**5 Year Curriculum Plan for Drama – St. Mark’s Academy**

**Drama Department Vision Statement:**

Drama is often associated with play, especially play that involves pretending to be someone else. This act of ‘play’ is an important element of a student’s learning. Drama is playful in that it draws on and develops young people’s aptitude for learning about themselves and the world around them by pretending to be other people in other situations. Drama is a powerful learning tool for teaching our students about different perspectives, it shows them how to have empathy, and it helps them to learn in a creative and exciting way.

Drama is associated with artistic practices and has significance in a diversity of cultural contexts. As a curriculum subject, it gives students a practical knowledge of how drama works as an art form and encourages them to recognise how drama is integral to cultures in different times and places.

Drama education is particularly closely allied to other art subjects and to English. It supports their teaching of English by developing communication skills, through practical exploration of texts and stimuli. Drama is the perfect vehicle to develop the vital skills of independence, appreciation, concentration, cooperation, confidence, creativity, communication and critical thinking. At St. Mark’s we strive to create a safe space for everyone to be creative, brave and take risks to explore the endless possibility of their imaginations.

**When considering what an expert Actor needs to know and what skills they need to secure in order to be successful, this can be broken down into 5 big ideas;**

1. **Story Telling**
2. **Creating a Character**
3. **Performance skills**
4. **Scripts – from page to stage**
5. **Styles and Concepts**

These ‘big ideas’ will feature across each year group with the planned schemes of work incorporating and building on the ideas so that knowledge and skills are repeated and embedded enabling the students to be skilled actors as they complete their 5-year curriculum. At KS4 the students complete the Level1/2 TECH award in performing arts, so the skills, knowledge from all the big ideas will be integrated in all components. **At St. Mark’s we also incorporate ‘direct vocabulary instruction’ which are high frequency words (tier 2) or subject specific words (Tier 3) which link to the topic studied.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|   | **Year 7** | **Year 8** | **Year 9** | **Year 10** | **Year 11** |
| **Autumn Term 1**  | **Starting Drama***Performance skills* | **Superheroes***Creating a Character* | **Let Him Have It***Creating a Character* | Component 1 | Component 3 |
| **Autumn Term 2**  | **Pantomime**(British genre)*Scripts from page to stage* | **Stephen Lawrence – The colour of justice***Styles and Concepts – Verbatim Theatre* | **Oedipus Rex – Greek Theatre***Story Telling* | Component 1 | Component 3 |
| **Spring Term 1**  | **The Fog***Creating a Character* | **Traditional Tales from around the world***Story telling* | **Consent – keeping yourself safe***Performance skills - debate* | Component 1 | Component 3 |
| **Spring Term 2**  | **The 7 Deadly sins***Story Telling* | **Romeo and Juliet***Performance Skills* | **Melting Clocks - Surrealism***Style and concepts- Theatre of Cruelty* | Component 1 | Component 3 |
| **Summer Term 1**  | **What is wrong with Robbie?***Styles and concepts – Theatre in Education* | **Identity – who am I?****Spoken word poetry***Scripts -From Page to Stage (poetry)* | **Noughts and Crosses***Scripts -From Page to Stage* | Component 2 |  |
| **Summer Term 2**  | **Commedia Dell Arte****(Slapstick comedy)***Performance Skills* | **Fairy tales with a twist – Physical Theatre***Performance Skills* | **A Beautiful Thing (LGBTQ+)***Scripts from page to stage* | Component 2 |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year 7 Drama** | **Year 8 Drama** | **Year 9 Drama** | **Year 10 Drama** | **Year 11 Drama** |
| **PROGRESSION OF BIG IDEA 1 THOURGH 5-Year Curriculum: Story Telling** |
| At the heart of all good drama is a story. The art of storytelling is one of the most necessary skills required to create meaningful and interesting dramatic work. In year 7 you will practically explore traditional stories from around the world along with well-known tradition of tragic romances. You will look at how a story can be brought to life dramatically, the reoccurring characters that appear and the similar themes. You will also learn how to use your voice creatively to ensure you can fully engage an audience with your storytelling.**Scheme of Work:****The 7 Deadly Sins** *Spring Term 2***Key Skills and Techniques*** Still Image
* Flash forward/back
* Narration/ Narrator
* Characterisation
* Physical Theatre
* Stagecraft
* Use of Voice/vocal skills
* Use of physicality/gesture

