



2021-22 CURRICULUM MAP FOR DRAMA

YEAR 7

<p>Half Term 1</p> <p>Drama Expectations and etiquette:</p> <ul style="list-style-type: none"> The importance of establishing silence and stillness The role of a good audience Safety and routines in the studio (hands up for silence, proximity and special awareness, use of the stage) The importance of collaboration <p>Key dramatic techniques in practice:</p> <ul style="list-style-type: none"> Freeze frame: a technique in which actors freeze at a point to enhance a scene or show an important moment in production Mime: theatrical technique of expressing an idea or mood or portraying a character entirely by gesture and bodily movement without the use of words Tableau: In a tableau, participants make still images with their bodies to represent a scene Vocal skills – tone, pace and volume: How the voice is used on stage to reflect the action and mood of a performances dialogue. Thought Track: the vocalisation of a character’s inner thoughts and feelings. <p>Working effectively as a group:</p> <ul style="list-style-type: none"> The skills of a good audience, respectful, attentive, ask questions, celebratory. Feedback and direction – WWW, EBI. Sharing ideas and developing suggestions – how to discuss and develop ideas in a critical and constructive way. <p>Brecht and Epic Theatre</p> <ul style="list-style-type: none"> Bertolt Brecht was a German playwright whose work was prominent in the 50s, 60s and 70s. He pioneered a new wave of theatre known as Epic theatre, using new techniques to tackle political issues. Brecht was a known Marxist Key Brechtian techniques: Freeze frame, breaking the fourth wall (directly addressing the audience to establish that a play is not real), use of a narrator (separate from the action), use of props and placards. Brecht conveyed his messages by making the audience question what was in stage, as opposed to being passive. 		<p>Use of Knowledge organiser and knowledge booklet. Explanation and definition of terms, history of Brecht and Epic theatre.</p>
		<ul style="list-style-type: none"> 100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson) Written evaluation of summative assessment (epic theatre performance) Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising. Performance of short, devised, epic theatre piece. Verbal feedback to others Focus on vocalisation skills and oracy: tone, pace and volume. Sharing and developing ideas surrounding political theatre.
		<p>Links to English: Oracy. Links to history: Epic theatre studies of historical staging and performance and their place within historical societies (i.e. Shakespearean Theatre and Greek theatre)</p>
<p>Half Term 2: Dance Expectations and etiquette</p> <ul style="list-style-type: none"> The importance of ‘Warming up, Stretching, Cooling down & Body Conditioning’ Remaining spatially aware in the dance studio Listening and understanding to all safety instructions choreographic tasks. Understanding the stylistic features & challenges of each style and collaborating in a professional manner. 		<p>Use of Knowledge organiser and knowledge booklet. Explanation and definition of terms, history and origin of all three dance styles, as well as dance vocabulary that will be used throughout lessons</p>
<p>Key dance techniques in practice:</p> <ul style="list-style-type: none"> Stylistic features – Understanding the movement and choreography of each dance style and being able to identify their unique traits. Capoeira - A Brazilian dance style incorporating martial arts, acrobatics, contemporary and African movement. A composed dance style which is performed without making any contact. African Dance - African dance movement can be considered as one of the first dance styles known. Repetitive movement, with foot-tapping gestures, strong body rhythm and elements of theatre. Motif – A short dance based on a dance style Choreography – Creating a dance, with inclusion of dance style features. 		<ul style="list-style-type: none"> Reflection of their progress within each dance style, referring to their focus, energy an choreographic levels, as well as targets they would like to achieve for the following lesson. WWW / EBI feedback for end performance as well as as peer’s. Choreographic tasks and notes to refer to per lesson.
<p>Working effectively as a group: Focus, energy and perseverance skills to learn choreography. Learning how to be a good audience, by suggestions, advice and feedback respectively. Being able to discuss and share choreographic ideas, using the inspiration of the dance styles.</p> <p>Around the world dance styles:</p> <p>Capoeira - Infamously known to be conducted and performed in Brazil, as an alternative to ‘street fighting’. The non-contact dance style is a high energy, agile and interesting way to introduce moderate competition in dance, using martial art movement.</p> <p>African Dance - Often performed as part of a tribe or celebration. African dance involves strong rhythm and tapping, theatre, speech, chanting and live rhythmic drums.</p> <p>Country Line Dance - A gestural dance style, which is often seen as being restricted. A lot of the movement pays reference to the shoes & clothing of the male / female dancers. This style can be performed both independently and within large groups, and often uses a four – wall pathway.</p>		<ul style="list-style-type: none"> Asking questions about the dance style. Peer feedback of performance Verbal feedback of own performance Collaborating and sharing ideas for performance Review of DIN answers & Plenary questions.
		<p>Links to English Language by introducing new dance vocabulary. Links to Geography & History with understanding the origin and development of the dance style, placement of country and history of growth within the dance style.</p>



