**Christian Values Cross Curricular Links** Knowledge Subject Specific Skills Magenta Principles embedded

## Drama Learning Journey



Underlined = Deeper development of earlier skills / knowledge

Question: Is it important to stay true to a playwright's intention? Component 1 - Understanding Drama - Study of set text Blood Brothers.

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

Genre

**Kindness** 

Brecht, Stanislavski,

Frantic Assembly, Kneehigh

**Direct Address** 

Narration, Multi Role

Confidence,

Play

Berkoff, Artuad,

**Forgiveness** 

**Understanding Drama** 

Set & Staging

Costume

Lighting



Question: How can you

3 – study of plays for

monologues and group

work Emotion memory

**Given circumstances** 

communicate effectively to

an audience? Component

Texts in **Practice**  **Attentiveness Self control** Reflection Confidence

**Science Breathing** 

**Question: Does** 

an actor

have to have

experienced

the same

emotions as a

character to give

a believable performance

Science

**Breathing** 

**Attentiveness** 

Self control

Reflection

**Confidence** 

Question: Whose style is it anyway? Component 2 intro to devising workshop practitioner's

**Proxemics Staging Narration** Mime Lighting Sound

style Courage **Curiosity** 

Respect

Play

John Godber, **Episodic Structure**, **Greek Chorus** 

Question: Theatre should connect to people's lives not be a piece of candy floss. Agree or Disagree? Component 3 Intro to Sense of humour

performance using John Godber Text **Teechers** 

Playwright intentions, deconstructing text, Willy Russell, **Social & Historical context Honesty** 

Sound **Question: What role does** symbolism play in foreshadowing events in Blood Brothers? Component 1 Study of Text

**Understanding** Drama

**Devising** Drama

Question: What makes good theatre? Students will explore a range of stimuli & use their knowledge of performance styles, genre & form to devise a piece of theatre

Question: What type theatre is more powerful, naturalistic or non-naturalistic? Explore a range of performance styles including Brecht, Stanislavski, Berkoff

Performance **Styles** 



Component 2

Narration, Flashback, Mime, Crosscutting Given circumstances

**Skills** 

**Acting** 

**GCSE** 

## Year 7 Drama Learning Journey

English - Romeo & Juliet Y11 **English - Intro to Shakespeare Y7** 

**Choral Movement** 

**Ensemble** 

**Trust** 

**Bravery Prudence Determination** 

**Storytelling** 

**English – Macbeth Y7** 

**Determination** Compassion Integrity **Trust** 

Question: Should drama help to retell current events?

Using historical facts to develop empathy, leading to a performance using the conventions to show the journey and life of a refugee

**Tableau, Narration, Flashback** 

Page to stage Refugee Boy



Musical Theatre

**Narration, Flashback** 

**Crosscutting, Tableau** 

Hope **Bravery** Friendship **Forgiveness** 

Macbeth

**Narration** 

Drama conventions **■**Ensemble performance

**Twisted** 

**Fairytales** 

**Motif, Performance Style** Science – Muscles & Bones

**Love of learning** 

Sense of humour

Technical theatre, costume,

lighting, sound, set.

**Confidence** 

Play

**English links** 

**Iambic Pentameter Text** exploration

Question: Is Shakespeare relevant to today's society?

Macbeth - Students will explore plot, character, language, structure

**PSHE – Prejudice RE - Belonging** 

**Narration Flashback** Crosscutting **Tableau** 

**Solidarity** Compassion Respect **Kindness Patience** 

**Forgiveness** 

Question: How do we maximise playwright intentions, can theatre be didactic? Introduction to scripted pieces.

Proxemics, freeze frames,

Bridging the gap

Status, performance

Style
Question: What's more important dialogue or action? Transition unit to bridge the gap from primary. Picture stimulus, creating work as a group.

Confidence, resilience Mrs L Bache