

**Long  
Term Plan**

Students will develop their performance skills and understanding of theatre through exploration of the intrinsically human art of storytelling. They will develop their creativity, interpersonal skills and understanding of theatrical techniques and character, by experimenting with both devising and professional repertoire. They will use their burgeoning subject vocabulary to discuss and evaluate their work and find value in the shared experience of theatre from both actor and audience perspectives.

**Year 7: Drama**

		<b>Learning Cycle</b>	<b>Key Concepts and Themes</b>	<b>Vocabulary</b>
<b>HT1</b>	Drama Skills	<ul style="list-style-type: none"> <li>Voice</li> <li>Movement</li> <li>Still image, thought tracking &amp; dialogue</li> <li>How to rehearse</li> </ul> <p><b>Stimuli:</b> Students' own imagination and experience</p>		Tone, Gesture, Posture, Volume, Rehearse, Scene
	Performing Stories	<ul style="list-style-type: none"> <li>Developing characterisation and performance skills</li> <li>Devising through storytelling</li> <li>Understanding non-naturalistic techniques</li> <li>Understand how and why humans tell stories</li> </ul> <p><b>Stimuli:</b> Aboriginal Dreaming (and songline) stories, Scandinavian folktales, Something There, by Barbara Vance, Students' own family history</p>		Thought-tracking & Still image, Dialogue & Narration, Rehearse & devising, Tone & volume, Posture & gesture
	Issue-based Theatre	<ul style="list-style-type: none"> <li>Boal's Theatre of the Oppressed</li> <li>Direct address</li> <li>Theatre in Education</li> <li>Theatre as a tool for change</li> </ul> <p><b>Stimuli:</b> Oppression in Britain today</p>		Oppressed, Stimulus, Direct address, Empathy
	Physical Theatre	<ul style="list-style-type: none"> <li>Mime (Masks)</li> <li>Choreography</li> <li>The importance of physical control</li> <li>Pace, unison and cannon</li> </ul> <p><b>Stimuli:</b> Comic scenarios, Mr Bean, Trestle masks, Props and artefacts</p>		Space, Unison & cannon, Pace & control, Gait & gestures, Mime & physicality, Slapstick
	Working with Scripts	<ul style="list-style-type: none"> <li>Characterisation</li> <li>Reaction</li> <li>Blocking</li> <li>Stage directions</li> <li>Portraying emotion on stage (anger, surprise, sadness, excitement, fear)</li> <li>Rehearsal and performance of text</li> </ul> <p><b>Stimuli:</b> The BFG, (Dahl) adapted by Wood; How to be a Kid, by Sarah McDonald; The Lion King, adapted by Rodger Allers &amp; Irene Mecchi</p>		Characterisation, Blocking, Stage positions (e.g. upstage left), Exaggeration, Tone, emphasis, volume, pauses, Gestures, posture, gait, Linear narrative
	Improvisation	<ul style="list-style-type: none"> <li>Improvising</li> <li>Creativity</li> </ul> <p><b>Stimuli:</b> Scenarios</p>		Exaggeration, Improvise, Collaborate

<b>Skill Development</b>	<ul style="list-style-type: none"> <li>Vocal skills: tone, emphasis, volume, diction</li> <li>Physical skills: posture, gesture, gait, control, mime, stillness</li> <li>Devising skills: using a stimulus, linear narrative, how to rehearse</li> <li>Techniques: still image, thought-tracking, narration, direct address, dialogue, physical theatre</li> <li>Performance skills: confidence, sharing with the audience, performance discipline, learning lines</li> <li>Social skills: working as part of a group, empathy with others, considering different perspectives</li> <li>Describing acting and performance and evaluating performance</li> </ul>
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