



2021-22 CURRICULUM MAP FOR DRAMA

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<p>HALF TERM 1: Community Theatre</p> <p>Who are the Community – Students will need to understand what community means and the make up of it. Examples of a range of people in the community. This could be link to culture, race, sexuality, young people, the elderly, women ad so on.</p> <p>Target audience and needs – The community will have specific needs. When developing Community theatre this will need to be taken into account. For example, the specific needs of children with a physical disability will differ from the needs of able bodied children.</p> <p>Practitioners far and wide</p> <ul style="list-style-type: none"> Gazebo Theatre based in Wolverhampton who often produce theatre for young people, Frantic Assembly who often team up with people of the community and address very specific needs, Augusto Boal inspired by Paulo Freire – Theatre of the Oppressed, Knee High based Cornwall Elizabeth MacLennan and John McGrath and 7.84 Theatre <p>Focus and Purpose – This may relate to a specific brief or event with a purpose – For example Anti bullying in schools, Knife Crime awareness and so on. Students should be able to discuss their understanding of the focus and this should also be clear in their performance work.</p> <p>Range of venues – Community Theatre can take place literally anywhere. Prisons, churches, streets, schools, nurseries, Fire Stations, Community centres, The forest. Students should understand the benefits of each and plan their devised pieces to match the most suitable venue choices.</p> <p>Performance Styles – Community Theatre can be presented in many different styles. Musical Theatre, Song, Dance, comedy, Physical Theatre, Improvisation, mime, Epic, Naturalistic.</p> <p>Stimulus materials and specific briefs - Used of stimulus material to produce Community Theatre. Usual given by a company or body of people who require support having an impact of the community.</p> <p>Key words/ terms</p> <ul style="list-style-type: none"> Target audience Demographic Stimulus Culture Community Sexuality Brief 		<ul style="list-style-type: none"> Students will have the opportunity to research a range of practitioners. Reading of each other scripts if produced. <p>Study of Knowledge Organisers</p>
		<ul style="list-style-type: none"> Write up of own understanding of Community Theatre Students will complete a written evaluation of a performance (Dependent on Community Theatre led projects touring at the time 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 (Community performance). Written WWW and EBI for performance feedback.
		<ul style="list-style-type: none"> Class discussions will take place to support the development and understanding of each aspect of Community Theatre. Rehearsals will consist of reading text from a script written by students Students will also present their understanding of Community Theatre through presentation Performance of devised community piece to an audience.
		<p>. Links to PHSE: community context, Health and social care: considering areas of need, Careers: Local market and English: creating to a stimulus.</p>
<p>HALF TERM 2: The role of the performer: Musical Theatre, dance and movement.</p> <p><u>Musical theatre</u> is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. The story and emotional content of a musical – humour, pathos, love, anger – are communicated through words, music, movement and technical aspects of the entertainment as an integrated whole</p> <p><u>West Side Story, Jerome Robbins and Bob Fosse</u></p> <ul style="list-style-type: none"> Bob (Robert) Fosse is an American choreographer accredited with pioneering innovative new musicals with his style of choreography. Some of his best-known works include Cabaret and Sweet Charity and his style includes props, signature moves and provocative steps. West Side Story –Choreographed by Jerome Robbins. Contextually the musical is very important, taking influence from Romeo and Juliet it explores the racial tensions between two rival American and Hispanic gangs. With this musical, Robbins blurred the lines between drama and dance as no one had done before. He also paved the way for a new era of choreographer-directors, including Bob Fosse. <u>West Side Story uses naturalistic movement to influence its complex choreography adding a new depth and meaning to its movement.</u> <p><u>RENT and Jonathan Larsson</u></p> <ul style="list-style-type: none"> RENT, a rock opera, set in 1989 uses an operetta style (all sung verse with no spoken word) to explore a plethora of issues within the US at the time including poverty, the class system, gender, sexuality, drug addiction and the AIDs epidemic. RENT, due to its hard-hitting content, was revolutionary but its style stood out too. It incorporates traditional operatic methods with rock music to create a fusion of styles with conversations being held as musical numbers and a plethora of music styles being incorporated. <p><u>American Idiot and The Jukebox Musical</u></p> <ul style="list-style-type: none"> A jukebox musical is a stage musical or musical film in which a majority of the songs are well-known popular music songs, rather than original music. American Idiot is the story of three boyhood friends, each searching for meaning in a post 9/11 world, it explores the same issues regarding the US 		<p>Use of Knowledge organiser and knowledge booklet.</p> <p>Explanation and definition of musical theatre terminology and techniques. Reading f MT scripts and lyric books.</p>
		<ul style="list-style-type: none"> Students will complete a written evaluation of a performance of ‘RENT’ 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 (MT repertoire performance). Written WWW and EBI for performance feedback.
