


Performing Arts Department – Year 9 Drama

 <p>Shirley High Curriculum Map</p>	<i>The Skilled Drama Student will study a selection of popular texts and theatre practitioners, as well as developing the ability to devise from a stimulus, equipping them with an excellent level of knowledge should they choose to study GCSE Drama.</i>					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:
	Too Much Punch For Judy	Slow Time by Roy Williams and Konstantin Stanislavski (Naturalism)	Metamorphosis by Steven Berkoff	The Caucasian Chalk Circle by Bertolt Brecht	Devising from a stimulus and Frantic Assembly	Devising from a stimulus and Frantic Assembly
Why Now?	To work with a popular text that highlights important themes and topics. Students will continue to develop characterisation skills.	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in the style of naturalism.	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in an abstract style.	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in the style of Epic Theatre.	To equip students with the ability to create innovative work from a stimulus, influenced by a practitioner. Developing skills that will prepare them for GCSE drama.	To equip students with the ability to create and perform innovative work from a stimulus, influenced by a practitioner. Developing skills that will prepare them for GCSE drama.
Fundamental Concepts	<ul style="list-style-type: none"> -To be introduced to the play and one of the main themes. -To develop rehearsed improvised scenes that present conflict. -To rehearse and perform a section of the play. -To successfully interpret a character. -To perform a section of the play. -To demonstrate a clear character in performance. -To consider the consequences of drink driving through practical exploration and discussion. -To use physical theatre effectively in performance. -To understand what character motivation is and how to present a character's motivation in a scene. -To create and perform a 1 minute public information film that presents the argument of anti-drink driving. 	<ul style="list-style-type: none"> -To be introduced to Konstantin Stanislavski and naturalism. -To explore the roles of Nabs and Delroy. -To successfully create a naturalistic performance, using units and objectives. -To further explore the role of Delroy. -To successfully create a naturalistic performance, using emotion memory. -To explore the roles of Delroy and Ashley. -To successfully create a naturalistic performance, using the 'magic if' and subtext. -To develop a performance that demonstrates an understanding of the style of Naturalism. 	<ul style="list-style-type: none"> -To be able to show an understanding of the opening of Berkoff's Metamorphosis. -To understand the key elements of Berkoff's style of theatre. -To be able to analyse the opening scene of Berkoff's Metamorphosis. -To be able to gain an understanding of the different family relationships through exploration and interpretation. -To understand how gesture, movement and mime can be a powerful tool of communicating a character. -To be able to demonstrate a physical understanding of character. -To understand how voice and facial expression can be a powerful tool of communicating a character. -To be able to demonstrate a vocal understanding of character. -To rehearse group performances of the opening of the play. 	<ul style="list-style-type: none"> -To engage with the idea of political theatre and introduce Brecht and his aim as an artist. -To create still images of key characters from the play. -To explore the theme of politics and political drama. -To stage the Prologue and explore contemporary alternatives to Brecht's framing of the story. -To use still image, improvisation and role-play. -To consider the form, staging and purpose of the prologue. -To explore performance in Brechtian Theatre in contrast with a naturalistic, Stanislavskian approach; exploring the V effekt, narration, gestus and archetypes. -To create still image of key characters from the play, improvising short scenes, marking the moment and narration. -To explore Brechtian form using space/levels, gesture and voice. -To explore how justice is administered and who the law serves. -To use still image, improvisation and role play. -To consider the character of Azdak. -To explore the character of Grusha. -To use still image, thought-tracking at a moment of decision and conscience alley. -To explore a character's inner thoughts and motivations. 	<ul style="list-style-type: none"> -To be introduced to the practitioner Frantic Assembly. -To participate in workshops that explore their devising techniques. -To practically explore a stimulus. -To apply Frantic Assemblies devising techniques to a stimulus. 	<ul style="list-style-type: none"> -To create and develop devised pieces of work. -To collaborate with others in the development of the groups work. -To refine the devised work they have created ready for an assessed performance.
Students will...	<ul style="list-style-type: none"> - be introduced to the plot, themes and characters of the play. -develop their ability to create and perform a character, considering the use of vocal and physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Body Language ● Movement ● Physical Contact ● Eye Contact ● Posture ● Pitch ● Pace ● Pause ● Volume ● Tone -develop the ability to perform a character that is sustained throughout performance. - develop the ability to use drama techniques in performance: <ul style="list-style-type: none"> ● Still Image ● Improvisation ● Marking the moment ● Mime ● Role Play ● Physical Theatre ● Flashback - develop the ability to learn and perform pieces of script. -develop the ability to work collaboratively. 	<ul style="list-style-type: none"> - be introduced to Konstantin Stanislavski and Naturalism. - be introduced to Roy Williams and the plot, themes and characters of Slow Time. -develop their ability to create and perform a character, considering the use of vocal and physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Body Language ● Movement ● Physical Contact ● Eye Contact ● Posture ● Pitch ● Pace ● Pause ● Volume ● Tone -develop the ability to apply Stanislavski's techniques to a performance. -develop the ability to learn and perform pieces of script. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on. 	<ul style="list-style-type: none"> -be introduced to Steven Berkoff and his style of theatre. - be introduced to the plot, themes and characters of Metamorphosis. -develop their ability to create and perform a character, considering the use of vocal and physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Body Language ● Movement ● Physical Contact ● Eye Contact ● Posture ● Pitch ● Pace ● Pause ● Volume ● Tone -develop the ability to apply Berkoffian techniques to a performance: <ul style="list-style-type: none"> ● Exaggeration ● Mime ● Stylised movement ● Direct address ● Gesture/Pose ● Tableaux ● Mask -develop the ability to learn and perform pieces of script. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and 	<ul style="list-style-type: none"> - be introduced to Bertolt Brecht and Epic Theatre. - be introduced to the plot, themes and characters of The Caucasian Chalk Circle. -develop their ability to create and perform a character, considering the use of vocal and physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Body Language ● Movement ● Physical Contact ● Eye Contact ● Posture ● Pitch ● Pace ● Pause ● Volume ● Tone - develop the ability to apply Epic Theatre techniques to performance: <ul style="list-style-type: none"> ● Still image ● Narration ● Gestus ● Mime ● Marking the Moment ● Physical Action ● Direct Address ● Placards ● Conscience Alley -develop the ability to learn and perform pieces of script. -develop the ability to work collaboratively. 	<ul style="list-style-type: none"> - be introduced to Frantic Assembly and their working methods. - be introduced to the Frantic Assembly movement and devising techniques: <ul style="list-style-type: none"> ● Chair Duets ● Push, Pull, Start, Stop ● Round, By, Through ● Hymns Hands -develop the ability to be able to create and perform a Frantic Assembly technique, using a range of physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Movement ● Eye Contact ● Physical Contact ● Space ● Levels - develop the ability to apply Frantic Assembly techniques to a performance. -develop the ability to create a devised piece from a stimulus. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on. 	<ul style="list-style-type: none"> -continue to develop the ability to be able to create and perform a Frantic Assembly technique, using a range of physical skills: <ul style="list-style-type: none"> ● Gesture ● Facial Expression ● Movement ● Eye Contact ● Physical Contact ● Space ● Levels - continue to develop the ability to apply Frantic Assembly techniques to a performance. -continue to develop the ability to create a devised piece from a stimulus. -continue to develop the ability to work collaboratively. -continue to develop the ability to evaluate their own work, and the work of others using key terminology. -continue to develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.