**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief** **Direct Vocabulary** **Narrator**: An actor who delivers a commentary accompanying a play, film, broadcast, piece of music. The storyteller.**Pause -** interrupt action or speech briefly for dramatic effect. **Tone -** A general description of the voice. E.g. a sarcastic tone of voice.**Pitch** - High or low vocal sounds.**Pace** – The Speed of speech.**Projection** – The Volume of speech.  | An actor’s voice is arguably the most valuable tool they own. It is vital that they know how to care for and develop this tool to be successful in the modern theatre. The workshops and techniques that the actors participate in during this unit are ones that professionals will use throughout their whole career. Without breath there is no voice. In year 8 students will learn how to lead a vocal warm up, and consider the vocal skills needed to be a successful storyteller and performer. They will develop breath control and discover how the voice can be used to create atmosphere and hold an audience. They will explore the text Noughts and Crosses by Malorie Blackman and learn to interpret the playwright’s creative intension. They will learn presenting skills and consider their breath control, delivery and how to re-tell traditional folk tales from around the world.**Scheme of Work:****Traditional Tales** *Spring Term 1***Key Skills and** **techniques*** Breathing and breath control
* Phrasing
* Pause
* Pitch
* Projection
* Tone
* Articulation
* Intonation

**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief** **Direct Vocabulary** **Fairy Tale -** a children's story about magical and imaginary beings and lands;**Folklore -** The traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth. (Oral Tradition)**Narrative** – The story.**Vocal Expression**: How the actor creates meaning with the voice not just words. **Dialect -**a particular form of a language which is peculiar to a specific region or social group**Accent** - A way of speaking used in a local area or country | Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education or instilling moral values. In year 9 the actors will study Oedipus Rex and the techniques of Greek theatre where modern theatre was born. They will consider different performance spaces such as ‘in the round’ and how this will impact on their storytelling style. **Scheme of Work:****Oedipus Rex***Autumn Term 2***Key Skills and Techniques:*** Audience awareness
* Responding to a brief
* Staging
* Physicality
* Space
* Levels
* Communicate a setting
* Interpreting a speech
* Adapting your Voice
* Pause
* Power
* Pace
* Pitch

**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief** Contribute to a workshop performance using: vocal, physical and interpretative skills. **Direct Vocabulary** **Choral Speaking**: The recitation of poetry or prose by a chorus or ensemble.**Intonation**- The rising and falling sounds in speech**Phrasing -** the division of words into phrases in a particular way, especially in performance.**Diction -** the style of enunciation in speaking or singing.**Emphasis** - Stressed words.**Articulation - T**he formation of clear and distinct sounds in speech. | **Component 1****LEARNING AIM A****Big Ideas:*** **Styles and concepts**
* **Performance skills**
* **Scripts from page to stage**

A write up consisting of the following criteria for **EACH** of the plays:* Key characteristics
* Creative intentions and purpose (purpose of the play, target audience, themes, how themes are communicated in the play, context of play (political, social, historical)
* Synopsis of play
* Initial reactions after watching the play Production elements
* Link opinions and theories together with justifications as to why the director/writer/actor may have made the choices they have.

Roles and responsibilities of an actor/director/various designers**THEN** specific roles and responsibilities of an actor/director/designer that are tailor made for **EACH** of the plays* **Blood Brothers**
* **Pantomime**
* **I Love you mum I promise I won’t die.**
 | **Component 2:****Big Ideas Covered:*** **Script from page to stage**
* **Develop a character**
* **Performance skills**

**Learning Aim C – To review own development and performance**Provide a logbook which evidences your progress from first workshops through to performance of script. This will include strengths, targets and reviews. Evidence needed: teacher observations, recordings of workshops, peer observations, target setting, logbooks.  |

