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|  **Drama - Year 9 Medium Term Plan/SOW** | **The Academy of St Francis of Assisi** |
| **UNIT 1** | **Title : Theatre Practitioners** | **Number of lessons in sequence** | **13/14 (if necessary)** |
| **Overarching Curricular Goals (Aims)** (What do you intend students know about and be able to do by the end of the topic, or scheme of learning. Critical knowledge needed to inform later learning and wider contexts.) | **By the end of this unit students will:** * Gain an introduction to five major drama practitioners and their methods
* be able to stay in role whilst communicating character’s thoughts to an audience
* be able to create atmosphere using sound collage with effective cooperation
* have some idea of abstract and physical theatre and be able to use this to help devising
* be able to critique the work of others and own work with excellent understanding and able to give guidance for improvement
* be able to respond sensitively and maturely to stimuli and use it to create performance.
 | **Links to National Curriculum****Links to & building upon prior learningIncluding KS2 if Yr7** | * *Role-play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to.*
* *Drama and role-play can contribute to the quality of pupils’ writing by providing opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings.*
* *Reading, re-reading, and rehearsing poems and plays for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words. Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension.*

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| **Outcomes/****Success Criteria** | **Knowledge** Learners will: * understand the key principles of Stanislavski ;
* understand how to identify a character's objective;
* understand the thinking behind Brecht’s techniques;
* gain an understanding of Artaud’s techniques;
* explore ideas associated with physical theatre and the theatre company Frantic Assembly;
* understand the principles of Augusto Boal and his Theatre of the Oppressed;
* understand the meaning of Forum theatre and explore it as form of theatre- in -education;
* be able to differentiate between different types of theatrical styles.

**Skills:** **Learners will:** * **work collaboratively at all times to research, plan, rehearse and perform;**
* **refine and polish existing performance skills, using a range of techniques and styles**
* **use verbal and written feedback to improve their piece and inform future planning and performance**
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| **2/3 tier vocabulary.** | **Differentiation/Scaffolding/Support.** | **Stretch and challenge opportunities in class, enrichment and home learning.** | **Opportunities for wider reading/Listening/watching.** |
| Character/ Movement, Mime and Gesture/ Characterisation/ Conventions/ Symbols/ Emotion Memory/ Evaluate/Units and Objectives/ Given Circumstances/ naturalism/ dramatic theatreGestus/ Still Image/Objective/Placard/Audience/ Verfremdungseffekt/ Thought-tracking/ Marking the moment/ Breaking the 4th Wall/ non-naturalism/ epic theatreAbstract theatre/ soundscape/ immersive/ surrealism/ attacking the audience/ stimuli/ extreme emotions/ absurdismPhysicality/ meaning through movement/ space/ repetition/ pacePolitical theatre/ theatre of the oppressed/ invisible theatre/ concepts/ forum theatre/ protagonist/ antagonist/ audience/ theatre gaming/ joker**Oracy:**  Students will give verbal feedback in every lessonOpportunities for paired discussions, leading to whole group work. KO  | **Knowledge Support:** Knowledge organisers and booklets will support learners to use the relevant vocabulary when describing their work and that of others; comparisons to modern texts and characters to make it relevant. Research for HW and in-lesson will further strengthen knowledge. Low-stakes quizzes on content and dramatic conventions**Reading support:** Teacher will read through each scenario, character description and script with students to ensure understanding; scripts will be differentiated, depending on ability of group. Teacher to read all slides clearly, providing translations if necessary for EAL students. Students will repeat difficult words – low-stakes vocab tests**Skills support:** More able will take on more challenging roles; less able will learn from more able how to convey character; teacher-in-role, where necessary to model characterisation. Creative controllers to help with directing groups; Sentence starters given for feedback prompts in lesson and on KO. | More able will take on more challenging roles, and act as creative controllers, stepping out of rehearsal to feedback strengths and weaknessesScripts differentiated to ensure stretch and challenge for more able**Scholarship:** **(Available