



Drama CURRICULUM MAP

YEAR 8

Half Term 1: Noughts and Crosses Key Terms linked to the story Dystopian: a society where there is great injustice and suffering Parallel Universe: A fictional world that is similar to ours but with some key differences Segregation: the act of separating people because they are different Underclass: A group of people who don't have many rights or much power Protocol: Rules of behaviour that people follow. Discrimination: Unfair treatment of people because of a difference. What is Story Theatre? Noughts & Crosses uses a theatre convention sometimes referred to as story theatre. Story theatre has the following characteristics; • 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 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		Students to read Noughts and Crosses by Malorie Blackham 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 Key Words Dystopian – Relating to an imagined world or society that is unpleasant, oppressive, or frightening, often used in stories to explore social or political issues (opposite of utopian). Parallel – Two or more things existing side-by-side or happening at the same time in a similar way; in drama, it can mean storylines or characters that mirror each other. Segregation – The enforced separation of people into different groups, often based on race, religion, gender, or other characteristics. Discrimination – Treating someone unfairly because of their identity, such as their race, gender, disability, or beliefs. Prejudice – Forming an opinion about someone or something without proper knowledge, often based on stereotypes or assumptions. Stereotypes – Oversimplified, fixed ideas about a group of people, which may be untrue or unfair. Curriculum Links to English through studying the script of Noughts and Crosses. A link to history through the idea of Apartheid in South Africa Career Links – Skills required to become an actor through script reading and character development
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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

Lesson 1

- What is status walking?
- How can status walking help develop a character?
- How can your body language when performing help develop your character?
- Who is Sephy and what is her social status?
- Who is Callum and what is his social status?

Lesson 2

What are Parallel Issues?

- Prejudice
- Stereotypes
- Difficult decisions

Lesson 3

- Rehearse Animated Tableaux for assessment



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Half Term 2: Musical Theatre		What is Musical theatre? - Musical theatre - GCSE Drama Revision - WJEC - BBC Bitesize Musicals and musical theatre - KS3 Music - BBC Bitesize
What is Musical Theatre? - Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting, and dance. - The story and emotional content of a musical – humor, love, anger – are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole.		Students will answer the key question; Question – What skills do we need to think about when we are learning new movements for the first time? Which of the key features of Musical Theatre are we going to be incorporating?
6 Key Elements of Musical Theatre 1. Dialogue - Dialogue is a primary means of storytelling in musical theatre, conveying the plot and providing essential information to the audience. - It helps to establish the sequence of events, introduce conflicts and resolutions, and create a sense of continuity throughout the production. - developing and revealing characterization. Through speech, characters express their thoughts, feelings, and motivations - Dialogue in musicals conveys information about characters' backgrounds, social status, and relationships, further enriching their portrayal 2. Music - Enhances the emotional depth of the story and allows the audience to connect with the characters on a deeper level. - Establishes the atmosphere and tone of the show, setting the mood for each scene - Brings energy and entertainment to the show, through showstopping numbers that inject excitement and spectacle into a show or providing memorable moments - Reflects the cultural and historical context of the story being told. Through specific musical styles, instrumentation, and thematic elements, composers can transport the audience to a particular time and place		Key Words Dialogue – The spoken conversation between two or more characters in a performance. Music – The instrumental or recorded sound used in a performance to create atmosphere, mood, or emotion. Song – A piece of music with lyrics that is sung by characters or performers as part of the production. Choreography – The planned sequence of dance or movement, often set to music, used in a performance. Characters – The people, animals, or figures in a performance, each with their own personality, background, and role in the story. Spectacle – The visual elements of a performance, including scenery, costumes, lighting, and special effects, designed to impress or immerse the audience.
3. Song - Songs serve as an essential storytelling tool in musical theatre. Through song, characters can reveal important plot points, provide exposition, and move the plot forward. - Lyrics contribute to the thematic cohesion of a musical by reinforcing central themes and motifs - Lyrics often showcase clever wordplay, wit, and humor. Rhymes, puns, and inventive language can make lyrics highly enjoyable,		Career Links – Skills required for musical Theatre – Singing, dancing and performing