|  |  |
| --- | --- |
| **BIG IDEA 2: Creating a Character** |  |
| Being able to create and play someone other than yourself is what acting is all about. Being able to change your voice and physicality to suit the role will enable you to play many different people. In year 7 you will get to experiment with your voice and movement to create different people in lots of different situations. Being able to ‘put yourself in someone else shoes’ will also help to develop empathy and consideration for others.**Scheme of Work:****The Fog** *Spring Term 1***Key Skills and techniques**Still ImageHot seatingImprovisationMimeNarrationRole on the wallWhole group dramaTeacher in roleCross CuttingTV interview techniquesStaying in role**Direct Vocabulary****Stay in role:** The ability to stay in role for a period of time.**Improvisation:** To make up the action as it goes along.**Characterisation**: What an actor does to get into role. **Facial Expression -** oneor more positions of the muscles beneath the skin of the face.**Physicality/body language** - the physical features of a person, the conscious and unconscious movements and postures by which attitudes and feelings are communicated.**Acting Energy** - **Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief**  | An exploration of techniques created by an industry leading company to help create characters. Frantic Assembly tell stories using physicality and movement of the body. In year 8 students will learn how to lead a physical warm up and use physical theatre as a technique to dramatically and creatively tell a story. In year 8 the actors create their own superheroes and consider how their ‘superpowers’ could be shown on stage. **Scheme of Work****Superheroes***Autumn Term 1***Key Skills and techniques:**CollaborationConcentrationFocusImaginationPhysical TheatreStaying in roleHot seating **Key Language:****Devising** – plan or invent a new piece of theatre**Emotion** - a strong feeling deriving from one's circumstances, mood, or relationships with others.**Interpretation** – the action of explaining the meaning of something**Backstory** – what has happened previously to a character that will impact how they are today. **Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief**  | Creating a character based on a real person comes with added responsibility for an actor. This helps to develop empathy and allows the year 9 actors to bring together factual information and dramatic license in order to create and play a character. Year 9 actors will explore the case of Derek Bentley who was hanged aged 19 for his part in the murder of a police man in Croydon in the 1950s. This is known as the ‘let him have it’ case. **Scheme of Work:****“Let him Have it!”***Autumn Term 1***Key Skills and techniques:**Audience awarenessEmpathyThought trackingAbstractNarrationEmotional memoryRole playTaking directions**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief** **Gesture** - a movement made with the hand/arm/head that means a particular thing. E.g thumbs up. **Vocal expression** - How the actor creates meaning with the voice not just words. **Gait** –Aperson's manner of walking. Acting energy**Classical acting** - A type of acting that is based on the theories and systems eg Stanislavski.**Method acting -** **Empathy**: Being able to get inside the character to think and feel as they do. | **Component 1****LEARNING AIM B****Big Ideas covered:*** **Styles and concepts**
* **Performance skills**
* **Scripts from page to stage**

**LEARNING AIM B****1) The processes, techniques and approaches used by practitioners** 1 –Participate in workshop rehearsals in the style of each company2 – Recreate short snippets from the play using these techniques3 - Reflect on the roles and responsibilities of an actor and director from these workshops4- Research the rehearsal time line of each play (**from page to stage**)**2) The interrelationships between constituent features** **Interrelationships –** the way in which two or more things are linked together**Constituent features -** e.g. the script, performers involved, techniques used in performance and design (e.g. lighting, sound set) relationship between performer and audience etc* **Blood Brothers**
* **Pantomime**
* **I Love you mum I promise I won’t die.**
 | **Component 3 – Externally Assessed****Big Ideas Covered:*** **Storytelling**
* **Performance Skills**
* **Styles and concepts**
* **Developing characters**

Devise a performance in response to a stimulus provided by the exam board. Both parts of the task (written and performance) will be completed under supervision. There is a 12-week window for all parts to be completed. The component is marked out of 60. Assessment objectives;**AO1 - Understand how to respond to a brief.** Discuss and practically EXPLORE the stimulus considering: target audience, performance space, planning and managing resources, running time and style of work. Develop ideas considering the structure of work, style and genre used, skills required, creative intentions. Work effectively as a member of the group making an individual contribution and responding to the contribution of others. **AO2 – Select and develop skills and techniques in response to a brief.** Demonstrate **HOW** to select and develop skills and techniques that are needed for the performer and whole group and take part in the rehearsal process. **AO3 – Apply skills and techniques in a workshop performance in response to a brief** Contribute to a workshop performance using: vocal, physical and interpretative skills. (18 marks) This performance will last **AO4** – **Evaluate the development process and outcome in response to a brief** Evaluate the process and performance. Consider: the brief, stimulus and contribution from other group members. Reflect on: selection of skills used, individual strengths/areas for improvement, overall and individual contribution to the group, impact of the groups work.  |
| **BIG IDEA 3: Performance skills** |  |
| As an actor you will need to be able to apply a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement. Implementing performance skills to a performance and the rehearsal process encourages students to build inquiry skills and explore their imagination for understanding.  **Commedia dell**'**Arte** began in Italy in the early 16th Century and quickly spread throughout Europe, creating a lasting influence on Shakespeare, Molière, opera, vaudeville, contemporary musical theatre, sit-coms, and improvisational comedy. All actors learn Commedia, as the stock characters appear in every modern play in different guises. In year 7 students will explore the 2 main characters from commedia; Il Dottore and the Zanni. **Scheme of Work:****Starting Drama***Autumn Term 1* and**Commedia Dell Arte***Summer Term 2***Key Skills and techniques:*** Audience participation
* Comic timing
* Exaggerated gestures and physicality
* Loud confident characterisation
* Use of slap-stick comedy and clowning
* Status
* Using masks
* Tragedy
* Comedy
* Satire