to borrow from N. Ousey, or to buy)**[The Complete Stanislavski Toolkit:](https://books.google.co.uk/books/about/The_Complete_Stanislavsky_Toolkit.html?id=LJpQAAAAMAAJ)[The Complete Brecht Toolkit](https://www.nickhernbooks.co.uk/the-complete-brecht-toolkit) [Frantic Assembly Book of Devising Theatre](https://www.routledge.com/The-Frantic-Assembly-Book-of-Devising-Theatre-2nd-Edition/Graham-Hoggett/p/book/9781138777002?gclid=Cj0KCQjwgJv4BRCrARIsAB17JI5p0OB5B1e351Lo6vxnmObTZInf8W6KepN1kofbFcmpUvJKUM0UPocaAhvjEALw_wcB):[Games for Actors and Non-Actors By Augusto Boal](https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf) Translated by Adrian Jackson Published by: Routledge, UK, 2nd edition, 2002 ISBN: 978-0415267083[Artaud on Theatre](https://www.amazon.co.uk/Artaud-Theatre-Claude-Schumacher/dp/1566635586) | BBC Bitesize Stanislavski<https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1>How Stanislavski reinvented the craft of acting:<https://www.youtube.com/watch?v=iB1fPZX5Zgk>NT’s Introduction to Brechtian Theatre:<https://www.youtube.com/watch?v=l-828KqtTkA>BBC Bitesize Epic Theatre and Brecht<https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1>Frantic Assembly:<https://www.franticassembly.co.uk>The Stage interview with Frantic Director, Scott Graham:<https://www.thestage.co.uk/features/frantic-assemblys-scott-graham-we-were-the-right-company-in-the-right-place-at-the-right-time>Forum Theatre:[**http://www.youththeatre.ie/content/files/Theatre-Forum-Resource-web.pdf**](http://www.youththeatre.ie/content/files/Theatre-Forum-Resource-web.pdf)Boal – full book available online:[**https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf**](https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf) |

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| **Unit Title** | **Sequence of learning Lesson title, theme, big question.** |  **Key concepts/outcomes/knowledge and skills.** **(Could also add lesson vocab here)** | **Assessment/ including specific content/ knowledge/skills tested.** **Green=assess/Blue=improve**  | **HWK. Add** **Hyperlink****To be in books clearly marked** | **Furthering Cultural Capital.****&****Opportunities for reading** | **Recall of prior or future topics –**  | **Lesson resources including or hyperlink to supporting websites/resources/books/texts & individual lessons.** **5xT+L essentials to be included in individual lessons,** |
|  1 | Introducing Stanislavski | **To understand the key principles of Stanislavski’s technique;**  **To use emotion memory when developing a role****To understand the importance of Belief when performing a role**Character/ Movement, Mime and Gesture/ Characterisation/ Conventions/ Symbols/ Emotion Memory/ Evaluate/Units and Objectives/ Given Circumstances/ naturalism/ dramatic theatre | Recap on Stanislavski’s bio and principles of naturalism – Discuss – why is belief important to an actor?Teacher-in-role – Lost keys exercise, students respond. Emotion Memory – discuss what is problematic about this techniqueSolo activity – the letter exercise, utilising emotion memory.Spotlight good examplesStudents record in booklets – WWW/EBI |  |  | Naturalism (Year 7) | **Stanislavski Factsheet****Stan PPT****Student booklet** |
|  2 | Using Stanislavski’s system | **To explore a piece of script using Stanislavski’s Given Circumstances****To understand how to identify a character's objective**To rehearse and perform an extract, using these techniques | Recap on the previous lesson. Why is belief important to Stanislavski? How did we use emotion memory?Use the PPT to introduce The Given CircumstancesRead through script extract with students – discuss given circumstancesPairs perform the scene/part of the scene focusing on the given circumstances and the naturalistic style.Using Given Circumstance Handout, students annotate the script, then rehearse the script again with this in mind. Spotlight some work and discuss- how has the performance improved/changed? Use PPT to discuss Units and Objectives. Ask the students to unitise the script and rehearse again.Watch as many pairs as possible, evaluating how they feel their performances have improved since the initial performance using Stanislavski’s techniques.Students record key definitions and observations in booklets. | H/W Project Introduced: Practitioner Presentation at end of unitThis wk: Stanislavski Research |  |  |  |
