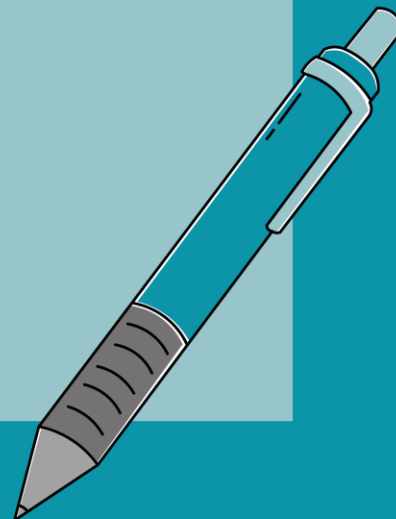


DRAMA CURRICULUM OVERVIEW

KS3 overview



Manchester
Communication
Academy



Year 7

Year 7	Term 1 - The Physical Actor	Term 2 - Developing Character	Term 3 - Exploring Text
Topic name	Mime Theatre	Matilda	Blood Brothers
Declarative Knowledge	<p>Students will learn about the theatrical medium of Mime. They will learn that Mime is a genre of performance in which an actor's body is the primary means of expression and communication. Students will learn about three main areas of Mime: Subjective Mime - <i>communication of thoughts and feelings through use of the whole body</i>, Objective Mime- <i>Illusions of objects and place</i> and Stillness and Silent Mime- <i>moments of inhabited stillness, developing and communicating feeling and thought to the audience</i>. Students will also be introduced to the theatre form of Commedia dell'arte by understanding key Stock Characters including the Villain, Hero and Damsel in Distress. They will learn about the style of Melodrama and how it uses exaggeration and stereotyped characters to appeal to an audience's emotions. Explorative strategies used throughout this topic include Role-Play, Still Image and Tableau.</p>	<p>Students will learn about the plot and characters within the story of Matilda. They will understand character relationships and issues related to moral character, responding to the views and feelings of others. Students will learn about the themes highlighted within Matilda, such as 'neglect', 'family' 'education' and 'power'. They will reflect on how these themes are relevant in today's society. Students will learn about character types and how these inform key moments of the plot. They will develop an understanding of what physical characterisation is and how this is used to exaggerate stereotypical characters to appeal to an audience's emotions. Students will understand the purpose of a range of dramatic strategies including: tableau, conscience alley, hot-seating and role-play.</p>	<p>Students will learn about the process involved to effectively stage a performance, understanding basic stage directions. Students will learn about the technique of 'proxemics' and why it is used to appropriately position characters on stage.</p> <p>Students will learn about the playwrights (Willy Russell) intentions, and character relationships by analysing different scenes from Blood Brothers.</p> <p>Students will learn about the themes highlighted within the plot of Blood Brothers, such as poverty, family, separation.</p> <p>Students will learn about the story and character relationships.</p> <p>Students will learn about the social and historical context of Liverpool in the 1960's, through the play script, Blood Brothers.</p>

