







Drama CURRICULUM MAP YEAR 8

<p>HALF TERM 1: Elizabethan Theatre</p> <p>Pupil's will learn:</p> <p><u>When was Elizabethan Era?</u> Late 16th Century</p> <p><u>What are the key features of Elizabethan Theatre?</u></p> <ul style="list-style-type: none"> - Themes of comedies and tragedies. - The performances were held in the afternoon because there was no artificial light, no scenery, and the costumes let the audience know the social status of the characters. - Raucous. - Most people would stand throughout the play and talk back to the actors. - Women were still unable to perform so young boy actors played female roles. - The plays that were performed very often had long speeches in them and used lots of violence. - There was very little scenery – so the characters would explain the setting. <p><u>The Theatre Layout</u></p> <ul style="list-style-type: none"> - At the theatre, the rich could sit in the best seats, with cushions, and the poor could stand in front of the stage for a penny. - No lighting, so performances needed to be during the day. Actors would tell the audience the time in the play - The stage moved out into the pit, this meant actors were surrounded by three sides - Gallery above the stage - Stage Doors - Backstage – ‘Tiring House’ - Stage - Yard - Galleries - Heavens - The Hut <p><u>Practical Workshop</u> Freeze frames of Theatrical Ideas</p> <ul style="list-style-type: none"> - Madness - Morality - Revenge <p><u>What is Soundscaping in Drama?</u></p> <ul style="list-style-type: none"> - multiple sounds that may be heard in a specific location or event in time. <p><u>Practical Workshop</u> Freeze frames of Theatrical Ideas with soundscaping</p> <ul style="list-style-type: none"> - Madness - Morality - Revenge <p>Key Question:</p>		<p>Elizabethan Theatre - World History Encyclopedia</p>
		<p>Students will answer the question - How did Elizabethan actors present their characters to their audiences?</p>
		<p>Key Words</p> <ul style="list-style-type: none"> - Comedy - Tragedy - Madness - Morality - Revenge - Soundscaping - Thrust Staging -
		<p>Curriculum links to History – Elizabetha Era</p>



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How did Elizabethan actors present their characters to their audiences?

Thrust Staging

A **thrust** stage sticks out into the audience, who sit on three sides. There is a back wall that can be used for hanging **backdrops** and large scenery. **Blocking** is easier than an amphitheatre due to not having the orchestra space where the actors may have their backs to the audience

What Is Presentational Acting?

- where the actors would acknowledge the audience through gestures, eye contact and language.

Practical Workshop – Elizabethan puns and insults

What are the universal themes that you would see in Elizabethan performances?

Presentational Acting Workshop

Hamlet

Exposition: The king's son Hamlet sees the ghost of his father and tells him that his brother Claudius, the new king, killed him and commands Hamlet to get revenge.

Rising Action: Hamlet asks a group of actors to perform a play about a man who murders a sleeping king, to see how Claudius reacts. They perform and Claudius storms out.

Climax: During an argument with his mum, Hamlet accidentally kills Polonius, Ophelia's father.

Ophelia's brother, Laertes, comes home and finds Ophelia has gone mad with grief and she kills herself

Falling Action: Hamlet agrees to fight Laertes. During the duel, both Hamlet and Laertes are fatally wounded. Gertrude drinks poison and dies.

Denouement: Hamlet kills Claudius before he dies.

Assessment – Quiz

Homework

Lesson 1





1. What are the two main genres of Elizabethan Theatre? Explain what the key features of these genres are.
2. What was a typical Elizabethan theatre like? What was the layout/ Who performed on stage/ how did the crowd behave?
3. What does Madness mean?
4. What does Morality mean?
5. What does Revenge mean?