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<p>HALF TERM 3: <u>Greek Theatre</u></p> <ul style="list-style-type: none"> The word "theatre" comes from the Greek word "theatron", which means "seeing place." Only men could perform on stage and the use of masks with expressions such as frowns or grins were used not only to show the emotions of a scene but also so actors could play multiple roles. Greek performance was split into tragedy: Stories heroes whose pride led to their demise and Comedies: Comical, light hearted plays often about celebrities, every day life or politicians. Greek myths, legends and tales of the Gods provided the basis for many of the plays performed. Greek performance centred around the chorus; a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action. Greek acoustics were excellent, and audiences could hear the dialogue in the far reaches of the theatre. The word "audience" refers to hearing. Greek plays were performed as part of religious festivals in honour of the god Dionysus <p>Key Greek Theatre techniques: Chorus, choral speaking, use of masks, multi-rolling, use of tableau.</p> <p>Greek staging</p> <ul style="list-style-type: none"> Orchestra: "The dancing place" where the chorus would sing, dance and interact with the actors on stage. The seats were arranged in curving tiers. The curve followed the shape of the orchestra Theatron: Where the spectators sat (theatres were open air). The Skene: The skene was the Greek alternative of what we know as a set, it was often decorated as a temple like building and had doors for entrances and exits and a type of balcony for actors portraying the gods. The parados: Entrances and exits for the chorus. <p>Commedia Dell'arte</p> <ul style="list-style-type: none"> Commedia dell'arte was a popular art form in the 16th – 18th century and focussed on use of ensemble and masks. Commedia dell'arte used mask stock characters to populate its plays and many aspects of clowning originate from these physical and comical characters. it was formerly known as 'Italian Comedy' Commedia was important because it made an impression on Shakespeare, opera, modern musical theatre and improve comedy <p>Theatrical conventions: minimalistic set - often in the form of street performances. physical theatre - much dancing, acrobatics and exaggerated comedy Lazzi - series of comedic acts that were specific to a character & could appear at any time.</p> <p>Commedia Stock characters: Zanni – a foolish clown, symbolising the lower classes, Pantalone – The wealthy merchant</p> <p>Il Dottore – A learned physician</p> <p>Harlequin – The Servant</p>		<p>Use of knowledge organiser and knowledge booklet</p> <p>Explanation and definition of terms, history of Greek theatre and Commedia Dell'arte.</p> <p>Extracts of Greek scripts (Orpheus and Eurydice).</p>
<p>HALF TERM 4: <u>Shakespearean chorus and Romeo and Juliet</u></p> <ul style="list-style-type: none"> Romeo and Juliet begins with a 14-line sonnet detailing the events of the play, known as the prologue. This technique allows audiences to focus on the events of the play as opposed to its outcome. Shakespeare's plays used minimal set and elaborate costumes, audiences were expected to imagine the location of the play based on the dialogue on stage and simple props. Romeo and Juliet used dramatic vocal and physical interactions between characters to show the family feud on stage. <p>Key Shakespearean techniques (R&J): Vocal emphasis, choral reading, physicality and stage combat.</p> <p>Victorian Theatre</p> <ul style="list-style-type: none"> Victorian Melodrama drew influence from theatres history and became a very popular form of entertainment in the 19th century. Melodrama again used stock characters to portray a story on stage. (hero, villain) <p>Melodrama: a sensational dramatic piece with exaggerated characters and exciting events intended to appeal to the emotions.</p> <p>Stock character: a stereotypical fictional person or type of person in a work of art such as a novel, play, or a film.</p> <p>Hero: a person who is admired for their courage, outstanding achievements, or noble qualities.</p> <p>Villain: a character whose evil actions or motives are important to the plot.</p>		<ul style="list-style-type: none"> 100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson) Written evaluation of summative assessment (Choral/ensemble performance) Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising. Performance of short, devised, Greek/ Commedia theatre piece. Verbal feedback to others Focus on choral vocalisation skills and oracy: tone, pace and volume. Sharing and developing ideas surrounding Commedias stock characters and who/what they represent.
		<p>Links to English: Greek theatre, character study, Magic and Myths.</p> <p>Links to history: Greek and 16th-18th century entertainment culture.</p>
		<p>Knowledge booklets and knowledge organisers.</p> <p>Shakespearean and Victorian Key vocab.</p> <p>Romeo and Juliet prologue.</p>
		<p>100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson)</p> <ul style="list-style-type: none"> Written evaluation of summative assessment (Performance of R&J Key scene) Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising. Performance of R&J extracts Verbal feedback to others Focus on choral vocalisation skills and oracy: tone, pace and volume. Sharing and developing ideas surrounding stock characters and performance of Shakespearean text.
		<p>Links to English: Shakespeare on stage (AMSND), Victorian culture and context (Oliver Twist)</p>