<p>Procedural knowledge</p>	<p>Physical exploration of the Medium of Mime (<i>Subjective, Objective and Stillness and Silent</i>)</p> <ul style="list-style-type: none"> Using Role-Play in rehearsal and performance Developing the use of and practising Physical Characterisation - <i>Facial Expression, Gesture, Body-Language, Movement</i> Creating Still Images Applying Melodrama to a performance Representing Stock Characters within a mime performance Creating Tableau's Using Communication / Team Work Building Self - Confidence Performing to an audience Reflection and Evaluation (self and peer) 	<ul style="list-style-type: none"> Students will use Characterisation Skills (movement, facial expression, body language, gesture and voice) with a focus on vocal expression, to explore whole body characterisation and the portrayal of stereotypes Students will use the strategy of Tableau to present a physical interpretation of characters and key moments within the play Students will use the strategy of Conscience Alley to explore and understand character's choices and dilemmas Students will use the strategy of Hot-Seating to help them understand and explore character relationships as well as their background, behaviour and motivation Students will use the strategy of Thought Track in performance to communicate their characters emotions whilst also developing Vocal Expression Students will perform a scripted scene from Matilda, presenting stereotypical characters using whole body characterisation 	<ul style="list-style-type: none"> Students will create still images and tableaux: to highlight key themes and storylines in the play. Students will use the technique of proxemics. They will develop the use of levels and positioning on stage to explore character relationships. Students will perform scripted scenes from Blood Brothers, presenting characters using whole body characterisation and vocal expression. Students will explore the playwrights (Willy Russell) intentions by rehearsing and performing scenes from Blood Brothers. Students will use communication and team work to build self- confidence. Students will perform scenes to an audience, using reflection and evaluation (self and peer) to develop performances.
<p>Assessment/ Outcomes</p>	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> Work well as part of a team, communicating clear ideas in relation to the stimulus (<i>Subjective and Objective Mime</i>) Develop and practise physical characterisation (<i>gesture, body-language, facial expressions, movement</i>) Use dramatic strategies including still image, tableau and role-play to explore dramatic repertoire <p>Performance Skills:</p>	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> Develop and practise the use of characterisation skills and physicality (<i>movement, gesture, body language, posture, levels and vocal expression</i>) linked to key characters within the story of Matilda Demonstrate interpretive and imaginative ideas when using dramatic strategies including conscience alley, hot seating and through track; demonstrate a clear understanding of character stereotypes, behaviours and motivation 	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> Develop and practise the use of characterisation skills and physicality (<i>movement, gesture, body language, posture, levels and vocal expression</i>) linked to key characters within the story of Blood Brothers Develop and practise use of levels and positioning when using strategies including tableaux and proxemics to demonstrate exploration of stage space and character relationships.

	<ul style="list-style-type: none"> • Performing confidently to an audience whilst staying in role • Apply characterisation skills to create a clear character in performance • Use the technique of melodrama to exaggerate a scenario • Represent clear stock characters in a devised scene 	<p>Performance Skills:</p> <ul style="list-style-type: none"> • Present a confident use of characterisation skills to portray a clear physical character from “Matilda” • Present a confident portrayal of a character from “Matilda,” communicating their behaviours, emotions and motivation to an audience 	<p>Performance Skills:</p> <ul style="list-style-type: none"> • Present assured use of characterisation skills when performing scenes from Blood Brothers, communicating the playwright’s intentions. • Present confident portrayal of characters from Blood Brothers, communicating the characters, their relationships and themes within the story, and highlighting the social context of Liverpool at the time
<p>Prior knowledge</p>	<p>KS2 National Curriculum English</p> <p>All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.</p> <p>Role play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to.</p> <p>Drama and role play can contribute to the quality of pupils’ writing by providing</p>	<p>Students have learnt about the medium of Mime, in which an actor’s body is the primary means of expression and communication. Students learnt about the three main areas of Mime: Subjective Mime, Objective Mime, Stillness and Silent Mime. Students have explored the form of Commedia dell’arte and Stock Characters including the Villain, Hero and Damsel in Distress. They have learnt about the style of Melodrama and using exaggeration and stereotyped characters to appeal to an audience's emotions.</p>	<p>Students have learnt about the plot and story of Matilda. They have explored character relationships and will issues related to moral character, responding to the views and feelings of others. Students explored the themes highlighted within Matilda, such as ‘neglect’, ‘family’ ‘education’ and ‘power’. Students explored character types and how these inform key moments of a plot. Students developed their understanding of what physical characterisation is and used this to exaggerate stereotypical characters to appeal to an audience's emotions.</p> <p>Students have begun to understand the purpose of a range of dramatic strategies including: tableau, conscience alley, hot-seating and role-play.</p>

	<p>opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings.</p> <p>Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension.</p> <p>Understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play.</p>		
<p>Future learning</p>	<p>Developing Character</p> <p>Students will explore issues related to moral character and respond to the views and feelings of others. They will explore social concerns and stereotypes whilst adapting a role. Students will explore characters within a chosen repertoire and through a range of stimuli and scripted texts. They will spend a significant amount of time exploring and understanding character relationships and demonstrating this through creative role-play, conscience alley, hot-seating and thought-track. Students will develop rehearsal skills and techniques with a focus on developing character stereotypes and relationships.</p>	<p>Exploring Text</p> <p>Students will explore text work through use of a chosen play. Students will access text and scenes from the play ‘Blood brothers’, experimenting with different techniques to present a realistic representation of the storyline, themes and characters’ intentions. Students will engage with and understand the process of rehearsing and the basic staging of a scripted text through blocking and learning lines. They will also work on building and creating characters by using physical and vocal Characterisation.</p>	<p>Y8 - The Physical Actor</p> <p>Students will learn about the story, and key characters from the play ‘Little Shop of Horrors’. Students will learn about the personalities of key characters and themes highlighted in the story, such as power, poverty, family, dreams and aspirations. Students will learn about the processes involved in how to access a script and make it physical. They will learn about a range of physical theatre techniques including actors as inanimate objects and ensemble work.</p>

