

YEAR 7.2 – SCRIPT – JUNGLE BOOK

Students will learn some of the basic skills for rehearsing and performing a play script and building on the basic skills taught in term 1. They will learn new, subject specific vocabulary and will explore a play adapted from late 19th century story. They will develop characterisation by use of physical and vocal skills. They will learn how to rehearse a performance and will be able to confidently perform as part of a group. They will begin to analyse and evaluate their own work and the work of others.

ASSESSMENT SUMMATIVE: : End of module performance and written analysis

FORMATIVE Regular feedback after performances in lessons

CURRICULUM ENHANCEMENT:

The Jungle Book by Rudyard Kipling

The Jungle Book – films

If by Rudyard Kipling

KEY VOCABULARY/ TERMS:

Pitch/Tone/Pace/Accent/Projection. Stage directions. Subtext. Physicality. Stage left/stage right/upstage/downstage

CORE KNOWLEDGE AND SKILLS:

Introduction of vocal skills and script specific terminology

Reiteration of basic staging techniques. More complex staging and performance ideas introduced.

How to describe stage positioning

How to develop a character, focussing on physical and vocal skills

Introduction to analysing a script

How to work as part of a group

How to be constructive in feedback and how to respond to feedback

How to have a constructive rehearsal period

Learn lines

Ability to perform as part of a group in front of peers

PRIOR LEARNING

LINK TO:

Fundamental acting skills covered in 7.1

Work on identifying and responding to key features of a script at KS2

This unit introduces...

More complex acting skills and greater focus on characterisation through movement and voice. The value of the rehearsal.

NEXT LEARNING:

Students will go on to study more challenging texts and will perform more complex characters. They will expand their physical vocabulary and develop vocal skills. They will develop their analytical skills and will learn more vocabulary to define acting skills.

CROSS CURRICULAR LINKS:

Finding connections with:

English – script and characterisation

History – colonial India

Biology – animals of the Indian rainforest

KEY SKILLS: Responding, creating, performing, analysing, teamworking.

YEAR 8.1 Physical Theatre

Students will learn how to use physical acting skills to tell a story rather than spoken word. They will be taught a range of shapes, lifts, balances, working in pairs and independently and how these can be applied to devise the story of a battle. There will be an introduction of abstract theatricality to move students away from a literal appreciation of theatre to a more challenging non naturalistic style. Students will be challenged to choreograph their own personalised sequence of movements. There will also be lessons focused around staged combat in which students will learn how to safely and realistically choreograph a movement piece.

ASSESSMENT:

SUMMATIVE: Performance

FORMATIVE: Verbal feedback, peer feedback.

CURRICULUM ENHANCEMENT:

Students tasked with a research project on Frantic Assembly Theatre Company.

<https://www.youtube.com/watch?v=47QhuLMLDL8>

<https://www.youtube.com/watch?v=Q4mXhW7TXQ8&t=90s>

<https://www.youtube.com/watch?v=k2bV75ITXJw>

<https://www.youtube.com/watch?v=H6gf2UfPfUg>

<https://www.youtube.com/watch?v=gUqZPfGIX6U&t=326s>

KEY VOCABULARY/ TERMS:

Physicality, control, transition, lift, balance, counter balance, knap, upstage, downstage, neutral, focus.

CORE KNOWLEDGE AND SKILLS:

Collaborative working practices.

Trust and respect.

Personal/Pair practical response to LO.

Creating narrative through physical skills.

Analysing and refining of practical skills through rehearsal.

Creating work that is theatrically skillful and controlled.

Confidence in their own theatrical journey through the piece.

Accomplished performance which is rigorously rehearsed with a wide range of skills and smooth transitions from move to move.

PRIOR LEARNING

LINK TO: Building on Y7 physical comedy SOW on how to use physicality to communicate meaning.

Prior learning of devising work also explored in Y7. How to structure a narrative and not rely on a script.

NEXT LEARNING: We are preparing students for the physical demands of the "Macbeth" SOW which follows afterwards. Students also made aware of the potential to study Physical Theatre in more detail as part of GCSE curriculum.

CROSS CURRICULAR LINKS:

Finding connections with: PE - using our bodies in a controlled with strength and balance. English - understanding emotions of a role.

KEY SKILLS:

Creating, rehearsing, responding, analysing, performing.