**Direct Vocabulary****Mime** - the theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement.**Non-Verbal** - not involving or using words or speech**Perform** - present (a form of entertainment) to an audience**Rehearse** - practise (a play, piece of music, or other work) for later public performance.**Exaggeration** – Over the top gestures or facial expressions **Physicality** – A characters stance and body language**Status** – Refers to a character’s place in society in the world that they live in.**Stereotype** - stereotypical fictional characters who audiences recognise from their frequent recurrences.**Still Image**: The performance is frozen in a dramatic image or tableaux**Applause –** appreciation from the audience at the end of a performance**Audience** – The people watching a performance**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief**  | Year 8 performers will explore the text Romeo and Juliet, exploring character motivations, relationships and subtext. They will have the opportunity to deliver famous scenes considering their breath control, delivery and how to re-tell the most famous tragedy story from history. They will learn to work as a chorus and an ensemble moving and speaking as one. They will also have the opportunity to learn stage combat and choreograph their own fight scene. They will also look at the power of motif and gesture, so demonstrate how to show you are part of a family, just through the use of your physicality. **Scheme of work:****Romeo and Juliet***Spring Term 2***Key Skills and** **techniques*** Breathing and breath control
* Phrasing
* Pause
* Pitch
* Projection
* Tone
* Articulation
* Intonation
* Subtext
* Proxemics
* Spatial awareness
* Focus

**Direct Vocabulary****Cross Cutting:** Two connected scenes going on at the same time. Uses a freezing devise to shift the focus of attention between them. Can be useful to show two points of view about the same event in the story. **Narration**: Telling the story directly to the audience either from within a character (narration from within) or in the role of a narrator. **Monologue:** A character has a fairly long speech that gives the audience a lot more information about themselves or the story. A monologue can give information that you wouldn’t necessarily expect a person to say out loud. **Thought Tracking**: The performance is frozen and the characters break out of the action to tell the audience directly what they are thinking or to comment on what is happening.Hot seating: Questioning a character in role to develop the role further.**Role Play –** playing a character**Performance Energy**: the amount of effort put into the performance. **Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief**  | Physical Theatre. Students will have the opportunity to explore the use of the ‘physical body’ throughout drama, from concepts such as status and body language, to how different practitioners such as Brecht and Berkoff have developed forms of physical theatre in their work. The hallmarks of Physical Theatre is that it does not start with a script, it starts with an idea/concept/topic and it is a collaborative creation. In year 9 there will be opportunities for actors to respond to different briefs and consider how the target audience will affect the style and content of the piece. This is developing their key skills that they will need for the externally access component 3 unit for the year 11 teach award in performing arts.**Schemes of work:****Fairy tales with a twist – Physical theatre***Summer Term 2***Key Skills and techniques:*** Body language
* Improvisation
* Devising
* Structure of a performance
* Communication
* Concentration
* Confidence
* Creativity
* Posture
* Spatial Awareness
* Stagecraft