<p>Why is this being studied?</p>	<p>Students at this key stage should have the opportunity to:</p> <ul style="list-style-type: none"> ● Learn about and explore the social, cultural and historical context of theatre. ● Work collaboratively to generate, develop and communicate ideas (explorative and rehearsal process). ● Develop physical interpretations of a range of characters (explorative work and character development). ● Contribute as an individual to a theatrical performance (performance skills, techniques and stage presence). ● Evaluate the process of creating live theatre (understanding the creative intentions and purpose of their performance). 	<p>Through exploration of this scheme, students have the opportunity to:</p> <ul style="list-style-type: none"> ● Explore characters and stereotypes from Matilda through a range of stimuli and script. ● Explore and understand character relationships and demonstrate this through creative role-play, hot-seating, conscience alley and thought-track. ● Develop physical interpretations of a range of characters (explorative work and character development). ● Explore morals and respond to the views and feelings of others. ● Develop rehearsal skills and techniques with a focus on developing character relationships, ● Contribute to presenting theatrical performance on stage to an audience. 	<p>Through exploration of this scheme, students have the opportunity to:</p> <ul style="list-style-type: none"> ● Learn about and explore the social and historical context of the play, and Liverpool in the 1960s. ● Explore and understand characters and their relationships in a story, through script exploration, tableau and proxemics ● Develop rehearsal skills and techniques with a focus on developing character relationships ● Develop understanding of effective staging of a scene through exploration techniques including blocking, levels, and proxemics
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Year 8

Year 8	Term 1 - The Physical Actor	Term 2 - Developing Character	Term 3 - Exploring Text
Topic name	Little Shop of Horrors	The Lion King	Stone Cold
Declarative Knowledge	<p>Students will learn about the story, and key characters from the play ‘Little Shop of Horrors’. Students will learn about the personalities of key characters and themes highlighted in the story, such as power, poverty, family, dreams and aspirations. Students will learn about the processes involved in how to access a script and make it physical. They will learn about a range of physical theatre techniques including actors as inanimate objects and ensemble work.</p>	<p>Students will learn about the story and key characters from ‘The Lion King.’ They will learn about the themes highlighted throughout the story, such as ‘power’, ‘family’, ‘responsibility’ and ‘values’.</p> <p>Students will learn about social stereotypes within the animal kingdom, and how this creates different character relationships. Students will learn about creator Julie Taymor’s vision for the dramatic elements of the story. They will develop an understanding of the process involved in putting together a highly physical production such as The Lion King.</p>	<p>Students will learn about the story and key characters from the play ‘Stone Cold’ by Joe Standerline. They will learn about key themes within the story, understanding homelessness, isolation and prejudice within society. Students will learn the process involved in annotating a script, understanding what stage directions are and why they are used by actors. Students will also learn what blocking is and why directors use this method in the rehearsal process. Students will learn about some of Stanislavski’s theatre techniques and the impact this has on an actor preparing for a role. These include The Magic IF and Given Circumstances.</p>

