

Year 7 – [Drama] – Knowledge Map

Year 7 Knowledge Concepts: Creating, Performing, Responding

Autumn 1 & 2 (Yr7)	Topic(s): Ancient Greek Theatre	Key Concepts Explored: Creating (improvisation, rehearsal, role, audience), Performing (Scripted, Evolution of Performance, Theatrical Spaces, Role)	
	<p>Explicit Knowledge (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> • Ancient Greek Theatre and its influence on contemporary performance conventions <ul style="list-style-type: none"> ○ Masks ○ Mime ○ Chorus ○ Choral Speech and Movement ○ Breaking the Fourth Wall ○ Multi-Role ○ End on theatre performance/ Theatre in the round • Ancient Greek Theatre Buildings <ul style="list-style-type: none"> ○ Epidaurus Theatre ○ Theatron (Orchestra, Skene, Audience) ○ Hillside settings • The Festival of Dionysus and the importance of theatre in Ancient Greece <ul style="list-style-type: none"> ○ Playwrighting competitions ○ Theatre as a political mouthpiece ○ Theatre as a social commentary ○ Expected attendance of all citizens • The role of a Chorus <ul style="list-style-type: none"> ○ Mouthpiece of ‘the people’ ○ Bridging the ‘gap’ between audience and performer ○ Narrator, commentator, participant, observer ○ Choral speech 	<p>Remembered Knowledge (knowledge that must be retained and remembered over time)</p> <ul style="list-style-type: none"> • The layout of an Ancient Greek theatre (hillside, orchestra, skene, audience) • What the Festival of Dionysus was and why it took place every year. • How Drama was used as a political and social mouthpiece • How all local residents were expected to attend the festival of Dionysus. • The role of the Chorus in Ancient Greek Theatre • The conventions of Ancient comedy • The conventions of Ancient Tragedy 	Ref.

- Choral movement
- The genre of Comedy and its conventions
 - Satire of high profile people
 - Buffoonery/ slapstick
 - Comic Mask
- The genre of Tragedy and its conventions
 - Unhappy (Tragic) ending
 - Tragic hero
 - Tragic Mask

Big Questions

- How does Ancient Greek theatre still continue to inspire and influence modern day Drama and performance?
- What were the conventions of Ancient Greek theatre and how can we use them effectively?
- What was the significance of theatre to Ancient Greeks. Why was it so important?
- How can we use Ancient Greek techniques to create engaging performances in Drama?

Key Vocabulary (that must be explicitly taught to help students to *understand*)

Tragedy
Comedy
Chorus
Mime
Choral Speech
Choral Movement
Theatre in the Round
Proscenium Arch
Theatron
Orchestra
Skene
Social Commentary
Narrator
Commentator
Participant
Observer
Satire
Slapstick

Year 8 – [Drama] – Knowledge Map

Year 8 Knowledge Concepts: Creating, Performing, Responding

Autumn 1&2 (Yr8)	Topic(s): Elizabethan and Jacobean Theatre		Key Concepts Explored: Performing (Scripted, Evolution of Performance, Theatrical Spaces, Role/ Characterisation, Audience), Responding (Evaluation)	
	Explicit Knowledge (Working knowledge to be explicitly taught within the topic) <ul style="list-style-type: none"> • The social, historical and political context of Elizabethan England <ul style="list-style-type: none"> ○ 1558- 1603 ○ Queen Elizabeth I on the throne ○ ‘Golden Age’ of British Art/ Literature (British Renaissance) ○ Rise of Protestant rule/ Catholic fall ○ 1605 Gunpowder Plot ○ Defeating of the Spanish Armada ○ Rise of prominent playwrights and theatre as entertainment • The Globe Theatre and its influence on modern performance and theatres <ul style="list-style-type: none"> ○ The Globe Theatre ‘Then’ ○ The Globe Theatre ‘Now’ ○ Seating/ Standing Audience ○ Thrust Staging ○ Links to the RSC Stratford ○ How to perform in a Thrust stage setting ○ Entrances of a Thrust stage and their positions compared to a proscenium arch. • The ‘Supernatural’ and its influence on performance (and Shakespeare’s Drama) in Elizabethan England <ul style="list-style-type: none"> ○ Witchcraft/ Wizardry ○ Curses 	Remembered Knowledge (knowledge that must be retained and remembered over time) <ul style="list-style-type: none"> ○ Elizabethan era is 1558-1603 <ul style="list-style-type: none"> ○ Name me 3 facts you have learnt about the Elizabethan Era (Cold Calling/ Pepper) ○ Named after Queen Elizabeth I <ul style="list-style-type: none"> ○ Which family of monarchs did Queen Elizabeth I belong to? (Cold Calling) ○ The Globe Theatre was the prominent theatre in the country <ul style="list-style-type: none"> ○ What shape was the Globe Theatre building? (hinge question- rock paper scissor) ○ What year was the Globe Theatre built? ○ Is the current Globe Theatre the original building or a new construction? When was the new building constructed? 	Ref.	