|  3 | Introducing Brecht | **To understand the thinking behind Brecht’s techniques****To understand how to use the techniques within your own work**Gestus/ Still Image/Objective/Placard/Audience/ Verfremdungseffekt/ Thought-tracking/ Marking the moment/ Breaking the 4th Wall/ non-naturalism/ epic theatre | Starter – Pairs – Gestus – Discuss meaningsExplain that we will be creating a piece of Brechtian Theatre.Students in groups create a still image that shows a mugging.Spotlight each group's work. Discuss- who do we as an audience have sympathy for and why? THINK-PAIR-SHAREWhat are the wider issues that we haven’t perhaps considered? Ie: Mugging to feed their children, the mugger is an abused child, it is a revenge attack for something far worse. Explain that as an audience we are programmed to respond in a predictable way, but Brecht wants us to remain objective.Each group writes a placard for their image that gives the audience another perspective on what is happening.Watch the images again and discuss how the meaning has changed.Bring the image to life for 1 minute. In order to alienate the audience further the mugger and victim need to come out of character and narrate what is happening and why.Watch each group and evaluate. In booklets, students discuss and record: What is the effect of the techniques? Do you think they work well to make the audience think? How could you develop your work further? |  |  | Epic Theatre (Y8) | Brecht FactsheetBrecht PPTStudent booklets |
|  4 | Using Epic Theatre to explore a social issue | **To be able to use a selection of Brechtian techniques within a performance****To justify your selection through evaluation** | Two minutes reading factsheet - Recap on flipchart – what can you remember about Brecht?Read through the Girl Gang article. Discuss- probing questions on PPT to explore deeper issuesPPT – Brechtian techniques – explain and ensure all students understandGroups create a performance using at least 3 Brechtian techniques to explore the incident and encourage the audience to consider the wider issues.Share and discussBooklets – write up WWW/EBI | Brecht Research, to add to presentation |  |  |  |
| 5 | Introducing Artaud | **To have an understanding of Artaud’s techniques****To use Artaud’s techniques within your own work****To explore the audience/actor relationship**Abstract theatre/ theatre of cruelty/ soundscape/ immersive/ surrealism/ attacking the audience/ stimuli/ extreme emotions/ absurdism | Warm-Up – Artaud exercise – discuss how it links to practitionerPPT – Introduce Artaud and theatre of crueltyDiscuss abstract theatre – thoughts? Whole circle soundscape – JoyGroups 5/6 create a *soundscape* that communicates either boredom, ie: Clicking a pen, tapping a foot, harumphs, sighs, a clock ticking etc, sadness, ie: crying, praying,etc, fear, ie: screaming, panting, footsteps, anger, shouting, banging, stamping,Spotlight and evaluate effectivenessSame groups now introduce movement – discuss immersive nature of theatre of cruelty – students consider this as they plan movement, position of audience etc. Watch and evaluate - how did the audience feel being immersed into the piece? Did it make them feel differently to watching behind the fourth wall?Booklets – WWW/ EBI |  |  | KS4: Practitioners’ Methods | Artaud factsheetArtaud powerpointStudent booklets |
| 6 | Using Artaudian techniques to perform an abstract piece | **To create an Artaudian piece of theatre based the poem The Run** | Recap on Artaud’s techniques, and observations from last lesson (PPT)Read through The Run poem together. Discuss meaning and specifically the emotion of the poem and what the dramatic potential is for abstract styleGroups create a 2 minute performance using Artaud’s techniques that explores the poem The Run. Must include sound and gesture and attack the senses of visual, aural and touch. They should also consider the positioning of the audience and how they will break the audience/actor barrier.Groups may be allocated a section of the poem to focus on, if time doesn’t allow for a full performance.Evaluate, considering stage space, use of Artaudian techniques and effect on audience. Booklets – WWW/ EBI | Artaud research to add to presentation |  |  | As aboveCopies of ‘The Run’ for each student |
| 7 | Introducing the Frantic Assembly approach to physical theatre | To explore ideas associated with physical theatre and the theatre company Frantic AssemblyTo begin to understand how to use your physicality and proxemics to creative narrative, rather than relying on dialogue | Clearing the Space warm-up**What is your understanding of Physical Theatre?** Brainstorm ideas.Introduce Frantic Assembly – show Youtube videos.Discuss – has your perception of physical theatre changed? Solo activity – find a space - make a gesture which represents different emotions – try to only use gesture and think about how you can show emotion using only your hands and arms. Try: Fear, Anger, Sadness, confusion, Happiness. Develop this by encouraging pupils not to do the obvious and can add in posture and gesture – the emphasis is on their body language representing this emotion NOT a character playing it – avoid facial expressions. **Get Ready** (Page 144 Frantic Assembly Devising Theatre Book)Similar to above activity. Students work alone devising sequences of 3 movements in 3 beats (Count of 3) to represent looking in a mirror getting ready for a night out. Can be M or FPairs combine movements to create a string of material.Show back and share.What meaning is conveyed through the movement?  |  |  | KS4: Physical Theatre – Exploring Creative Intentions | Music – strong beat – decide depending on group whether fast or slow, or change up when they become more accomplished with movementsFrantic Assembly FactsheetFrantic PPT |