<p>Procedural knowledge</p>	<ul style="list-style-type: none"> • Students will use Characterisation skills: (movement, facial expression, body language, gesture and voice) to explore whole body character movement and demonstration of stereotypical physicality of the story's key characters. • Students will use physicality by creating the story's characters through the use of thoughtful movement and exaggerated gestures. • Students will use rehearsal time to develop physical awareness: of rehearsal and performance space to improve the effectiveness of their script interpretation for performance. • Students will use character exploration devices: still image, tableau, mime and movement to highlight key moments of the story through development of their focus and putting to practise their specific use of characterisation. • Students will use effective communication with their group to ensure proactive and meaningful rehearsal, and also use performance discipline to improve their exploration of the scripted text. • Students will use role play by reading and practically staging scenes from the story by successfully replicating and representing the character stereotypes from the Little Shop of Horrors script, to share with an audience. 	<ul style="list-style-type: none"> • Students will use Characterisation Skills: to promote whole body characterisation through physical representation of animals and social stereotypes within the story. • Students will use physicality by creating animalistic characters through the use of thoughtful movement and exaggerated gestures. • Students will use still images and tableau: to highlight key moments of the story. They will develop the use of levels, positioning and stance. • Students will use the strategy of hot seating to explore a variety of characters and relationships, which will help them to understand their role within the story, and their overall objectives. • Students use and develop group skills: communication and teamwork, by suggesting and sharing performance ideas, to improve their overall performance. • Students will use role play, thought-track, and devising to physically present characters to provide a deeper understanding of specific character's goals in the story. • Students will use performance of scripted dialogue by presenting their character's objectives, decisions and relationships on stage. 	<ul style="list-style-type: none"> • Students will understand script themes through creative role-play • Students will explore key characters using the strategy of still image • Students will understand a playwright's intentions by annotating a scripted scene • Students will use creative thinking skills to respond to a stimulus • Students will analyse and practice a range of stage directions • Students will work collaboratively in rehearsal to block a scripted scene • Students will develop characterisation using the method of Given Circumstances • Students will develop emotive acting using the method of The Magic IF
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<p>Assessment/ Outcomes</p>	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Develop and practice use of physicality, creating characters through thoughtful movement and exaggerated gestures. • Develop physical awareness and vocal expression to improve effectiveness of character interpretation. <p>Performance Skills:</p> <ul style="list-style-type: none"> • Performing clear character stereotypes to an audience with confidence. • Apply physical and vocal skills to express 'Little Shop' characters and themes in scripted scenes. 	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Use dramatic strategies including still images and hot seating to explore characters. • Explore and develop physicality to create clear 'animal-themed' characters from the story. • Combine vocal expression and physical skills to express emotion in a scripted scene. <p>Performance Skills:</p> <ul style="list-style-type: none"> • Performing effective physical interpretations of 'animal' themed characters to an audience with confidence. • Apply high levels of characterisation through use of physical and vocal expression to express Lion King characters in a scripted scene. 	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Respond to a range of stimuli with insight and imagination • Analyse stage directions and use these effectively in rehearsal • Effectively block a scripted scene in preparation for staging a performance • Develop character in rehearsal through Given Circumstances and The Magic IF <p>Performance Skills:</p> <ul style="list-style-type: none"> • Confidently use a range of characterisation skills to portray a naturalistic character • Can commit to and sustain a naturalistic character, effectively portraying their emotional state • Effective rapport and communication with other performers/audience to demonstrate the playwright's intentions
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<p>Prior knowledge</p>	<p>Students had an introduction into mime theatre, exploring the body as a means of physical expression and communication: using subjective and objective mime. Students then applied these techniques to develop character through the stimulus of Matilda. The physical actor and developing character understanding was then applied to exploring a text through the play Blood Brothers.</p>	<p>Students have learnt about physical and vocal characterisation through exploration of a playtext. Students developed their use of physicality and their understanding of characterisation through mime, movement and vocal expression. Students observed, replicated and created stereotypical character profiles, combining their use of an actor's body and vocal expression to create and perform Little Shop of Horrors text-based performances.</p>	<p>Students have explored the stage version of 'The Lion King,' with a focus on character development. They have learned about social stereotypes within the animal kingdom, and how these create different character relationships. To portray such character traits and relationships, students explored high levels of animalistic physicality, using movement, levels, gesture and body-language. Students accessed a range of scripted scenes from The Lion King, learning how to combine physical and vocal skills on stage.</p>
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Year 9

