Practitioner/Style Drama Learning Journey **Character Building** Cross-Curricula Live Theatre MEADOW PARK SCHOOL Skills/Knowledge Question: How can you Underlined = Deeper development of earlier **Body, Facial** communicate effectively to an Question: Is it important to stay true to a **Attentiveness** skills / knowledge **Expressions**, audience? Component 2 playwright's intention? Self control Gesture, study of plays for group work Component 3 - Understanding Drama - Study of set Reflection Posture, Meeting goals! text Macbeth **Confidence** Stance, Gait Setting new ones... MACBETH Pitch, Pace Pause, Tone CO3 - Macbeth Progression to next stage of learning: Inflection, A Level - Theatre Studies **CO2 Volume** and Live Theatre Accent Scripted **Historical Context:** How did you Motivation **Proxemics** King James I's was Voice and Body **Playwright** feel as an **Staging** new to throne and **Review** Interaction audience intentions, **Characterisation** Question: What makes good theatre? fear being member? deconstructing Lighting overthrown, there Students will explore a range of stimuli & use their knowledge of performance styles, genre & form to devise a Meeting time text, social & Sound was political **historical Style CO1** uncertainty in 1606 piece of theatre: Component 1 context requirements when the play was Devisin written. MAKING CO₁ Mock Self-discipline Resilience Integrity **Devising Curiosity Question: Which Determination** practitioner works best **Proxemics** with your theme? Artaud Lighting **Tension Staging Honesty** Macbeth **Sound** Bausch, Berkoff, Boal, **Scene Structure** Upstage Upstage Center Left **Narration Kindness Brecht, Paper Birds** Costume Motivation **Multi-role** Stage Center Themes: **Mime** CO₃ Set **Stage Space** Downstage Center **Style** Loyalty, Question: Who is Question: Does an actor have to have experienced **Levels Characterisation** Guilt, the same emotions as a character to give responsible for **Proxemics Proxemics/ Levels** managing backstage Innocence, a believable performance? Plays explored at the **Sound Technical Theatre** end of the year 9 are used in the first year 10 mock. of a professional Fate, Lighting theatre? Students Ambition, will learn about **Power** Page to Stage the roles **CO2 Scripted** Page within a (Scripted) theatre. Mock STAGE of a script. Self control **Body**, Facial Pitch, Pace Set Confidence, Reflection Expressions, Pause, Tone, **Sound** Technical Question: Sense of humour Question: Do you know the **Attentiveness** Gesture, Inflection, Lighting Should drama practitioner techniques? Confidence Posture, **Volume** Costume Theatre educate or **Forum Theatre** Artaud, Bausch, Berkoff, Stance, Gait **Scene Structure Accent Director Image Theatre** entertain? **Boal, Brecht** Question: Can theatre make society better? **Tension** Stage Exploring true **Oppression** Students will explore societal pressures put **Monologue** Responsible Manager **Dynamisation** storieson celebrities and using Boal techniques **Determined Soundscape Live Theatre Re** students **Spect-actor Cross-Cutting** attempt to remove these oppressions. Reflective explore the **Motivation** range of drama **Dead Famous** Devising: (E) Too Much Creating conventions & Performing style of **Punch for Judy** DAILY NEWS BOOK **Theatre Practitioners Evaluating** Verbatim Theatre **Actor or** Question: Why should I take GCSE drama? Documentary Social Aware designer To develop communication skills Listening **Exaggerated Facial Expressions** Fo understand the world through other people's shoes **Physical Theatre Verbatim Self-control** Rhythm through voice and body To be creative - To lead - To inspire - To take risks - To push **Masks Theatre Teamwork Physicalisation of Object** comfort zones - To continue your love of theatre **Characterisation Abstract Voice Courage Theatre of Cruelty Tension** edugas Stylized Mime Self Control Stage Combat: **Proxemics** Trestle, Lecoq, Complicité, Frantic Assembly Grotesque **Third Person** Trust Punch, Slap, Levels Metaphysics (Berkoff) Hair Pull, Kick **Cross-Cutting** Theatre (3) (3) (3) Theatre Musical Soundscape **Musical Thea Ritual Vocal Exercises** Sound Respiration Motif Choreography Courage **Shakespeare Language** Question: Can you give Historical Context: Jacobean Theatre; **Dynamics** Confidence Macbeth **Jukebox Musical Bravery** King James I's fear of Witchcraft; **Question: Is Shakespeare** examples of different **Vocal Score** Male and Female Roles in Society relevant to today's society? genre in Drama? (Artaud) **Live Theatre Review** Students will explore plot and Students will explore the What good deeds can characters whilst performing genres of physical theatre I do to help others? Question: How does the in a surrealist style. and musical theatre. everyman distance between characters show their relationship? Everyman Students will work in Theatre groups to perform an (Brecht) extract from a text. Sparkleshark Morals History Integrity **Proxemics Epic Theatre** Friendship **Motivation** Dark Ages: **Narration**/ **Stock Characters** Metatheatre Greed **Morality Play Third Person Storytelling** Physical Theatre Question: How important is **Question: Can theatre show** Multi-Role **Masks Stage Space** 6666 Take on a performance to cultural important messages to an audience? **Token Costume British Theatre DIRECTOR** identity? Students will explore **Conventions** Students to explore the play Everyman **Alienation** performed at African, Greek, Chinese, of a script role - be a through Brechtian techniques. Breaking the 4th wall Christmas Japanese and Indian Theatre leader! Students respect each others' decision making/ideas **Baseline:** <u>Mime</u> **Tension Charlie Chaplin** Mime **Tanztheater** Question: Does a performance need Stock Characters Stage types: In the Characterisation voice for the plot to be understood? Stage Space **Gesture** round, traverse, thrust, **Vocal Skills** Students will use mime techniques **Live Theatre Review Body Language** proscenium arch **Physical Skills** Physical Theatre Question: Can we physically move and talk and influence from Charlie Chaplin to Question: How do we use all of the stage **Movement** create a performance. space? Students will understand the like a character? Students will create a relationships / **Facial Expressions Tension** Working with others power of different spaces on the stage. monologue and perform as a key character. teamwork