| 8 | Developing Chair Duets | To learn some frantic assembly techniques for devisingTo create a string of movementsTo perform a chair duet | Warm-Up – QuadShow chair duets instruction videoPairs find a space in the roomAim for a string of 12 movements which they can then loop. Avoid attaching a narrative for now, focus on fluidity of movement.Share a few, then introduce scenariosSituation ideas: cinema, in a car, at school in a classroom, park bench (anything really). You can be creative once you have some flow – you can move and move the chairs - add entrances/exits - making it more ‘theatre’ than dance. Share and discuss Booklets – WWW/ EBI | Frantic Assembly research to add to presentation |  |  |  |
| 9 | Introducing Augusto Boal | To explore the theme of Oppression. To explore the themes of inequality and discrimination as specific forms of oppression To explore the use of Image Work in the creation of Forum Theatre.  | Warm-Up – Follow The LeaderGranny’s Creepy FootstepsIn pairs – Knee duels. Discuss How did it feel to win/lose? • Did your partner overpower you? • Did you get carried away with the competitiveness? • How did you celebrate winning?Change pairs – Columbian Hypnosis. Discuss What was it like being the hypnotist/being hypnotised? • What was it like having ‘power’ over your partner? • Did you get carried away with being the hypnotist at any time? • Did any stories or relationships emerge with your partner(s)? • Did any stories or relationships emerge as you were watching others? • How did the emerging stories and relationships relate to issues of equality and discrimination?Groups of 5 – Image of The Word – one group demonstrates before the rest of the class break away, all with different words to ‘image’. Share and discussShow Political theatre/ Boal PPTBooklets – key words/ concepts and definitions |  |  |  |  |
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| 10 |  | To devise a Forum Theatre piece; To create a Forum Theatre experience; To allow participants to experience the roles of actors and audience within a larger Forum Theatre piece; To explore the role of the Joker within a larger Forum Theatre piece | Recap – what can you remember about Boal and Theatre of the Oppressed?Whole class activity: The Night BusIntroduce protagonist, antagonist and jokerGuide students through scene, eliciting reactions from the audience as we progressInvite a member of the audience up to replace the protagonist and ask them to continue improvising within the brief to improve the situation.Continue to invite interventions from the audience, discussing the impact of each intervention with the group, until the audience consensus is that the situation has improvedIn groups of 5/6 devise a forum theatre piece, based on scenario given by teacher.Invite each group to present their Forum piece for the rest of the group, who will serve as the audience. Teacher takes the role of the Joker during the Forum Theatre pieces | Boal research to add to presentation |  |  |  |
| 11 | Preparing a piece for assessment | To recap on all the styles students have experienced in this unitTo work collaboratively to produce a piece of theatreTo incorporate a specific practitioner’s style of performance into their piece | Warm – Up – Toilet tag/ follow the leaderTeacher introduces theme/ script/ stimuliTeacher-assigned groups decide on a style for performance – they may decide to stick to one, or use a combination of severalExplain that modern theatre companies tend to use a pick and mix approach, depending on their audience/ themeGroups brainstorm ideas for their performance Begin rehearsingSet targets WWW/ EBI |  |  |  |  |
| **12** | Rehearsal | To continue rehearsing for practical assessment | Warm-Up – Vocal and physicalRevisit targets from previous lessonRegroup and begin rehearsalTeacher circulates, giving advice, noting how groups are working cooperatively & cohesively |  |  |  |  |
| **13 (&14, if necessary)** | Performance | To perform finished piece | 10 minutes to rehearseGroups perform their pieces Students watch and peer-assess. | Self-assessment sheets (in booklets)Submit finished Practitioner presentation |  |  |  |