Year 9	Term 1 - An Introduction to Brecht	Term 2 - Staging Scripted Text	Term 3 - Stanislavski
Topic name	Teachers	Noughts and Crosses	An Actor Prepares
Declarative Knowledge	<p>This scheme of work explores the play 'Teachers' by John Godber. Students will learn about key themes within the play such as social inequality, class education and friendship. Students will also develop an understanding of the playwright's intentions and learn about the key character's objectives. Students will be introduced to Bertolt Brecht's 'Epic Theatre' and how this style of theatre is used to address contemporary and social issues to an audience. Students will also develop an understanding of what each Epic Theatre technique is and how it is used in rehearsal and performance. These include:</p> <ul style="list-style-type: none"> -<i>Breaking the 4th Wall</i> -<i>Thought-Track</i> -<i>Multi-Roling</i> -<i>Direct Address</i> -<i>Gestus</i> -<i>Narration</i> 	<p>This scheme explores the play text 'Noughts and Crosses.' The story was written by Malorie Blackman but adapted by Royal Shakespeare Company's Dominic Cooke. Students will learn about 'Story Theatre' and how it presents as episodic, physical and minimalistic. Students will learn about the key themes within the play including Racism, Division, Friendship and Family. They will explore how such issues are significant in today's society. Students will learn the different types of staging including: Thrust, Traverse, End-On, Proscenium Arch and In The Round. Students will learn that when staging a play, directors and performers have to make creative and practical decisions suitable for the staging configuration, to provide the audience with the best possible experience.</p>	<p>Students will study the Stanislavski method of acting. They will develop an understanding of each naturalistic technique and how they have been designed to allow actors to create believable characters and help them to put themselves in the place of a character. These methods include:</p> <ul style="list-style-type: none"> -Tempo Rhythm -Belief -Subtext -Given Circumstances -The Magic IF -Motivation / Objectives - Emotional Memory <p>Students will develop an understanding of what a Stanislavski rehearsal involves in order to develop a <i>realistic</i> portrayal of</p>

			character within a piece of existing repertoire.
Procedural knowledge	<p>Students will begin to explore and use Epic Theatre techniques using the play script 'Teachers' as a stimulus. They will:</p> <ul style="list-style-type: none"> • Explore social issues presented in Teachers using Improvisation. • Use the technique "Breaking the 4th Wall" within a scripted scene. • Use thought-tracking to communicate a character's intentions to an audience. • Learn the process of how an actor transforms into different characters using the Epic Technique of 'multi-roling.' • Develop the skill of vocal expression when using direct address. • Use 'Gestus' to express a character's personality. 	<p>This scheme will allow students to:</p> <ul style="list-style-type: none"> • Respond to and explore a given stimulus, using still image and narration. • Create a minimalist environment using imagination and physicality. • Become storytellers using text and dialogue. • Communicate character relationships using subtext. • Annotate a script focusing on stage directions. • Rehearse and characterise a script using stage directions. • Stage a scripted scene, experimenting with different types of staging: Thrust, Traverse, 	<p>This scheme will allow students to:</p> <ul style="list-style-type: none"> • Engage in a practical workshop exploring Stanislavski's Tempo Rhythm • Explore the concept of Belief using a given stimulus • Explore Subtext through improvisation • Apply Given Circumstances to a scripted scene • Apply The Magic IF to a scripted scene • Use Stanislavski's Motivation and Objectives in performance • Explore Emotional Memory and apply the process to a scripted scene

	<ul style="list-style-type: none"> • Develop the technique of narration and pace in performance. 	<p>End-On, Proscenium Arch and In The Round.</p>	
<p>Assessment/Outcomes</p>	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Develop and use creative improvisation in rehearsal to understand key themes of the chosen repertoire • Use Epic Theatre techniques in rehearsal to practically explore and develop performance material <p>Performing Skills:</p> <ul style="list-style-type: none"> • Confidently use a range of vocal expression to appropriately represent a character • Apply confident levels of Gestus and Movement to physically represent an archetypal character 	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Use creative thinking skills in rehearsal to respond to a range of stimuli, linked to the chosen repertoire • Effectively analyse and block a scripted text, considering the playwrights intentions <p>Performing Skills:</p> <ul style="list-style-type: none"> • Confidently perform a scripted scene demonstrating a range of character relationships • Confidently portray a character's emotions on stage, communicating their intentions to an audience 	<p>Rehearsal Skills:</p> <ul style="list-style-type: none"> • Confidently experiment with a range of Stanislavski methods and use these in an imaginative and creative way in rehearsal • Confidently take on the role of “director” and lead the group in decision making and planning <p>Performing Skills:</p> <ul style="list-style-type: none"> • Create convincing characters on stage, incorporating a range of facial and physical gestures • Create and perform a character displaying motivation, mood and emotions

