











2021-22 CURRICULUM MAP FOR DRAMA

YEAR 8

<p>HALF TERM 1: <u>The Curious Incident of the Dog in the Night Time and Physical Theatre: The Body on Stage.</u></p> <p><u>Origins</u> The origins of contemporary Physical Theatre can be found both in the Greek theater of antiquity and in Italian Commedia Dell'arte, which, within a context of folk culture and popular presentation, developed Europe's first independently organized theatre companies. Movement is seen as universal, like mime and masks, and therefore knows no language (or other) barriers to understanding what's on stage. Mina Tinaburri, the artistic director of the Atelier for Physical Theatre, is widely regarded as a path-breaking instructor and director in a new generation of Physical Theatre</p> <ul style="list-style-type: none"> Physical theatre is a genre of theatrical performance that encompasses storytelling primarily through physical movement. PT encompasses elements of dance, mime and gesture to tell a story, without words, often accompanied by music or sound. The Curious Incident uses PT to physically represent Christopher's struggles and experiences of living with Asperger's. PT at its creation requires both creativity and discipline as actors will be experimenting with different types of movement and how do complete this safely on stage. <p>PT Key terms: Gesture: A gesture may be something small but can have emotional impact or it can be a movement that defines a character. Canon: something occurring one after another. Proximity: How close or far you are from your co-performers can be a source of very powerful impact. Stance: This is associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture. Unison: Timing your movements with those of other people. Harshness or Tenderness: Used here as umbrella terms to focus on the fact that in physical work the gestures and bigger movements come together to express the emotions of the piece. Stillness: Sometimes stillness amongst movement can be equally effective. Precision: Movements must be rehearsed and precise for a polished production.</p>		<p>Use of Knowledge organiser and knowledge booklet. Explanation and definition of terms, history of PT, links to Commedia and Greek, key practitioners. Use of Key extracts from The National Theatre adaptation of The Curious Incident.</p>
<p>HALF TERM 2: <u>The Body on Stage continued: Physical Theatre masterclasses and workshoping.</u></p> <p>Companies like Frantic Assembly and DV8 use Physical Theatre at the heart of their performances. Using a type of system (similar in nature to Jacques LeCoq) they prompt their actors to create meaningful expressions through exploration. Frantic assembly create their work (including the choreography for The Curious Incident) using what is know as The Frantic System and building blocks:</p> <ul style="list-style-type: none"> Round-by-through: using the simple movements of going around a partner, standing by them and going "through them" (i.e. under an arm). These simple movements can be built upon to create a choreographed piece. The moment before, the moment of, the moment after: A principle that makes sure movement is fluid and compelling. Hymn Hands: The use of hands and proximity to create gesture and meaning. Trust exercises (push hands): Simple movement activity that builds trust and proximal awareness. Use and transformation of pace and rhythm to change and establish meaning. <p>DV8 •DV8 combine trained dancers and physical theatre practitioners to create a juxtaposing mix of physicality. •They cover complex issues like gender, social class and disability in their pieces. •One of their performers, David Toole, has a severe physical disability and this exploration into the disabled body makes their work inspiring and thought provoking. Devising techniques: Improvisation, recording ideas, evaluation, feedback and direction, rehearsal. Techniques and exploration: the devising process, rhythm and pace, stillness and movement, proximity and spacial awareness, gesture and motif, unison and canon movement, individual and group movement.</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 (PT devised performance). Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising scenes from script. Discussion of techniques and how they will portray a certain story. Verbal feedback to others Sharing and developing ideas surrounding PT on stage.
		<p>Links to English:Study of <i>The Curious Incident of the Dog in the Night Time</i>. Links to PE: Physicality and safety.</p>
		<p>Knowledge booklet and knowledge organiser: Key terms and definitions. Use of DV8 and The Curious Incident scripts to accompany physicality.</p>
		<ul style="list-style-type: none"> Students will complete a written evaluation of a section from "The Cost of Living" 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 (PT devised piece from a stimulus). Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising physical theatre pieces. Verbal feedback to others Sharing and developing ideas surrounding physical theatre. Use of scripted sections
		<p>Links to English:Study of <i>The Curious Incident of the Dog in the Night Time</i>. Links to PE: Physicality and safety.</p>