		<p>Class discussions surrounding practitioners and context.</p> <p>Live performance</p> <p>Peer direction</p> <p>Script reading</p>
		<p>Links to PE: Dance, movement and performance discipline.</p> <p>Links to English: The study of the connotations of lyrics.</p>









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<p>as the Green Day album of the same name and uses their distinctive pop-punk style.</p> <p>Key words/ terms</p> <ul style="list-style-type: none"> • Choreographer • Influence • Opera • Integrated • Context • Antecedent 		<p>Links to Music: The study of differing styles of music</p>
<p>HALF TERM 3: The Role of a Performer (TV and Film Acting)</p> <p>Casting Process: Before Actors get on tv and film they will need to understand the steps and procedures required to secure a job. Actors often need agents who promote them to casting directors. Actors are sent a casting breakdown including specific character requirements. There is often a short script to learn the night before an audition which 99% of the time will be in Manchester or London. There will be a screen-test, so the casting director show the production director your appearance on stage.</p> <p>Line Learning: The biggest difference with tv and film acting line learning is that it needs to be done at speed. Sometimes in a matter of days. TV requires you to know your lines as soon as you land on set. There may be opportunity to rehearse with other actors while waiting for your take.</p> <p>Researching character: This can vary dependent on whether you are in a 1 off performance on tv or if you are lucky enough to have a reoccurring role in a series. It is paramount for actors embarking on tv and film productions to have a clear understanding of the role. This will almost certainly be a naturalistic performance style.</p> <p>Rehearsed Reading – Film Productions ad feature length dramas often require a rehearsed reading. This is the similar to the first reading of a theatre play. It is likely that you would have been emailed a confidential script the night before and should make yourself familiar with the text and character. Directors have the opportunity to visual and plan for different shots required during the process.</p> <p>On set – Sometime actors can experience Long hours and multiple takes while on set. Its also important to follow the direction given quickly. Tempo, energy and commitment to the role is required for these new takes. Continuity is also extremely important on set. This is usually the responsibility of a prop manager on set. Actors need to support this too by ensuring they remember their specific movement throughout the takes.</p> <p>Hair, Make Up, Costume fitting – Actors will always be required on set at least 2 hour before shooting. The time will be spent in hair, make up and costume to meet the character requirements. This time can take much longer if it is period drama.</p> <p>Pay Difference – Theatre and TV pay can be very different. Dependent on the budget if a theatre production, the pay can be relatively low in comparison with tv stars. This is why tv is a lot more competitive.</p> <p>Rehearse, Record, Review (Doctors script) – Students will benefit from the opportunity to work with a real tv or film script following similar direction expected on set from a director. Students will need to understand different Angles and actor positioning (Playing to no one) TV VS Theatre - No Audience – Mindful that while on set it will be the cast and crew only. The camera is your audience.</p> <p><u>As well as a recorded performance, students should also do Presentation of Being a TV actor/Day in the life of. Be able to discuss the key skills and techniques, covering the voice and movement, of a TV actor and compare to Theatre actors.</u></p>		<ul style="list-style-type: none"> • Students will be required to research the role of an actor independently as well as developing understanding in lessons. • Students will have the opportunity to read tv scripts
<p>Key words/ terms</p> <ul style="list-style-type: none"> • Audition • Rehearsal • Director • Casting • Requirements 		<p>Students will show their understanding of the role of an actor in written form.</p> <p>Students will complete a written evaluation of a performance for TV</p> <p>100 Word reflection (DIN or Plenary) of each new technique learnt, its purpose and how they have used it. (each lesson)</p> <p>Written evaluation of summative assessment (tv acting).</p> <p>Written WWW and EBI for performance feedback.</p>
<p>Key words/ terms</p> <ul style="list-style-type: none"> • Audition • Rehearsal • Director • Casting • Requirements 		<ul style="list-style-type: none"> • Class discussions will take place to support the development and understanding of each aspect studied in becoming an actor. • Rehearsals will consist of reading text from a script • Student will also present their understanding of the role of a tv actor.