Lesson 2

1. What is Thrust Staging?
2. What is Presentational Acting?
3. How do the actors engage with the audience?






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<p>Revise for EDN – all key terms and features</p> <p>Lesson 3</p> <p>Revise for end of unit quiz</p>		
<p>HALF TERM 2 –Physical Theatre</p> <p>Physical Theatre Techniques;</p> <p>Mime – This usually means stylised movement but can be comparatively realistic.</p>		<p>GCSE English Literature / Drama: What is Physical Theatre? - BBC Teach</p>
<p>Gesture – A gesture may be something small but can have emotional impact or it can be a particular movement that defines a character.</p> <p>Status – This may be executed by use of levels or by distance or strength of contact, or a combination of all of these with voice work.</p>		<p>Students will devise a piece of Physical Theatre from a Stimulus</p>
<p>Proximity – How close or far you are from your co-performers can be a source of very powerful impact. For example, the threatening gangster who speaks to his victim from a distance of perhaps a couple of inches.</p> <p>Stance – This is associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture.</p> <p>Harshness and 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.</p>		<p>Key Words</p> <ul style="list-style-type: none"> - Physical Theatre - Mime - Gesture - Status - Proximity - Stance - Movement
<p>Movement - Every movement needs to be rehearsed with precision.</p> <p>Not moving – If the stage is full of characters moving, immobility can have a powerful effect.</p> <p>Mask work - The impact of a mask is visual and without the facial features to show action, movement becomes an even more central performance instrument.</p> <p>Dance work – Don't be afraid to include dance in your work; you don't have to be an experienced dancer. 'Dad dancing' can work well in a comedy for instance!</p> <p>Motif – This is repeated use of a movement pattern which has meaning and reminds us of the central theme of the work.</p> <p>Frantic Assembly – Devising Techniques</p> <p>Round by Through - This is a physical theatre technique which focuses solely on movement, specifically 3 movements 'round', 'by' and 'Through'</p> <p>Hymns Hands - This technique is similar to Round By Through in which you will devise premeditated movements. These will focus on the use of your Hands, Arms and Shoulders. You will stand opposite your partner and move their hands and arms or your hands and arms to place them on a part of your arms or shoulders. You will pick 3 movements, your partner will then follow with 3 movements of their choice.</p> <p>Chair Duets - This technique devised by Frantic Assembly in which the idea of Hymns hands and Round by through have been included whilst sat down on chairs.</p>		<p>Students develop their skills in performing in front of other people.</p> <p>Curriculum links to English – Curious incident</p>



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<p>You sit facing forward – the first person devises 3 movements, this is followed by the other person devising 3 movements. This can be extended to 1 person switching out with a new person</p> <p>Devising a Piece from a Stimulus – Creating a piece from a picture</p> <p>DV8 – Physical movements – David Toole</p> <p>Assessment – Creating your own piece with the use of at least one of the Frantic Assembly Pieces</p> <p>Homework</p> <p>Lesson 1 – Revise the key terms of Physical Theatre</p> <ul style="list-style-type: none"> - Mime - Gesture - Status - Proximity. - Stance - Harshness and tenderness - Movement - Not moving - Mask work - Dance work - What is Frantic Assembly? - What is round by through? <p>Lesson 2 – How can you devise physical theatre from a stimulus?</p> <ul style="list-style-type: none"> - Who are DV8? - Who is David Toole? <p>Lesson 3 –</p> <ul style="list-style-type: none"> - Rehearse Physical theatre piece for assessment 		
<p>HALF TERM 3: Political Theatre</p> <p>What is Political Theatre?</p> <ul style="list-style-type: none"> - Used to campaign or show an injustice to an audience to help make a change and raise awareness <p>Introduction to Augusto Boal and the Theatre of the Oppressed</p> <ul style="list-style-type: none"> - Context - Video to further develop understanding <p>Boal Terminology</p> <ul style="list-style-type: none"> - Joker - Spect-actor <p>How to implement the Spect-Actor and Joker into theatre</p>	<p></p> <p></p> <p></p>	<p>Epic theatre and political theatre - Selecting a genre or performance style - AQA - GCSE Drama Revision - AQA - BBC Bitesize</p> <p>Students will be able to describe and explain what invisible theatre is?</p> <p>Key Words</p> <ul style="list-style-type: none"> - Political - Spect-Actor - Oppression - Epic Theatre - Fourth Wall - Alienation Technique - Forum Theatre