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<p>HALF TERM 5: Shakespeare and Monologues <u>From Greek Monologos – Mono (alone, single) Logos (speech, word)</u> The principles of a monologue:</p> <ul style="list-style-type: none"> • A monologue is a speech given by a single character in a story • It is the vocalisation of their thoughts and feelings. • A monologue speaks AT people not WITH people • Soliloquy: a monologue one speaks to themselves • Dramatic monologue: Spoken to another cast member or the audience, significant in both length and purpose. • Internal monologue: The expression of a character’s thoughts for the audience to witness. <p>Techniques used to familiarise yourself with and rehearse a monologue: role on the wall, annotation, use of tone and intonation, physicality and stage presence, ownership of a space, portrayal of feelings and emotions, facial expression and body language.</p> <ul style="list-style-type: none"> • Shakespeare created many famous and renowned monologues. • Characters like Lady Macbeth and Caliban reveal their true selves and inner thoughts through monologues on stage. • In a time before film, these speeches gave the audience the insight they craved. 		<p>Lady Macbeth and Caliban monologues and extracts surrounding them (Macbeth and The Tempest). Role on the wall and monologue annotation. Knowledge booklet and knowledge organiser: Key terms and definitions, techniques and strategies.</p>
<p>HALF TERM 6: Contemporary monologue and duologue and their place in the industry.</p> <ul style="list-style-type: none"> • Monologues are often the backbone of modern audition processes. • Universities and industry roles often require a performance of a monologue to be completed as part of an audition. • Duologue: a play or part of a play with speaking roles for only two actors. • Contemporary: contemporary theatre is predominantly naturalistic and addresses issues from modern time and presents more ordinary and relatable characters to the audience. From 1960s to present. • Naturalism: a style and theory of representation based on the accurate depiction of detail. <p>Noughts and Crosses (RSC) – Callum and Sephy’s monologues:</p> <ul style="list-style-type: none"> • Context: Malorie Blackmans hugely successful novel Noughts and Crosses was adapted for the stage by the RSC. • It follows the stories of Sephy (cross) and Callum (nought) in a dystopian world where racial inequalities and bias is flipped, Sephy is a Cross — a member of the dark-skinned ruling class. Callum is a Nought — a “colourless” member of the underclass who were once slaves to the Crosses. • The play explores prejudice, inequality and race and uses flipped stereotypes to create a thought-provoking alternate reality. <p>Techniques and explorations: Role on the wall, thought tracking, proximity on stage and how this reflects relationships, physicality on stage, use of freeze frame, collaborative paired work to create a staged piece incorporating two monologues.</p> <p>Big question: How can we show inequality on stage? (revisiting the role of Pantalone and Zanni, physical representations of wealth and status).</p>		<p>100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson)</p> <ul style="list-style-type: none"> •Written evaluation of summative assessment (delivery of Shakespearean monologue) •Written WWW and EBI for performance feedback
		<ul style="list-style-type: none"> •Group discussions and script work. •Monologue performance using SHAPE strategies. •Verbal feedback to others •Focus on vocalisation skills and oracy: tone, pace and volume. •Sharing and developing ideas with peers surrounding solo performance: peer direction and verbal feedback.
		<p>Links to English: Shakespeare, use of monologue and soliloquy (AMSND).</p>
		<p>Knowledge booklet and Knowledge organiser. Extracts from Malorie Blackman’s play Noughts and Crosses (adapted by the RSC).</p>
		<p>100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson)</p> <ul style="list-style-type: none"> •Written evaluation of summative assessment (performance of N&C Duologue and answer to The Big Question) •Written WWW and EBI for performance feedback
		<ul style="list-style-type: none"> • Collaborative performance of duologue. • Discussions surrounding the context and issues covered in N&C. • Hot-seating as Sephy or Callum <ul style="list-style-type: none"> •Verbal feedback to others •Focus on vocalisation skills and oracy: tone, pace and volume. •Sharing and developing ideas with peers surrounding paired performance: peer direction and verbal feedback.
		<p>Links to English: Exploring inequality and contemporary issues through performance (The Curious Incident) Links to History: Historical inequality and prejudices.</p>