<p>Key words/ terms</p> <ul style="list-style-type: none"> • Audition • Rehearsal • Director • Casting • Requirements 		<p>Links to English and media studies by exploring scripts and the industry surrounding media outlets.</p>
<p>HALF TERM 4: Acting Masterclasses – DECADE 9/11</p> <p>Decade 9/11 is a collection of 20 short plays exploring the tragic events of 9/11 and its legacy. The plays explore grief, race, anger and how 9/11 changed the world.</p> <p>A plethora of styles, techniques and opportunities for adaptation are combined to create a melting pot of theatre in one resource and the opportunities for exploration are vast.</p>		<p>Knowledge booklet and Knowledge organiser.</p> <p>Key terms and definitions.</p> <p>Decade 9/11 short plays: Voices from the mosque, Trio with Accompaniment, Broadcast yourself and Epic.</p>
<p>Voices from the mosque (Alecky Blythe) – this collection of monologues explores the impact 9/11 had on the British Islamic community.</p> <p>Techniques: Verbatim performance, vocal techniques such as stuttering and pauses in dialogue, use of minimal set and staging, stage presence and facial expression and body language.</p> <p>Trio with accompaniment (Rory Mullarkey) – this is a play set on a British tube, plane and bus, it combines the internal voices of travellers with the incessant</p>		<p>Students will annotate and evaluate scripts and create docuements such as role on the wall to support workshopping process.</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 (performance of Decade 9/11 piece). •Written WWW and EBI for performance feedback



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<p>voice of the transport commentary. This mix of voices creates an extended, confused soundscape, when combined with movement, reflects the panic that ensued following the attacks, worldwide. Techniques: Choral work, multi-roling, use of vocal techniques and changing voices, physical theatre, group movement, pace and rhythm, freeze frame.</p> <p>Broadcast yourself (Mona Mansour) – this is an exploration of how the internet deals with a tragedy in a modern world and how human curiosity can sometimes replace compassion and care. It explores desensitisation and the human need to witness suffering in a digital age. Techniques: Small group work, pace and rhythm, comic relief.</p> <p>Epic (Simon Schama) – Epic is an epic monologue, exploring 9/11s place in history, however it is written in a way that a group or choral performance is just as effective. Techniques: Monologue reading, adapting a text to suit a group, pace and tone, explorations of theatrical devices and workshopping to create an adaptation.</p> <p>Styles and types of performance explored: Naturalism, comedy, physical theatre, group and ensemble performance, solo performance.</p> <p>Key words/ terms</p> <ul style="list-style-type: none"> • Verbatim • Historical context • Desensitisation • Monologue • Ensemble • Soundscape 		<ul style="list-style-type: none"> • Group discussions whilst devising scenes from script. • Collaborative responses to a text and workshopping as a group/whole class. • Performance of short, scripted plays in a variety of styles. • Verbal feedback to others • Focus on vocalisation skills and oracy: tone, pace and volume. • Sharing and developing ideas surrounding various texts and styles.