<p>Watch NYC Theatre of the Oppressed</p> <ul style="list-style-type: none">- Discuss the oppression- Discuss how it is different to other theatre- How could the spect-actor be implemented? <p>Addressing a Social Issue – Performance</p> <p>Introduction to Bertolt Brecht</p> <ul style="list-style-type: none">- Who is he?- Why is he Important?- How did he do this? <p>What is Epic Theatre?</p> <p>Key Features of Epic Theatre</p> <ul style="list-style-type: none">- Structure – episodic scenes/ fractured narrative/Present an Argument- Alienation Technique- Breaking the ‘fourth wall’ <p>Epic Theatre – Performance Task socio/political scenario</p> <p>What is Invisible theatre?</p> <p>What is the Purpose of invisible theatre?</p> <p>Watch and discuss the video of invisible theatre</p> <p>Creating a piece of theatre What do we need to consider when “devising” a piece of theatre?</p> <p>Theme Content Characters Storyline Purpose Audience Techniques we could include:</p> <p>Forum theatre The alienation effect Placards Invisible theatre Power levels Proximity on stage Direct audience address</p> <p>Homework Lesson 1 What is Political Theatre and its purpose?</p> <p>Who is Augusto Boal and what did he create to influence Political Theatre?</p> <p>What is a Spect-Actor?</p>		
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<p>What is the set and costume like in this style of Theatre?</p> <p>Lesson 2</p> <ul style="list-style-type: none"> - Who is Bertolt Brecht? - What is Epic Theatre? - What are they key features of Epic Theatre? - Structure – episodic scenes/ fractured narrative/Present an Argument - Alienation Technique - Breaking the ‘fourth wall’ <p>Lesson 3</p> <ul style="list-style-type: none"> - Rehearse assessment piece of Political theatre 		
<p>Half Term 4: Verbatim Theatre</p> <p>What is Verbatim Theatre?</p> <p>Verbatim Theatre Verbatim theatre is 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>Styles of Narrator</p> <ul style="list-style-type: none"> - Straight narrator – Tells the story to the audience. - Character narrator – Tells the story from the perspective of one of the characters in the story. - Opinionated narrator – Could be one of the types above but offers their opinion on what is going on. 		<p>Lesson: Introduction to verbatim theatre Oak National Academy (thenational.academy)</p> <p>Classroom Exercise: Verbatim Theatre (theatrefolk.com)</p>
		<p>How can you successfully use your own experiences in the devising theatre process?</p> <p>What are the key features of verbatim? What rules do we have to follow?</p>
<p>Key Questions</p> <p>How can you successfully use your own experiences in the devising theatre process?</p> <p>What are the key features of verbatim? What rules do we have to follow?</p>		<p>Key Words</p> <ul style="list-style-type: none"> - Verbatim - Narrator - Opinionated - Physical Theatre
<p>Practical Workshop</p> <ul style="list-style-type: none"> • Use physical theatre and narration to create your performance. • The students presenting the action can also add in dialogue. <p>Who is Alecky Blythe?</p> <p>Exploration of from <i>Cruising</i> by Alecky Blythe. The play is a comedy about pensioners in search of love.</p> <p>As a class we will read through scenes 7 (‘Understaffed’) and 8 (‘Engaged’).</p> <p>Grenfell – I was there</p> <ul style="list-style-type: none"> • Watch the video of the real life testimonies from people at, or called to, the Grenfell disaster. • What emotions are people showing? 		



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<ul style="list-style-type: none"> • How can we see/hear these emotions in the voices of the people involved? • What about their physicality (their body/ movements/ facial expressions) shows these emotions? <p>Assessment Quiz</p> <p>Homework</p> <p>Lesson 1</p> <ul style="list-style-type: none"> - What is Verbatim Theatre? - What are the styles of Narrator? <p>Lesson 2</p> <ul style="list-style-type: none"> - Who is Alecky Blythe? - What is Verbatim Theatre? - What area of focus do you need when analysing peoples interviews? <p>Lesson 3 – Revise for assessment quiz</p>		
<p><u>Half Term 5: Noughts and Crosses</u></p> <p>Key Terms linked to the story</p> <p>Dystopian: a society where there is great injustice and suffering</p> <p>Parallel Universe: A fictional world that is similar to ours but with some key differences</p> <p>Segregation: the act of separating people because they are different</p> <p>Underclass: A group of people who don't have many rights or much power</p> <p>Protocol: Rules of behaviour that people follow.</p> <p>Discrimination: Unfair treatment of people because of a difference.</p> <p>What is Story Theatre?</p> <p>Noughts & Crosses uses a theatre convention sometimes referred to as story theatre. Story theatre has the following characteristics;</p> <ul style="list-style-type: none"> • Characters stand back and comment on the action as well as take part in it. They share their thoughts and feelings, comment on events, provide transitional information from one episode to another • Story theatre is often highly episodic, the action taking place in a variety of places in the course of many scenes. (Brecht) • Story theatre uses very little set and few props which will be carefully selected or designed • The acting is often quite physical, using symbolic actions to convey a sense of place, atmosphere, time or event. • Although props and set elements are minimal, lighting and sound may be important features of a production using the techniques of story theatre. • In the context of story theatre, audience members are regularly reminded that they are witnessing a 		<p>Students to read Noughts and Crosses by Malorie Blackham</p>
		<p>Students will be able to perform a scene from Act 1 Scene 12 and include key features of story theatre and the context into their performance</p>
		<p>Key Words</p> <ul style="list-style-type: none"> - Dystopian - Parallel - Segregation - Protocol - Underclass - Discrimination - Story Theatre - Episodic - Prejudice - Stereotypes
		<p>Curriculum Links to English through studying the script of Noughts and Crosses.</p> <p>A link to history through the idea of Apartheid in South Africa</p>



