner</li> <li>• Skills required – non-naturalistic, physical, vocal</li> <li>• Creative intentions – What is the aims and purport of the devised drama? What message so you intend to portray?</li> </ul> <p>In small groups the students will start to independently plan their devised drama based around the brief discussed in Activity 2. <b>The performances are to be between 5 - 10 minutes in length.</b></p> <p>Teacher to allow the students to complete the activity independently – only support with ideas where you see a group struggling to start their process.</p> <p><b>Key steps/questions when introducing the brief</b> (all key steps/questions are to be <b>answered in the devising booklet which will be differentiated to allow all students to access the resource</b>)</p> <p><b>Starting points</b></p> <ul style="list-style-type: none"> <li>• Theme – For example - a key word to get started</li> <li>• Issue – social, health or safety issues</li> <li>• Characters – who is involved and what are their relationships?</li> <li>• Props – For example – a mask, a key, a box</li> <li>• Time and place – Where is it set? Time of day? Time of Year?</li> </ul> <p><b>Development of ideas</b></p>		
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		<ul style="list-style-type: none"> <li>• Structure – How will the drama start and end?</li> <li>• Style – Which practitioner</li> <li>• Skills required – non-naturalistic, physical, vocal</li> <li>• Creative intentions – What is the aims and purport of the devised drama? What message so you intend to portray?</li> </ul> <p><b><u>Task 3</u></b></p> <p>Using their planning the students are to start staging their ideas. They are to use their planned structure to start devising their opening scene. Even though this process is an independent task the teacher is to support the process where applicable.</p> <p>By the end of this lesson most groups should be up to this point and starting to devise their opening scene. If all groups are not at this point they can be given an opportunity at the beginning of next lesson to create this.</p> <p>Teacher to collect in devising booklets to see mark student’s ideas and process so far in the journey.</p> <p><b>Review</b> and <b>reflect</b> on personal/groups journey and outcomes. Success and developments needed for next lesson?</p>		
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<p><b>Lesson 2</b></p> <p><b>Key Learning:</b></p> <p><b>To be able to:</b></p> <ul style="list-style-type: none"> <li>• Develop ideas in response to a brief</li> <li>• <b>Select</b> and develop skills and techniques for a performance</li> <li>• Develop a devised drama</li> </ul>	<p><b>1 lesson</b></p>	<p><b>Starter</b> – The students will demonstrate their opening scene idea by portraying it through a freeze frame and thought tracks.</p> <p><b><u>Task 1</u></b></p> <p>Students are to continue to devise their drama using their planning within the devising booklets.</p> <p>Please see below the checklist for the devising process to be reflected on by students within the devising process. The students are to use the checklist to guide them through the process. <b>(The checklist is in the devising booklet and on PowerPoint Presentation)</b></p> <p><b>Does the drama have?</b></p> <ul style="list-style-type: none"> <li>• A beginning</li> <li>• A middle</li> <li>• An End</li> </ul> <p><b>Have you developed your character?</b></p> <ul style="list-style-type: none"> <li>• Vocal skills – Pace, pitch and volume</li> <li>• Physical skills – face, body, movement and gesture</li> <li>• Appropriate humour or emotion</li> </ul> <p><b>When performing are you demonstrating and sustaining the following skills?</b></p> <ul style="list-style-type: none"> <li>• Energy</li> <li>• Focus</li> <li>• Concentration</li> </ul>	<p>Assessed throughout their participation of the workshops and within their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration</p> <p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	<p>Devising PP presentation</p> <p>Devising Stimuli</p> <p>Devising booklet</p> <p>Pens</p>
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		<ul style="list-style-type: none"> <li>• Commitment</li> </ul> <p><b>When working with others are you?</b></p> <ul style="list-style-type: none"> <li>• Communicating effectively with other performers during rehearsals</li> <li>• Communicating effectively with other performers during performance</li> </ul> <p><b>When communicating ideas through performance are you?</b></p> <ul style="list-style-type: none"> <li>• Taking part in/contributing towards the performance for an audience.</li> <li>• Communicating ideas and intentions effectively to an audience.</li> </ul> <p>The teacher will support the groups through the devising process. Stopping the students at intervals within the process will allow the students to demonstrate the progress in their performance and to allow them to assess the content and effectiveness.</p> <p>Next lesson they will rehearse independently with teacher support where required all lesson to finalise and perform their devised performances ready for a performance to an audience and camera.</p> <p><b>Review</b> and <b>reflect</b> on personal/groups journey and outcomes. Success and developments needed for next lesson?</p>		
<b>Lesson 4</b>		<b><u>Task 1</u></b>	Assessed throughout their participation of the workshops and within	Devising PP presentation

<p><b>Key Learning:</b></p> <p><b>To be able to:</b></p> <ul style="list-style-type: none"> <li>• Develop and <b>select appropriate</b> skills and techniques for a performance</li> <li>• Develop and finalise a devised drama</li> </ul>		<p>Students are to finalise their drama using their planning within the devising booklets.</p> <p>Please see below the checklist for the devising process to be reflected on by students within the devising process. The students are to use the checklist to guide them through the process. <b>(The checklist is in the devising booklet and displayed on the PowerPoint Presentation)</b></p> <p><b>Does the drama have?</b></p> <ul style="list-style-type: none"> <li>• A beginning</li> <li>• A middle</li> <li>• An End</li> </ul> <p><b>Have you developed your character?</b></p> <ul style="list-style-type: none"> <li>• Vocal skills – Pace, pitch and volume</li> <li>• Physical skills – face, body, movement and gesture</li> <li>• Appropriate humour or emotion</li> </ul> <p><b>When performing are you demonstrating and sustaining the following skills?</b></p> <ul style="list-style-type: none"> <li>• Energy</li> <li>• Focus</li> <li>• Concentration</li> <li>• Commitment</li> </ul> <p><b>When working with others are you?</b></p> <ul style="list-style-type: none"> <li>• Communicating effectively with other performers during rehearsals</li> </ul>	<p>their demonstration of ideas based on each style of theatre – performance skills, communication and collaboration</p> <p>Refer to KS3 Assessment criteria grid (links to BTEC content)</p> <ul style="list-style-type: none"> <li>• Group Skills</li> <li>• Use of Drama Skills (Physical)</li> <li>• Use of Drama Skills (Vocal)</li> <li>• Performing Characters</li> <li>• Staying in Role (sustain)</li> </ul>	<p>Devising Stimuli</p> <p>Devising booklet</p> <p>Pens</p>
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		<ul style="list-style-type: none"><li>• Communicating effectively with other performers during performance</li></ul> <p><b>When communicating ideas through performance are you?</b></p> <ul style="list-style-type: none"><li>• Taking part in/contributing towards the performance for an audience.</li><li>• Communicating ideas and intentions effectively to an audience.</li></ul> <p>The teacher will support the groups through the devising process. Stopping the students at intervals within the process will allow the students to demonstrate the progress in their performance and to allow them to assess the content and effectiveness.</p> <p><b><u>Task 2</u></b></p> <p>Students will perform their devised drama for an audience and camera. <b>ASSESSMENT</b></p> <p>*After each performance the audience members will feedback to their peers and evaluate effectiveness, successes and constructive criticism*</p> <p><b>Review</b> and <b>reflect</b> on personal/groups journey and outcomes.</p>		
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