**Direct vocabulary:****Physical Theatre:** A form of theatre which emphasizes the use of physical movement, as in dance and mime, for expression.**Collaborate –** to work together for a common goal**Atmosphere** – The mood or feeling created by a performance**Proxemics** – The spacing/levels and positioning used on stage to show the relationship of characters**Slow Motion** – Movement performed at a slowed down pace.**Signature Gesture**: A mannerism or repeated gesture that gives an indication about the character’s personality and creates interest. **Vocal Mannerism**: As above but for the voice. **Reactions:** How the character reacts to others (especially when not speaking). **Corpsing –** to come out of role by laughing**Tech Award Link:****Component 2 and 3****Comp 3 /AO3 – Apply skills and techniques in a workshop performance in response to a brief**  | **Component 2:****Big Ideas Covered:*** **Script from page to stage**
* **Developing a character**
* **Performance skills**

**Learning Aim A - To develop skills and techniques for performance**Skills workshops that will teach techniques needed to explore and create short extracts of a play. **Learning Aim B - To apply skills and techniques in rehearsal and performance**Learn a 2-minute monologue or 5 minute duologue to perform as an audition piece. |   |
| **BIG IDEA 4: Scripts from page to stage** |
| All actors will need to be able to read and interpret a text. Stage directions can help bring the words to life, but often the actor and director will need to work together to develop the words into a performance. Students will be introduced to text and the idea of given circumstances and imagination working together to bring the piece to life. Learners will also have the opportunity to analyse the text and explore excerpts practically. They will also write their own short scripts and monologues to develop the skills of ‘writing in role’. This will all be done using the genre of Pantomime. Looking at the conventions of the British theatre genre, stock characters and slapstick comedy. **Scheme of Work:****Pantomime***Autumn Term 2***Key Skills and dramatic techniques:*** Learning lines
* Interpretation of text
* Taking direction
* Playwrights
* Stage directions
* Focus and control
* Staying in role
* Literacy
* Problem Solving
* Creative intensions
* Writing in role

**Direct Vocabulary****Dramatic Tension** – A moment created by the action of a play**Flashback** - a scene in a play, novel, etc. set in a time earlier than the main story**Monologue** - a long speech by one actor in a play or film**Script** - the written text of a play**Director –** The person who tells the cast where to stand, move and how to perform.**Narrative** - a story. **Transitions:** The movements between scenes. How these are carried out in a manner that keeps the audience interested and maintains the atmosphere**Tech Award Link:****Component 1 and 2** | There are many things to consider when taking a piece of drama from page to stage. Choices you make about the way to play the scene are called the interpretation. ‘Staging’ doesn’t just mean the set or stage itself; it’s everything you do onstage to bring the drama to life. In year 8 the actors will explore a modern play text Nought and Crosses. **Scheme of Work:****Identity – spoken word poetry***Summer Term 1***Key Skills and techniques.** ConfidenceInterpretation of a scriptImaginationLearning linesPrecision of voice and movementSpatial awarenessTaking direction**Direct Vocabulary****Multi-narrative**- a story told from the perspective of many different characters.**Blocking** – Staging the **Creative intension** – what is the point or message of the play.**Stage directions** – the voice of the playwright giving directions. **Blocking –** deciding where and when the actors move on stage.**Stage directions –** Words of the playwright to aide the director.**Stage manager –** manages the stage crew and the safety of the actors on stage.**Stage combat –** pretend fighting in a performance.**Climax:** The height of the scene where the problem comes to a head. The emotions are very extreme: extremely funny, extremely sad, extremely shocking etc. **Protagonist** - the leading character or one of the major characters in a play, film, novel, etc.**Tech Award Link:****Component 1 and 2** | Year 9 students will focus on and develop their acting and characterisation skills, while also discussing other ways to stage the play and the themes/context behind it – all culminating in one final performance of an extract of their choiceYear 9 actors will take on roles from the play, and develop their skills in bringing a script to life through following directions and blocking scenes by making their own creative decisions as to how it should be played to ensure the playwright creative vision is realised. A beautiful Thing is a play by Johnathan Harvey looking at LGBTQ+ relationships**Scheme of Work :****Noughts and Crosses and** **A Beautiful Thing***Summer Term 1 and 2***Key Skills and techniques;**Audience awarenessBody languageCommunicationConcentrationConfidenceCreativityTaking directionRehearsal techniquesSpatial AwarenessStagecraftLearning LinesInterpretation textInterpreting thePlaywright’s intension**Direct Vocabulary****In the Round:** The audience are seated in a circle facing in. **End On:** The audience are seated facing the stage area straight on (as above) **Traverse:** The audience are either side of the stage area. (Like a catwalk)  **Thrust:** A combination of End On and Traverse **Proscenium Arch:****Setting the Scene**: Introducing the characters, place, time and situation. ·**Exposition**: Tells the story up to the point when the play starts. What the audience needs to know. **Resolution:** How the situation ends. Usually the characters have changed as a result. A new beginning. **Link to Tech award:****Component 1 and 2** |   |  |