theatre production and not real life. They are often called upon to use their imaginations and the experience of the production is truly collaborative.

Context of Noughts and Crosses

Noughts & Crosses tells the story of two young people: a girl called Sephy and a boy called Callum.

Callum is a **nought** – he's white, from a poor family and lives on a rough estate.

Sephy is a **Cross** – she's black, from a wealthy, powerful family and lives in a grand country house with a private beach.

Practical Workshop – Act 1 Scene 12

Using body Language/ Postures to create your character

A person who is ashamed of who they are

2 A child who tries not to be noticed in school

3 A mother who fears for her family

4 A Head Teacher scolding a pupil

5 A Prime Minister giving a speech

What is Status walking?

Exploring Parallel Issues

Prejudice - Both families dislike the other because of what they represent. For example, the noughts were seen as 'the unworthy underclass'; the Crosses as 'the snooty upper-class'.

Stereotypes - Some members of the Capulets/Montagues and noughts/Crosses do not know one another personally, yet still dislike one another. This is because they have generalised and put everyone in the same category.

Difficult decisions - Many difficult decisions have to be made. Both Romeo and Juliet decided to go against their families' wishes and pursue a life of happiness together. Equally Sephy and Callum decided to defy their parents by continuing to meet one another.

Animated Tableaux – Assessment

Homework

Homework – Lesson 1

- What is a Duologue?
- How can these be performed?





Lesson 2 –

What is a Role on the wall?

How can a role on the wall help develop your character in a monologue?



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<p>What would you write in the head of a role on the wall?</p> <p>What would you write in the body of a role on the wall?</p> <p>What would you write on the outside of a role on the wall?</p> <p>Lesson 3 – - Rehearse Duologue for assessment</p>		
<p>HALF TERM 6: Half Term 6: Duologues</p> <p>What is a Duologue?</p> <p>Group reading</p> <p>Introduce our monologue</p> <ul style="list-style-type: none"> • Read through as a group • Who are the characters? • How might they physically be presenting themselves? <p>annotate your monologue</p> <ul style="list-style-type: none"> • Add what emotions you need to portray • Any actions • Highlight any words that you think will need to be emphasised? <p>What is a Role on the Wall</p> <p>How can we use a Role on the Wall to develop our character?</p> <p>There are 3 main aspects to the Role on the Wall; The Head – This is what our character thinks about themselves The Body – This is what our characters feel about others Outside of the Body – This is what others feel about our character</p> <p>Creating a Role on the Wall from our monologue</p> <p>Picking out key aspects</p> <ul style="list-style-type: none"> • Who are the characters we will talk about? • What are some of the emotions we can see are being felt? • How does our character feel towards the other character? • How does our character feel about their family? • What do the other characters think about our character? The way they behave <p>Homework – Lesson 1</p> <ul style="list-style-type: none"> - What is a Duologue? - How can these be performed? 	<p></p> <p></p> <p></p> <p></p>	<p>Lesson: Crafting a monologue KS3 English Oak National Academy (thenational.academy)</p> <p>Students will create a backstory to their character through the creation of a Role on the Wall</p> <p>Key Words</p> <ul style="list-style-type: none"> - Duologues - Role on the Wall - Emotions <p>Curriculum links to English through the creation and reading of monologues and duologues - Shakespeare</p>



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<p>Lesson 2 –</p> <p>What is a Role on the wall?</p> <p>How can a role on the wall help develop your character in a monologue?</p> <p>What would you write in the head of a role on the wall?</p> <p>What would you write in the body of a role on the wall?</p> <p>What would you write on the outside of a role on the wall?</p> <p>Lesson 3 –</p> <p>- Rehearse Duologue for assessment</p>		
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