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Language for Life (Key terms/Vocabulary)	<p>Still Image, thought-tracking, narration, hot-seating, role-play, cross-cutting, marking the moment, forum theatre, climax, suspense, conflict, characterisation, rhythm, pace, tempo, action, plot, content, contrast, location, situation, character, stimulus, mime, split-stage, physical theatre, narration, space, levels, movement, gesture, voice, atmosphere, monologue, dialogue, motivation</p>	<p>Konstantin Stanislavski, Naturalism, motivation, emotional memory, magic if, method of physical actions, subtext, given circumstances, objective, super-objective, through line, status, still image, dialogue, script, director, monologue, facial expression, gesture, movement, emotion</p>	<p>Steven Berkoff, techniques, style, set, props, lighting, sound, staging, mime, stylised movement/speech patterns (slow motion/robotic), exaggerated vocal work, direct address, gesture/pose, tableaux, mask, people as props, minimalism, exaggeration, transition, dialogue, pace, posture, weight of movement, vocal and facial expression</p>	<p>Bertolt Brecht, political theatre, key characters, archetypal characters, still image, improvisation, role play, form, staging, purpose, story whoosh, narration, V effekt, gestus, marking the moment, space, levels, gesture, voice, pace, energy, power, status, class relationship, physical action, Epic Theatre, conscience alley, motivation, coming out of role, direct address, placards</p>	<p>Frantic Assembly, practitioner, physical theatre, chair duets, ensemble, energy, pace, rhythm, hymns hands, round/by/through, push/pull/start/stop, techniques, stimulus</p>	<p>Frantic Assembly, practitioner, physical theatre, chair duets, ensemble, energy, pace, rhythm, hymns hands, round/by/through, push/pull/start/stop, techniques, stimulus</p>
Extended writing Opportunities	<p>Creating a fact file for Mark Wheller and his work</p> <p>Script writing</p> <p>Evaluation of assessed performance.</p>	<p>Creating a fact file for Stanslavski and his ‘system’</p> <p>Evaluation of assessed performance.</p>	<p>Creating a fact file for Berkoff and his techniques</p> <p>Evaluation of assessed performance.</p>	<p>Creating a fact file for Brecht and his techniques</p> <p>Evaluation of assessed performance.</p>	<p>Creating a fact file for Frantic Assembly and their techniques</p>	<p>Script writing</p> <p>Write a response to how the piece has developed.</p>
Maths Across the Curriculum	<p>Groupings in numbers, timings of performance, creating shapes (physical theatre), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>	<p>Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>	<p>Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>	<p>Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>	<p>Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>	<p>Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set</p>
Links to careers/aspirations	<p>Actor, Director, Business Manager (leading of group work)</p>	<p>Actor, Director, Business Manager (leading of group work)</p>	<p>Actor, Director, Business Manager (leading of group work)</p>	<p>Actor, Director, Business Manager (leading of group work)</p>	<p>Actor, Director, Business Manager (leading of group work)</p>	<p>Actor, Director, Business Manager (leading of group work)</p>
Cultural Capital	<p>Students to work in diverse and mixed groups</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Opportunities to challenge gender stereotypes</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Opportunities to explore the lives of the characters in the play who are all from different ethnic backgrounds</p> <p>Playwright is BAME</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>SHS Theatre Company</p> <p>Optional Theatre Trip</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>SHS Theatre Company</p> <p>Optional Theatre Trip</p>
Practical Application of Skills	<p>Performing skills and techniques learned in a practical assessment</p>	<p>Performing skills and techniques learned in a practical assessment</p>	<p>Performing skills and techniques learned in a practical assessment</p>	<p>Performing skills and techniques learned in a practical assessment</p>	<p>Performing skills and techniques learned in a practical assessment</p>	<p>Performing skills and techniques learned in a practical assessment</p>