		<ul style="list-style-type: none"> ● Perform a scripted scene showing well thought out staging including positioning and proxemics 	<ul style="list-style-type: none"> ● Perform with complete commitment and energy, sustaining a role throughout
<p>Prior knowledge</p>	<p>Students have explored the story and key characters from the play ‘Stone Cold’ by Joe Standerline. They learnt about key themes within the story, understanding homelessness, isolation and prejudice within society. Students engaged in the process of annotating a script, understanding what stage directions are and why they are used by actors. Students also learnt what blocking is and why directors use this method in the rehearsal process. Students were introduced to some of Stanislavski’s theatre techniques including The Magic IF and Given Circumstances.</p>	<p>Students have explored a contemporary play (Teechers by John Godber) in a social and cultural context, learning about and using drama strategies, mediums and elements linked to theatre practitioner Brecht. Students explored Epic Theatre techniques in order to break the 4th wall. These included narration, placards, multi-roling, direct address and music.</p>	<p>Students have studied the play text ‘Noughts and Crosses’ by Malorie Blackman. Students have learnt about ‘Story Theatre’ and how it presents as episodic, physical and minimalistic. Students explored key themes within the play including Racism, Division, Friendship and Family. Students learnt the different types of staging in theatre including: Thrust, Traverse, End-On, Proscenium Arch and In The Round. Students have also followed the same processes as directors and performers, having to make creative and practical decisions suitable for the staging of a script.</p>

<p>Future learning</p>	<p>Students will take part in workshops and classes where they will develop technical, practical and interpretative skills through the rehearsal and performance process. Students will work from existing performing arts repertoire Noughts and Crosses, applying relevant rehearsal skills and techniques to reproduce scripted performance work.</p>	<p>Students will develop an understanding of key performance material and influences within theatre. They will demonstrate an understanding of the skills, techniques and approaches of renowned theatre practitioner Stanislavski. Students will demonstrate an effective understanding of the approaches taken by Stanislavski to generate ideas for performance material.</p>	<p>GCSE Drama offers students the opportunity to explore drama as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention. Students will create, perform and respond to drama informed by their theoretical knowledge of drama and theatre. Drama engages and encourages students to become confident performers and designers with the skills they need for a bright and successful future. The GCSE drama pathway provides opportunities to:</p> <ul style="list-style-type: none"> -Devise their own drama based on a stimulus -Explore texts practically and work on two text-based performances <p>Students will learn:</p> <ul style="list-style-type: none"> - The social, cultural and historical context in which chosen performance texts are studied and set - The theatrical conventions of the period in which the chosen performance texts studied were created
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			<ul style="list-style-type: none"> - The process of creating devised drama - Character motivation and interaction - Performance conventions - The use of performance space and spatial relationships on stage - Actor and audience configuration - Relationships between performers and audience - Vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, emotional range, delivery of lines - Physical interpretation of character such as build, facial features, movement, posture, gesture and facial expressions
<p>Why is this being studied?</p>	<p>Students at this key stage should have the opportunity to:</p> <ul style="list-style-type: none"> ● Work collaboratively to generate, develop and communicate ideas (explorative and rehearsal process). 	<p>Students at this key stage should have the opportunity to:</p> <ul style="list-style-type: none"> ● Learn about and explore the social context of theatre. 	<p>Students at this key stage should have the opportunity to:</p> <ul style="list-style-type: none"> ● Learn the context and history of the naturalistic movement,

	<ul style="list-style-type: none"> ● Be introduced to a practitioner who creates practical work and theories of performance and theatre (Brecht). ● Develop physical interpretations of a range of characters. ● Contribute as an individual to a theatrical performance. 	<ul style="list-style-type: none"> ● Rehearse, refine, share and respond thoughtfully to drama and theatre repertoire. ● Use role-play and other drama techniques to identify with and explore character relationships. ● Become story-tellers through narration and expression. ● Learn the different types of staging in theatre and how to perform in a range of performance spaces. 	<p>influenced by Konstantin Stanislavski</p> <ul style="list-style-type: none"> ● Use Stanislavski techniques and methods to explore and create theatre ● To physically and psychologically connect to the emotions of a character within a piece of theatre repertoire
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