<p>HALF TERM 1: Stanislavski's Background:</p> <ul style="list-style-type: none"> • Russian Bourgeois • Creation of Moscow Art Theatre <p>Stanislavski's 'System': Given circumstances - The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Emotional memory - Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. Method of physical actions - This is a simple illustration of how a physical action can release the necessary emotions. Subtext - The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. If - The actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role. Tempo and rhythm - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. Circles of attention - Stanislavski believed that an actor needed a sense of isolation in order to produce a characterisation and avoid unnecessary tension. Circles of attention create different levels of focus. Objective & Super-objective - An objective is the reason for our actions. The super-objective is an over-reaching objective, probably linked to the overall outcome in the play.</p> <p>Key words/ terms</p> <ul style="list-style-type: none"> • Naturalism • Objective • Practitioner • Devising • Inspiration <p>Focus on "A Taste of Honey" and "AIC"</p>		<p>Links to English: Reading and analysing a variety of written styles. Links to Dystopia module.</p> <p>Links to history: Understanding how defining events shape the world.</p>
<p>Stanislavski's Background:</p> <ul style="list-style-type: none"> • Russian Bourgeois • Creation of Moscow Art Theatre <p>Stanislavski's 'System':</p>		<p>Use of Knowledge organiser and knowledge booklet.</p> <p>Explanation and definition of terms, history of Stanislavski, Naturalism and Realism</p>
<p>Given circumstances - The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Emotional memory - Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. Method of physical actions - This is a simple illustration of how a physical action can release the necessary emotions. Subtext - The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. If - The actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role. Tempo and rhythm - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. Circles of attention - Stanislavski believed that an actor needed a sense of isolation in order to produce a characterisation and avoid unnecessary tension. Circles of attention create different levels of focus. Objective & Super-objective - An objective is the reason for our actions. The super-objective is an over-reaching objective, probably linked to the overall outcome in the 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 (Naturalistic performance). Written WWW and EBI for performance feedback.
<p>If - The actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role. Tempo and rhythm - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. Circles of attention - Stanislavski believed that an actor needed a sense of isolation in order to produce a characterisation and avoid unnecessary tension. Circles of attention create different levels of focus. Objective & Super-objective - An objective is the reason for our actions. The super-objective is an over-reaching objective, probably linked to the overall outcome in the play.</p>		<ul style="list-style-type: none"> • Group discussions whilst devising scenes from script. • Performance of short, scripted, naturalistic pieces • Verbal feedback to others • Focus on vocalisation skills and oracy: tone, pace and volume. Sharing and developing ideas surrounding Naturalism and Realism
<p>Key words/ terms</p> <ul style="list-style-type: none"> • Naturalism • Objective • Practitioner • Devising • Inspiration <p>Focus on "A Taste of Honey" and "AIC"</p>		<p>Links to English: Oracy and study of Victorian texts</p>



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<p>HALF TERM 2:</p> <p>Naturalism: In the late 1800s theatre changed towards 'Slice of life', concerned with the emotional suffering of its characters and an obsession with love, death and moral decay. This style of performance reflected real life rather than the dramatic performances that came before it.</p> <p>Realism:</p> <ul style="list-style-type: none"> • Fourth Wall: The set of a realistic production will be solid, three dimensional, and most often in a proscenium theatre. The performers present the action realistically and don't address the audience. • Conversational Style: A realistic play would use prose rather than poetry and would use ordinary language, rather than a heightened emotional vocabulary. • Ordinary People: Generally, the stories are about people who are more readily defined as middle or working class. • Real Settings: These plays are set in realistic contexts. They won't have fairy tale or fantasy settings and are likely to be contemporary. <p>Chekhov's plays:</p> <ul style="list-style-type: none"> • Societal changes in Russia in the late 1800s-feelings of frustration from the people and how this was reflected in the plays 'The Seagull' and 'Three Sisters' • How these texts can be adapted and modernised to address a range of societal issues <p>Modern Realism:</p> <ul style="list-style-type: none"> • 'A Taste of Honey' and 'Streetcar Named Desire'-exploration of key scenes and characters. • Exploration of direction of Trevor Nunn's 2002 adaptation of Streetcar for the National Theatre <p>Key words/ terms</p> <ul style="list-style-type: none"> • Conversational • Realism • Societal • Adaptation • Moral 		<p>Scenes from:</p> <ul style="list-style-type: none"> • Anton Chekhov's 'The Three Sisters' and 'The Seagull' • Shelagh Delaney's 'A Taste of Honey' • Tennessee Williams' 'Streetcar Named Desire'
		<ul style="list-style-type: none"> • Students will complete a written evaluation of a performance of 'The Seagull' • 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). <p>Written WWW and EBI for performance feedback.</p>
		<ul style="list-style-type: none"> • Group discussions whilst devising scenes from script. • Performance of short, scripted, naturalistic and realistic pieces • Verbal feedback to others • Focus on vocalisation skills and oracy: tone, pace and volume. <p>Sharing and developing ideas surrounding Naturalism and Realism.</p>
		<p>Links to English: Oracy and study of Victorian texts</p>