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<p>HALF TERM 3: <u>History of Theatre – Modern and Contemporary</u></p> <ul style="list-style-type: none"> Some say contemporary theatre is more natural and addresses issues from modern time and presents more ordinary and relatable characters to the audience. From 1960s to present. New writing in the 1990s transformed the language of British theatre, making it more direct, raw and explicit. Pushed theatre into being more aggressively aimed at making audiences feel and respond. <p>Verbatim theatre - a form of documented theatre in which plays are constructed from the precise words spoken by people interviewed about a particular event or topic.</p> <p>Immersive Theatre - In an immersive theatre production, the audience in some way plays a role, whether that is the role of witness or the role of an actual character. They may be allowed to roam and explore the performance space as the performance happens around them.</p> <p>In Yer Face Theatre - produced works that were seen as being deliberately aggressive, confrontational, and provocative</p> <ul style="list-style-type: none"> Contemporary Key Techniques: The in-depth study of a character or person, imitating gesture and speech, using the audience as part of a performance, confrontational theatre, use of voice and physicality to shock an audience, naturalistic acting techniques, raw emotions on stage. <p>Key practitioners: Anna Deaveare-Smith, Sarah Kane, Punchdrunk Theatre Company.</p>		<p>Knowledge organiser and Knowledge booklet. Verbatim theatre transcripts, Contemporary script extracts (4:48 Psychosis) use of stage direction.</p> <p>Key terms and techniques definitions.</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 (verbatim theatre piece) Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Group discussions whilst devising verbatim theatre pieces. Interviewing peers as part of Verbatim theatre enquiry. Verbal feedback to others Sharing and developing ideas surrounding contemporary theatre. Use of scripted sections
		<p>Links to English: Character study.</p> <p>Links to History: Use of historical verbatim transcripts.</p>
<p>HALF TERM 4: <u>Devising from a stimulus – Political Theatre</u></p> <ul style="list-style-type: none"> Links back to the study of Brecht and theatre for change. Augusto Boal and The Theatre of the Oppressed (T.O.) is a form of popular community-based education that uses theatre as a tool for social change. <p>Boal Techniques:</p> <p>Image theatre: A series of physical exercises and games designed to uncover essential truths, opinions, and observations about society, culture, self, etc. Using their own and others' bodies as "clay", participants create "human sculptures" — frozen images representing their experiences, feelings, ideas, oppressions, and/or dreams for the future.</p> <p>Forum theatre: A problem-solving technique in which an unresolved scene of oppression is presented. It is then replayed with the audience invited to stop the action, replace the character they feel is oppressed, struggling, or lacking power, and improvise alternative solutions</p> <p>Invisible Theatre: Issue oriented scenes performed in public settings (e.g. town square, bus, etc.) to stimulate a dialogue involving the public, without them knowing it has been staged. Traditionally used in contexts where the political climate inhibits organized open dialogue on controversial issues.</p> <p>Complicite Theatre Company - Complicité began life as a collective and this spirit of collective enquiry, of collaborative curiosity, has driven the work throughout its history. The Company is famous for making its work through extensive periods of research and development which brings together performers, designers, writers, artists and specialists from diverse fields to create the works — a process now known simply as 'devising'</p> <ul style="list-style-type: none"> Use of Complicite devising techniques such as The Journey, Drama games to encourage collaboration, use of space and documenting the creative process. Creative Explorations into areas of political injustice or unrest, finding subjects that captivate and motivate the students to base a piece of theatre around it. 		<p>Use of Knowledge organiser and Knowledge booklet.</p> <p>Written information about practitioners such as Boal and Brecht.</p> <p>Use of scripted extracts.</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 (Political/epic theatre piece) Written WWW and EBI for performance feedback. Script writing and recording of the creative process.
		<ul style="list-style-type: none"> Group discussions whilst devising pieces. Verbal feedback to others Sharing and developing ideas surrounding political theatre. Use of scripted sections Use of forum theatre.
		<p>Links to history: Tackling political issues and using the arts as a political platform.</p> <p>Links to PE: Physicality in the devising process.</p>