YEAR 9.1 Realism

Students will be introduced to the theatrical genre of realism through structured improvisation, techniques and the theoretical understanding of Konstantin Stanislavski. They will understand the importance of truth and subtlety in developing their own role and the collaborative skill of devising a narrative in response to lesson objectives. Students will be introduced to the techniques of emotion memory, subtext, given circumstances and character backstory. Through rehearsals groups will devise their own piece of realism in response to specific foci lesson to lesson. Students are also introduced to the theoretical evaluative and analytical written skills.

ASSESSMENT:

SUMMATIVE: Performance and written assessment.

FORMATIVE: Verbal feedback, peer feedback.

CURRICULUM ENHANCEMENT:

Theatre visits depending on availability/programming.

<https://www.bbc.co.uk/bitesize/guides/zhtgscw/revision/1> - Importance of vocal and physical skills used in performance.

CORE KNOWLEDGE AND SKILLS:

Collaborative working practices.

Personal character development with well crafted backstory.

How to apply Stanislavski's techniques to practical work.

Creating believable and engaging response to LOs.

Analysing and refining of practical skills through written/verbal feedback during rehearsal.

How to use dialogue as well as non verbal communication to create moments of believable tension.

Accomplished performance which is rigorously rehearsed.

To articulate in written form how their personal and collective theatrical journey developed through rehearsal.

An evaluative account of the success of their performance.

PRIOR LEARNING

LINK TO: Expanding upon Y8 devising work to create a well rounded character within the confines of a structured narrative. Students continuing to learn the importance of rehearsal and how to creatively respond to the LO.

NEXT LEARNING: Students will use Stanislavskian techniques in their scripted practical exam and throughout KS4 (and 5), specifically Year 10.1 project.

CROSS CURRICULAR LINKS:

Finding connections with: RS - Discussion on crises and how different individuals respond under pressure. PD - First aid skills.

KEY SKILLS:

Creating, rehearsing, responding, analysing, performing.

KEY VOCABULARY/ TERMS:

Realism, naturalism, believability, subtext, intention, pause, silence, non verbal communication, narrative structure, given circumstances.

YEAR 10.1 – BRECHT & STAN IN PERFORMANCE

Students will learn about the theatrical teachings of Stanislavski and Brecht and their historical context. They will take part in a practical exploration of the techniques of both practitioners, using a range of scripts, culminating in a final performance of two short extracts from two contrasting modern plays. They will rehearse independently, learn lines and manage their own time in preparation for their GCSE performances. They will analyse and evaluate their own performances.

ASSESSMENT SUMMATIVE: Regular feedback after performances in lessons

FORMATIVE: End of module performance using GCSE descriptors. Dramatic intentions.

CURRICULUM ENHANCEMENT:

My Life in Art – Konstantin Stanislavski

An Actor Prepares – Konstantin Stanislavski

Brecht – A practical handbook (NHB Books)

The Threepenny Opera – Bertolt Brecht

The Caucasian Chalk Circle – Bertolt Brecht

Overspill – Ali Taylor

Bacon – Sophie Swithinbank

Beautiful Thing – Jonathan Harvey

Christmas is Miles Away – Chloe Moss

<https://www.bbc.co.uk/bitesize/topics/zfx947h>

Theatre visits

CORE KNOWLEDGE AND SKILLS:

Understanding of naturalism and Epic theatre.

How to practically use theatrical techniques relevant to each style

To recognise subtext and use given circumstances, backstory, units and objectives in performance.

To engage with a range of modern texts

To plan rehearsal schedule and manage their own rehearsals and line learning

To perform two texts as per GCSE specification

To be aware of dramatic intentions and to be able to accurately write about audience expectations.

PRIOR LEARNING

LINK TO:

Previous work on naturalism (9.1) and Epic texts (9.2). Previous scripted work and organisation of rehearsals (9.2, 9.3)

This unit introduces...

The scripted element of the GCSE and how to perform in a specific style. The formal definition of dramatic intentions.

NEXT LEARNING:

Students will use the skills they have learned in the devised and scripted elements of the course. They will use their knowledge of epic form and naturalistic performance in the study of Blood Brothers

CROSS CURRICULAR LINKS:

PD – friendship and sexuality. Societal injustice. Communism and facism.