	<ul style="list-style-type: none"> ○ Ghostly figures ○ Prophecies ○ Links to the Bubonic Plague and witchcraft ○ The 'Witchcraft Act' - punishable by death ● The difference between verse and prose <ul style="list-style-type: none"> ○ Verse symbolises class, status, wealth, social ranking ○ Prose symbolises someone of lower class/ poor wealth ○ The difference between Titania and Bottom in MSND. ○ How prose can be juxtaposed with verse to create comedy 	<p style="text-align: center;">What happened to the original? (Pepper)</p> <ul style="list-style-type: none"> ○ Lower class stood in the 'cheap seats' ○ Upper class took the 'seated' seats. <ul style="list-style-type: none"> ○ What was the main difference between a lower class and upper class ticket/seat? ○ Thrust staging is a stage that thrusts in to the audience to be surrounded on 3 sides by audience members. <ul style="list-style-type: none"> ○ How many sides do the audience stand on in a thrust stage? 1, 2, 3 or 4? (hinge question- rock paper scissor) ○ Which rules do we need to remember when performing in a thrust stage? (cold call/ I do, you do, we do) ○ Entrances and exits of Thrust staging are DSL, DSR, USL, USR. <ul style="list-style-type: none"> ○ Can you demonstrate to me a DSL/DSR/USL/USR position exit/entrance? (Show Me) ○ The structural difference between verse and prose <ul style="list-style-type: none"> ○ What social class would someone who spoke prose/ verse belong to? (Cold Call) ○ Find me an example of verse/prose within the text (Show Me) ○ Verse = upper class 	
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		○ Prose = lower class	
	Big Questions <ul style="list-style-type: none"> • What is Elizabethan theatre and how is it still inspiring Drama today? • How do we perform effectively using Shakespearean monologue and duologues? 		
	Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>) Naturalistic and Non- Naturalistic Textual analysis Monologues and duologues Contrast Whole Class Drama Soundscape Verse Prose Juxtaposition Thrust Stage Proscenium Arch Renaissance Protestant/ Catholic		

Year 9 – [DRAMA] – Knowledge Map

Year 9 Knowledge Concepts: Creating, Performing, Responding

ROTATION (Yr9)	Topic(s): Practitioners	Key Concepts Explored: Creating (Devising, Rehearsal, Characterisation, Design, Audience), Performing (Scripted, Evolution of Performance, Characterisation, Audience), Responding (Evaluation, Analysis, Audience)		
	<p>Explicit Knowledge (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> • Who was Konstantin Stanislavski and what was his 'system' of acting? <ul style="list-style-type: none"> ○ Russian theatre practitioner 1863-1938 ○ Tired of melodramatic acting ○ He believed theatre should have a sense of real life on stage ○ Developed a system for actors to use to produce realistic performances that represented real life. ○ Believed actors should 'feel' the emotions they portray, not just 'show' them. • Stanislavski techniques <ul style="list-style-type: none"> ○ Given Circumstances and how they affect a performance ○ Objectives and Super Objectives and how an actor must constantly strive to achieve these on stage ○ The Magic If- "<i>What would I do IF I was in that situation?</i>" ○ Emotion Memory • How to perform a scripted extract using Stanislavski techniques <ul style="list-style-type: none"> ○ Application of the above techniques to rehearsal and performance process. ○ Analysis and evaluation of how the techniques alter the performance for the actor/ audience • Who was Bertolt Brecht and what was his Epic Theatre? 	<p>Remembered Knowledge (knowledge that must be retained and remembered over time)</p> <ul style="list-style-type: none"> • That Stanislavski wanted audiences to believe they were watching a slice of real life on stage • Stanislavski wanted actors to portray 'truth' on stage using real emotion. • Objectives, Given Circumstances, Super Objectives, Magic If and Emotion Memory- how to use them. • Brecht wanted to remind audiences they were watching a play so they could focus on the political message of the play rather than the story of the characters. • Placards, Gestus, 3rd person narration- how to use them. 	Ref.	

	<ul style="list-style-type: none"> ○ German theatre practitioner ○ 1898-1956 ○ Believed that theatre was not something used to entertain people but should be used to inform audiences and inspire political/ social change. ○ Wanted to constantly remind his audience that they were watching a staged performance, not a slice of real life. ○ Theatre was used as a political mouthpiece. ○ Believed very strongly that the poor were constantly downtrodden at the hands of the rich and this is relevant in his plays. ○ Lived through the rise of the Nazi party and was banished from Germany because of his outspoken views on them. ● Epic Theatre Techniques <ul style="list-style-type: none"> ○ Alienation Effect (V-Effekt)- Alienating the audience from the characters and story on stage in order to allow them to focus on the message behind the piece. ○ Placards- Paper/Projection and how they can be used to inform the audience of subtext/message etc. ○ Gestus- Showing the audience the 'bigger picture' about society through exaggerated gestures, facial expression and spatial relationship. ○ 3rd Person Narration- How this technique can help alienate the audience from the character on stage and prevent them becoming invested in their story. ● Who are Frantic Assembly and what is their style of Physical Theatre? <ul style="list-style-type: none"> ○ Theatre company formed in Swansea ○ 1994- Present ○ Believe that movement is an integral part of the story telling process on stage. ○ Known for creating visually impactful pieces of movement through simple devising techniques ○ Known around the world for their innovative use of movement within traditional plays. 	<ul style="list-style-type: none"> ● Frantic Assembly believe that movement is an important part of storytelling. ● Chair Duets, Fluff Picking, Zero Gravity, Round/By/Through- how to use them. 	
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- Have performed Shakespeare as well as contemporary texts
- Frantic Assembly Devising Techniques
 - Chair Duets
 - Zero Gravity
 - Fluff Picking
 - Round/By/Through
 - How all of the above can be used to create a piece of movement with no context, and how context can be created through the use of simple corrections such as eye level, gestures, focus, facial expressions, lighting etc.