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while also reflecting the distinctive style of the lyricist. 4. Choreography - Choreography is linked to music and lyrics in a musical theatre production. It creates visually stunning moments and sequences that captivate the audience. - Used for expressing emotions and character development. Through movement and body language, choreography allows characters to communicate their feelings, desires, and inner struggles in a non-verbal manner 5. Characters - Their actions, decisions, and interactions create the sequence of events that make up the story. Characters' motivations and objectives help to shape the central conflict, build tension, and ultimately lead to the plot's denouement. - Musical theatre often utilises familiar character archetypes, such as heroes, villains, and sidekicks. - Through their experiences, challenges, and transformations, characters allow the audience to empathise and form an emotional connection with the story 6. Spectacle - One of the primary reasons spectacle is vital in musical theatre is its ability to create a memorable and immersive experience. - The visual and technical elements can transport the audience to different times, places, and worlds, enhancing the storytelling and making it more captivating. - Extravagant sets, stunning costumes, and innovative lighting designs can bring the production to life, adding depth and richness to the overall aesthetic. What is Hamilton? <u>Learning a Musical Theatre Routine</u> Question – What skills do we need to think about when we are learning new movements for the first time? Which of the key features of Musical Theatre are we going to be incorporating? <u>Musicals in the 21st Century</u> - Juke box Musicals - Why do you think Juke Box musicals are so successful? <u>Creating a Musical Theatre Scene</u>		
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Using the lyrics/ Song you have been provided with as inspiration, come up with a plot or concept for a musical. Create a character or several characters around these lyrics for your scene <u>Assessment – Performance of Musical Theatre Scene</u> <u>Homework</u> Lesson 1 - Revise the 6 key features of Musical Theatre - How do these key features help with the overall production of Musical Theatre Lesson 2 - What are Juke box Musicals? - Complete scene for a musical theatre Lesson 3 - Rehearse scene for musical theatre scene		
HALF TERM 3: Political Theatre What is Political Theatre? - Used to campaign or show an injustice to an audience to help make a change and raise awareness Introduction to Augusto Boal and the Theatre of the Oppressed - Context - Video to further develop understanding Boal Terminology - Joker - Spect-actor How to implement the Spect-Actor and Joker into theatre Watch NYC Theatre of the Oppressed - Discuss the oppression - Discuss how it is different to other theatre - How could the spect-actor be implemented? Addressing a Social Issue – Performance Introduction to Bertolt Brecht - Who is he? - Why is he Important? - How did he do this? What is Epic Theatre? Key Features of Epic Theatre	  	Epic theatre and political theatre - Selecting a genre or performance style - AQA - GCSE Drama Revision - AQA - BBC Bitesize Students will be able to describe and explain what invisible theatre is? <u>Key Words</u> Political – Relating to ideas, themes, or performances that address power, government, social issues, or influence public opinion. Spect-Actor – A term from Augusto Boal’s Theatre of the Oppressed, meaning an audience member who takes part in the action of the play, becoming both spectator and actor. Oppression – Prolonged unfair treatment or control of a group or individual, often a theme explored in political and social theatre. Epic Theatre – A style of theatre developed by Bertolt Brecht that aims to make the audience think critically rather than get emotionally lost in the story. Fourth Wall – The imaginary barrier between performers and the audience; “breaking” it means directly addressing or acknowledging the audience.



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- Structure – episodic scenes/ fractured narrative/Present an Argument - Alienation Technique - Breaking the ‘fourth wall’ Epic Theatre – Performance Task socio/political scenario		Alienation Technique – Also called the Verfremdungseffekt (distancing effect), Brecht’s method of preventing the audience from becoming too emotionally absorbed, so they stay aware they’re watching a play and think about its message.
What is Invisible theatre? What is the Purpose of invisible theatre? Watch and discuss the video of invisible theatre Creating a piece of theatre What do we need to consider when “devising” a piece of theatre? Theme Content Characters Storyline Purpose Audience Techniques we could include: Forum theatre The alienation effect Placards Invisible theatre Power levels Proximity on stage Direct audience address Homework Lesson 1 What is Political Theatre and its purpose? Who is Augusto Boal and what did he create to influence Political Theatre? What is a Spect-Actor? What is the set and costume like in this style of Theatre? Lesson 2 - 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’		Career Links – Skills required to become an actor and performing in the arts



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Lesson 3 - Rehearse assessment piece of Political theatre		
<u>Half Term 4: Devising</u> Pupils will learn: <u>Exploring a Stimulus</u> What is a stimulus? Why stimuli are used: Initial response strategies Drama techniques introduced/revised - Still image - Thought-tracking - Improvisation <u>Developing Characters and Storylines</u> Characterisation Techniques - Hot seating - Role on the wall - Physical exploration - Vocal Exploration Structure - Linear or non Linear - How the storyline is driven forward – Conflict or tension? Relationships <u>Performance Skills</u> <u>Assessment – Performance of Devised piece</u>		Official Guidance & Portfolio Development: Pearson's Guide to Devising
		Students will be required to compose characters and storylines based off their stimulus. This will result in a short script and performance
		Key Words Stimulus A starting point for a piece of drama, such as an image, poem, object, piece of music, or event, which inspires ideas for performance. Devising The process of creating original drama without a script, often starting from a stimulus and developed through improvisation, rehearsal, and refinement. Characterisation The way an actor uses voice, movement, posture, gesture, and facial expression to create and sustain a believable role on stage. Linear Structure A narrative that progresses in chronological order, from beginning → middle → end, showing events in the sequence they happen in time. Non-Linear Structure A narrative that does not follow chronological order; events may be presented out of sequence, using flashbacks, flash-forwards, or parallel storylines to create tension, contrast, or highlight themes. Convention An established technique or method used in drama (e.g., thought-tracking, cross-cutting, narration) to communicate ideas, themes, or emotions to an audience.
		Career links – Students will develop skills to become and actor as well as a writer for theatre