|  |  |
| --- | --- |
| **BIG IDEA 5: Styles and Concepts** |  |
| The world of theatre and performance has a vast array of theatre styles and genres. It’s vital that an expert actor appreciates different theatre from around the world as well as from different periods in history. Knowing about the style of a performance is also crucial as this will allow the actor to experience a wide range of different characters and performances. In year 7 we explore **theatre in Education** through a Bullying scheme It will explore the following questions: - What is a peer and what is a friend? - Is it kind? Is it true? Do I need to say it? - What is a bully? - What are the different types of bullying? - What is a bystander? - What can we do to help stop bullying?**Scheme of Work:****What is wrong with Robbie? Anti-Bullying awareness (TIE)***Summer Term 1***Key Skills and techniques:**DevisingTheatre in EducationFlash BackForum TheatreTheatre styleTragedy ComedySatireGenreConceptTheatre performance spacesSlow motion **Direct Vocabulary****Moral** - a lesson that can be derived from a story or experience**Physical Theatre**: This means the performance is literally more physical. To tell the story the performers focus on their bodies. E.g. Mask work, creating a forest using the bodies of the performers.**Theatre in Education (TIE):** A play that is created to teach a particular lesson. Often toured round schools and to young people. Often followed by a workshop or discussion about the topic**Comedy:** The story shown is funny and ends happily. There are many types of comedy… Slapstick: Physical comedy that centres around accidents, mock fights and humiliation **Tragedy**: The story shown is sad and usually involves the death or downfall of its main character/s. **Tech Award Link:****Component 1 and 3** | **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. In year 9 students will collect data and create their own Verbatim piece of theatre.’ Year 9 actors will learn the conventions of verbatim, and how it is created then performed considering the directors creative intentions throughout the module. Year 8s will use the real court transcripts from Stephen Lawrence’s murder to explore verbatim theatre. They will also learn to debate through tackling difficult discussions such institutionalised racism in the police.**Scheme of Work:** **The colour of Justice****Verbatim Theatre***Autumn Term 2***Key Skills and techniques:**Verbatim theatreForum theatreEmpathyThought trackingHot seatingDebatingAbstract techniques**Direct Vocabulary****Prejudice** - Prejudice is an affective feeling towards a person or group member based often on that person's group membership. The word is often used to refer to preconceived feelings towards people or a person because of their political affiliation, sex, gender, beliefs, values, social class, age, disability, religion, sexuality or race/ethnicity.**Forum theatre** – Using debate and interaction from the audience to develop a scene.**Verbatim** – real words, spoken by real people in a real situation. **Naturalistic:** The performance is as close to real life as possible. **Practitioner** - a person actively engaged in an art, discipline, or profession**Tech Award Link:****Component 1 and 3** | Abstract is a genre description for many art forms. In music, film and painting, abstract usually refers to a form of expression that deliberately subverts the established rules of presentation. Within the theatre, these rules usually relate directly to the relationship between the actors and the audience. There are a number of theatre practitioners that relate to abstract theatre including Antonin Aurtaud. In year 8 actors will explore the paintings of Salvador Dali and consider what the meaning behind the painting is. They will experiment with Abstract techniques and learn to think ‘outside of the box.’ They will also look at the **Theatre of Cruelty** and create their own immersive theatre experience. **Scheme of Work:****Melting Clocks - surrealism** **Spring Term 2**Key Skills and dramatic techniques:Forum theatreTheatre of CrueltySurrealismAbstract theatreImmersive theatre techniques**Direct Vocabulary****Alienation V effect BRECHT** – It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance.**Breaking the fourth wall** - Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality. **Surrealism** – An artistic movement that focusing on the subconscious mind. Strange, weird and odd. **Epic Theatre –** Brechtian techniques to explain that the action on stage is not real life.**Brecht** – Theatre practitioner linked to Epic theatre**Stanislavski** – Theatre practitioner linked to realism **Theatre of the senses****Tech Award Link:****Component 1 and 3** |  |  |