

Year 7: Curriculum Intent		
<p>The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach. We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. We aim to prepare the minds of young people to cope with the outside world as well as educating students about theatre and its history. Students study Greek Theatre, which looks at where theatre began and its roots, as well as how some of the most famous plays, such as Antigone, have been broadened and modernised for today's audience. Students will learn about the three main categories of Greek plays: comedies, tragedies, and satires, as well as drama conventions based on these stimuli. Students will be secure in their understanding of Freeze Frames, Improvisation, Mime, Thought Tracking and Choral Speaking. The text we study is The Terrible Fate of Humpty Dumpty by David Calcutt, which explores themes like bullying via the understanding of stage positions, direction, and proxemics. Students will be able to articulate the significance of blocking a script that conveys vital information to the audience. Students will construct sensitive and realistic characters that explore the journey between 1939 and 1945 using their understanding of WWII and evacuation. They will study Stanislavski and his naturalistic philosophy when creating their characters, using "magic if", emotional memory, objectives, super-objective and, given circumstances</p>		
Year 7 Essential Knowledge Summary		
Schemata 1: Greek Theatre	Schemata 2: The Terrible Fate of Humpty Dumpty	Schemata 3: Evacuees
<p>Composite Knowledge: Students will explore the ways in which Greek theater is utilized in contemporary theater, taking into consideration its roots and characteristics.</p> <p>Component Knowledge: Foundational Knowledge: Declarative Knowledge:</p> <ul style="list-style-type: none">• The characteristics and origin of Greek Theatre• An overview of the storyline, the genre and sequence of Antigoni• Key components such as – chorus, actors, masks, amphitheatres.• Hercules’ 12 impossible tasks• The Role of the chorus – narrators, commentators, emotional tone-setters.• How Greek theatre can be modernised for today's theatre. <p>Procedural Knowledge:</p> <ul style="list-style-type: none">• Choral speaking and movement – speaking in unison, creating patterns or rhythm in speech and movement.• Using Mime, freeze frame and exaggerated expressions• Applying physical theatre – stylised movement and gesture to communicate character and story.• Use the information from Hercules 12 impossible tasks to create a modern day equivalent. <p>Upper Hierarchical Knowledge</p> <ul style="list-style-type: none">• Incorporating cannon, unison and intonation into choral speech.• Creating a sequence of movement with focus and definition• Using volume, tone, pace and pitch.	<p>Composite Knowledge: With the use of stage position and the ability to convey meaning, students will choose specific approaches to explore or present topics related to bullying.</p> <p>Component Knowledge: Foundational Knowledge: Declarative Knowledge:</p> <ul style="list-style-type: none">• An overview of the storyline and characters of the play• The themes of the play such as bullying, peer pressure, bystander and consequences• Knowledge of the working stage areas, stage directions and different types of staging• The Playwright’s intentions – why David Calcutt wrote the play, and what he wants the audience to think or feel• Structure and form; the use of monologue, flashback, non-linear narrative, and episodic scenes.• Drama techniques used – such as direct address, split scenes, cross-cutting, thought-tracking, and freeze-frames. <p>Procedural Knowledge:</p> <ul style="list-style-type: none">• Understanding how stage positions are used to block a scene• Understand how characters and themes are presented using status• Exploring character relationships and proxemics• How to follow stage directions and audience address• Use voice, body and space to portray characters believably and respond to tension and conflict. <p>Upper Hierarchical Knowledge</p> <ul style="list-style-type: none">• The concept of how proxemics are used to show character relationships• Showing a variety of stage positions to highlight information to the audience• Perform from a script showing characterisation, status and proxemics.	<p>Composite Knowledge: Students will Understand how Stanislavski’s techniques support naturalistic storytelling – particularly in representing real-world issues like war, evacuation, and growing up.</p> <p>Component Knowledge: Foundational Knowledge: Declarative Knowledge:</p> <ul style="list-style-type: none">• Creating a character through exploration of social, and historical context of World War II• Using improvisation to create a short well-structured scene• Understand how Thought Tracking is used to deepen the role of a character, understanding their emotional impact – fear, loneliness, confusion• Exploring social attitudes – class differences, perceptions of evacuees and family dynamics• The Stanislavski system - naturalism, "magic if", emotional memory, objectives, super-objective and, given circumstances• The aim of his system – to create believable, truthful characters and emotionally authentic performances. <p>Procedural Knowledge:</p> <ul style="list-style-type: none">• To create and develop characters using Stanislavski’s techniques such as Magic If and Emotional memory• The specific Language of role used in the 1940’s• Rehearse scenes using naturalistic style, focusing on subtle gestures, realistic movement, and authentic vocal delivery• Applying spontaneous improvisation to explore relationships and scenarios in depth. <p>Upper Hierarchical Knowledge</p> <ul style="list-style-type: none">• In-depth knowledge of Stanislavski and how his theories create realistic characters• Creating unique and original characters• Applying performance skills to enhance a scene• Work with objectives – understanding what a character wants in a scene and how they pursue it.
Year 7 Final Composite Knowledge End Point		
<ul style="list-style-type: none">• Pupils will apply combinations of skills such as facial expressions, gestures, body language and characterisation with confidence.• Have a good understanding of the key drama conventions Freeze Frame, Mime, Split Screen, Thought Tracking, Flashback and Soundscape.• The plot and themes of the plays studied this year.• Work effectively individually, in small groups or larger groups to devise your own ideas into short scenes.• Recognise and explain the importance of stage positioning to highlight status and proxemics of the characters.• Apply correct and safe technique when taking part in creative activities and the importance of following rules to keep each other safe.• Lead appropriate tasks individually or as part of a group.• Identify the main aspects of your own and others' performance that are good and explain the reasoning behind this.• Recognise weaknesses in your own and others performance and suggest how a performance could be improved.• To have a sound understanding of the foundational knowledge needed to perform a piece of theatre.• Create a character different from yourself.		