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<p>HALF TERM 5: War Horse – A Study</p> <ul style="list-style-type: none"> War Horse, originally a book by Michael Morpurgo, was successfully adapted for the stage by Nick Stanford: At the outbreak of World War One, Joey, young Albert's beloved horse, is sold to the Cavalry and shipped to France. He's soon caught up in enemy fire, and fate takes him on an extraordinary journey, serving on both sides before finding himself alone in no man's land. <p>This unit will introduce students to the layout and purpose of scripts, get them used to reading them in different ways and understanding the different ways in which they can be interpreted. This unit gives them the opportunity to create and perform their own scripted drama. It introduces students to the conventions of scripts, including how to set a script out and the use of stage directions.</p> <p>Key techniques and strategies:</p> <ul style="list-style-type: none"> Script reading: Students will use original playscripts to understand the layout of a script and how this aids performance. Improvisation: something that is improvised, in particular a piece of music, drama, etc. created spontaneously or without preparation. Interpreting and adapting stage directions: Using the plays given directions to perform the script as it was intended and being able to adapt these for different settings. Role on the wall: Exploring characters in depth and plotting their motivation and feelings to enhance performance. Annotation: Annotating key sections of the text to deepen understanding of how this converts to performance. Use of props and staging: using props on stage to signify objects within the play and interacting with inanimate objects to create meaning and substance on stage. 		<p>Knowledge organiser and knowledge booklet. Key terms and definitions War Horse – full scripted play</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 (War Horse scripted extract performance) Written WWW and EBI for performance feedback. Role on the wall and script annotation
		<ul style="list-style-type: none"> Group discussions whilst devising pieces. Verbal feedback to others Sharing and developing ideas as a group in regards to stage directions and performance choices. Performance of scripted play Peer direction
		<p>Links to English: Reading and interpreting of full play script, links to Animals in narrative (OMAM). Links to History: World War One context.</p>
<p>HALF TERM 6:</p> <p>Animals on stage; The impact of using animal characteristics on stage, with reference to 'The Still Life At The Penguin Café'</p> <p>Many dance companies use animalistic choreography on stage, which can represent other important factors in a performance. 'Still Life At The Penguin Café' Choreographed by David Bintley uses endangered species from various parts of the world, where each animal performs in a different dance style.</p> <p>For each endangered species that performs, there is a different dance style, costume, lighting and backdrop. Students will not only replicate the choreography that is executed on stage, but also delve into the importance of correct lighting and staging when choreographing and devising in an animalistic way.</p> <p>Southern Cape Zebra – African Dance Texan Kangaroo Rat – Country & Western dance Hog Nosed Skunk Flea – Morris / Irish dancing The Ram – Musical Theatre</p> <p>Performance Repertoire -Taking the original choreography and delivering it in the exact same style and execution of the original piece. Choreography - Taking inspiration from a stimulus or idea, to create movement. Staging – Looking at the impact of costume, lighting, props and background, to convey a thorough message. Animalistic – To choreograph movement, which may represent features of an animal.</p>		<p>Use of Knowledge organiser and knowledge booklet. The use of resources and diagrams to explain staging, lighting and costume. Research of stimulus, ideas and endangered species.</p>
		<ul style="list-style-type: none"> Students will complete all DIN questions at the beginning of the lesson. Written notes to explain each animal's choreography, costume, background and lighting. Self & Peer evaluation and feedback.
		<ul style="list-style-type: none"> Whole class discussion of 'Still Life At The Penguin Café' New vocabulary being learnt, discussed and used. <p>Group discussions whilst creating choreography.</p>
		<p>Links with English: connotations and animal imager. Geography: Endangered species, their place in the world and conservation. Science: Animals and their physiology, endangered species and conservation.</p>