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HALF TERM 5: Elizabethan Theatre Pupil's will learn: <u>When was Elizabethan Era?</u> Late 16th Century <u>What are the key features of Elizabethan Theatre?</u> - 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. <u>The Theatre Layout</u> - 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 <u>Practical Workshop</u> Freeze frames of Theatrical Ideas - Madness - Morality - Revenge <u>What is Soundscaping in Drama?</u> - multiple sounds that may be heard in a specific location or event in time. <u>Practical Workshop</u>		Elizabethan Theatre - World History Encyclopedia
		Students will answer the question - How did Elizabethan actors present their characters to their audiences?
		<u>Key Words</u> Comedy – A genre of drama that is funny or light-hearted, often ending happily and aiming to entertain or satirize. Tragedy – A serious and often sad drama that usually ends with the downfall or death of the main character. Madness – A state of mental illness or irrational behavior, often portrayed in theatre to explore complex emotions or themes. Morality – The distinction between right and wrong behavior, often a theme in plays that explore ethical questions. Revenge – The act of retaliating or getting back at someone for a wrong or injury, frequently a driving force in dramatic plots. Soundscaping – The creation of a sound environment in a performance, including background noises, music, and effects to enhance the atmosphere. Thrust Staging – A stage that extends into the audience on three sides, creating a more intimate connection between performers and viewers.
		Career Links – Students to learn the skills required to become an actor through script reading and character development within different styles of theatre. Addresses skills within the performing arts



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Freeze frames of Theatrical Ideas with soundscaping - Madness - Morality - Revenge Key Question: 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 <u>What Is Presentational Acting?</u> - where the actors would acknowledge the audience through gestures, eye contact and language. <u>Practical Workshop – Elizabethan puns and insults</u> <u>What are the universal themes that you would see in Elizabethan performances?</u> <u>Presentational Acting Workshop</u> <u>Hamlet</u> 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. <u>Assessment – Quiz</u> <u>Homework</u> Lesson 1 1. What are the two main genres of Elizabethan Theatre? Explain what the key features of these genres are.		
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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? Revise for EDN – all key terms and features Lesson 3 Revise for end of unit quiz		
Half Term 6: Verbatim Theatre What is Verbatim Theatre? 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 Styles of Narrator - 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. Key Questions How can you successfully use your own experiences in the devising theatre process? What are the key features of verbatim? What rules do we have to follow? Practical Workshop • Use physical theatre and narration to create your performance. • The students presenting the action can also add in dialogue. Who is Alecky Blythe?		Lesson: Introduction to verbatim theatre Oak National Academy (thenational.academy) Classroom Exercise: Verbatim Theatre (theatrefolk.com) How can you successfully use your own experiences in the devising theatre process? What are the key features of verbatim? What rules do we have to follow? Key Words Verbatim – A style of theatre using the exact words spoken by real people, often from interviews or transcripts, to tell true stories. Narrator – A character or voice in a play who tells the audience what is happening or provides background information. Opinionated – Expressing strong personal views or beliefs, often clearly shown in a character or performance. Physical Theatre – A style of performance that uses the body and movement, rather than just words, to tell a story or express ideas. Career Links – Students to learn the skills required to become an actor through script reading and character development within different styles of theatre. Addresses skills within the performing arts



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Exploration of from <i>Cruising</i> by Alecky Blythe. The play is a comedy about pensioners in search of love. As a class we will read through scenes 7 ('Understaffed') and 8 ('Engaged'). Grenfell – I was there • Watch the video of the real life testimonies from people at, or called to, the Grenfell disaster. • What emotions are people showing? • 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? Assessment Quiz Homework Lesson 1 - What is Verbatim Theatre? - What are the styles of Narrator? Lesson 2 - Who is Alecky Blythe? - What is Verbatim Theatre? - What area of focus do you need when analysing peoples interviews? Lesson 3 – Revise for assessment quiz		
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