History – historical context of modern practitioners (Russian revolution, Weimar Republic, WW2)

English – textual analysis

KEY VOCABULARY/ TERMS:

Naturalism, given circumstances, backstory, emotion memory, units and objectives. Epic Theatre, alienation, spass, gestus.

KEY SKILLS: Planning and rehearsing, creating performing, analysing.

YEAR 11.2 – NEA SCRIPTED

Students will perform or create realised designs for two extracts from one play. They will apply theatrical skills to realise artistic intentions in live performance

ASSESSMENT SUMMATIVE: General feedback after performances in lessons

FORMATIVE: End of module performance using GCSE descriptors. Dramatic intentions.

CURRICULUM ENHANCEMENT:

Jerusalem – Jez Butterworth

Parlour Song – Jez Butterworth

Overpill – Ali Taylor

The Pillowman – Martin McDonagh

The 7 Acts of Mercy – Anders Lustgarten

Elling – Simon Bent

The Drunks – Michael & Vyachislav Durnenkov

Perve – Stacey Gregg

Josef K – Tom Basden

DNA – Dennis Kelly]

Bully Boy – Sandi Toksvig

<https://www.bbc.co.uk/bitesize/topics/zdrht39>

CORE KNOWLEDGE AND SKILLS:

Study a full play script and present two scenes from that script, either as performer or technician.

Show ability in interpreting texts

Create and communicate meaning

Realise their own artistic intentions

How to practically use theatrical techniques relevant to the style chosen

To recognise subtext and use appropriate techniques to convey meaning

To engage with a range of modern texts

To plan rehearsal schedule and manage their own rehearsals and line learning

To be aware of dramatic intentions and to be able to accurately write about audience expectations.

PRIOR LEARNING

LINK TO:

All previous scripted and performance work, especially 10.1

This unit introduces...

The final scripted performance of the GCSE

NEXT LEARNING:

A-level

CROSS CURRICULAR LINKS:

Dependent on chosen text

KEY SKILLS: Planning and rehearsing, creating performing, analysing.

KEY VOCABULARY/ TERMS:

Motivation and interaction, pace, rhythm, mood and atmosphere, proxemics, colour, intensity, FX, meaning.

YEAR 12.1 – Practitioners in Practice Pt 1

Students will study a range of theatre practitioners. They will take part in exploratory workshops and experiential research. They will conduct independent work into three of the practitioners, and (in a group) choose two whose style they would like to perform in. They will rehearse and perform a 20-30 minute excerpt from a chosen text in the style of their chosen practitioners. They will complete a research report, combining their practitioner research and analysis of how they used this research in their piece.

ASSESSMENT SUMMATIVE Specific feedback after performances in lessons. Comments on research.
FORMATIVE: General comments after first draft.
Final marked pieces.

CURRICULUM ENHANCEMENT:

Dependent on individual project

The Frantic Book of Devising

An Actor Prepares (Stanislavski)

Theatre and Its Double (Artaud)

The Theatre of Bertolt Brecht

Chekhov complete plays

The Caucasian Chalk Circle

The Threepenny Opera

Overspill

Spurt of Blood

Waiting for Godot

<https://www.franticassembly.co.uk/the-frantic-method>

Theatre visits

CORE KNOWLEDGE AND SKILLS:

Students will understand the development of modern theatre, understanding the historical context of at least four practitioners .

Carry out research into their chosen practitioners and use it practically in rehearsal and performance.

Organise their own rehearsals and edit a script.

Be aware of and analyse audience response

Evaluate and articulate their own performance/technical contribution and the value of their role within the group.

Define areas for improvement.

Perform an extended extract from a chosen play.

Demonstrate how their research and knowledge of practitioners has influenced their performance.

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PRIOR LEARNING

LINK TO:

Basic study of two practitioners at GCSE.
Understanding the value of rehearsals and basic theatrical techniques needed for performance.

This unit introduces...

New practitioners and more advanced rehearsal expectations.

NEXT LEARNING:

Responding to set texts and creating own work based on practitioners and the chosen text.

KEY VOCABULARY/ TERMS:

Stanislavski, Brecht, Artaud, Frantic ,Naturalism, The Method, Epic, Alienation, Theatre of Cruelty, Visceral, Absurdist, Physical Theatre, The Frantic Method,s

CROSS CURRICULAR LINKS:

Art –pool (no water)

History – Modern European History

KEY SKILLS: Rehearsing and refining. Research. Evaluation and analysis. Performance.