Big Questions

- Who is Konstantin Stanislavski and how can his techniques be used to influence mature performances?
- Who is Bertolt Brecht and how can his techniques be used to influence mature performances?
- Who is Frantic Assembly and how can their techniques be used to influence mature performances?
- How can the practitioners be used to influence a performance inspired by a given stimuli?

Key Vocabulary (that must be explicitly taught to help students to *understand*)

Stanislavski's System
 Given Circumstances
 Objectives
 Super Objectives
 Magic If
 Placards
 Gestus
 Narration
 Non Verbal Communication
 Chair Duet
 Fluff Picking
 Round/ By/ Through
 Alienation Effect
 Verfemdungseffekt
 Given Circumstances

GCSE – [DRAMA] – Knowledge Map

GCSE Knowledge Concepts: Creating, Performing, Responding

GCSE (Y10 & Y11)	Topic(s): Introduction to GCSE Drama/ Artaud	Key Concepts Explored: Creating (Devising, Improvisation, Rehearsal, Theatrical Space, Characterisation, Audience), Performing (Scripted, Evolution of Performance, Theatrical Spaces, Role).	
	Explicit Knowledge (Working knowledge to be explicitly taught within the topic) <ul style="list-style-type: none"> • Core skills needed to be successful at GCSE Drama <ul style="list-style-type: none"> ○ Improvisation ○ Devising Skills ○ Focus ○ Complicite/Teamwork ○ Use of Space ○ Characterisation ○ Building Tension ○ Exploratory Techniques • Revisiting of key practitioners previously covered in Y9 and their key techniques <ul style="list-style-type: none"> ○ Stanislavski ○ Brecht ○ Frantic Assembly • Introduction of Antonin Artaud and his Theatre of Cruelty <ul style="list-style-type: none"> ○ Artaud’s view of the world as a cruel and punishing place and how he wanted to inform the audience of this harsh reality through the following techniques. ○ Soundscape ○ Audience Placement 	Remembered Knowledge (knowledge that must be retained and remembered over time) <ul style="list-style-type: none"> • What is Artaud’s Theatre of Cruelty? • What techniques did Artaud use to shock the audience? • Why did Artaud want to shock the audience? What was his aim? • What were some key events that occurred to Artaud during his life? • How to utilise taught skills/techniques to devise, improvise/ perform with script. 	Ref.

	<ul style="list-style-type: none"> ○ Tribalistic movement ○ Exaggerated gesture/ facial expression ○ Screams/ loud noises ○ Lighting and Sound ○ The use of nursery rhyme, fairy tale and various other stimuli and performing them in an Artaud style <ul style="list-style-type: none"> ▪ Taking well known fairy tale stories, nursery rhymes and other textual/ image stimulus and performing in an Artaud style to shock the audience. 		
<p>Big Questions</p> <ul style="list-style-type: none"> ● What are the key skills needed to be successful in GCSE Drama? ● What were the aims and techniques of Brecht, Stanislavski and Frantic Assembly? ● Who was Antonin Artaud and what were his aims and techniques? 			
<p>Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>)</p> <p>Improvisation Devising Complicite Exploratory techniques Soundscape Audience Placement Tribalistic movement Exaggerated gesture/ facial expression Theatre of Cruelty Antonin Artaud</p>			

GCSE (Y10 & 11)	<p>Topic(s): Introduction to Component 1 Devised.</p>	<p>Key Concepts Explored: Creating (Devising, Rehearsal, Role, Design, Audience)</p>		
	<p>Explicit Knowledge (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> ● Introduction to Component 1 stimulus <ul style="list-style-type: none"> ○ How to document initial reactions to the stimulus (chosen by centre) 	<p>Remembered Knowledge (knowledge that must be retained and remembered over time)</p>	<p>Ref.</p>	

<ul style="list-style-type: none"> ○ How to create pieces of Drama inspired by initial reactions to the stimulus ○ How to choose areas of research inspired by the stimulus ○ How to utilise research completed and use this as inspiration for initial ideas in devised piece. ○ How to utilise previously learnt techniques such as Hot Seating, Improvisation, Thought Tracks, Use of Space, Conscience Alley, Soundscape etc to explore research. 	<ul style="list-style-type: none"> ● The difference between analysis and evaluation ● How to observe the choices made by theatrical professionals and analyse/evaluate the choices under the scope of a given statement. ● The key moments from the appropriate piece of live theatre 	
<p>Big Questions</p> <ul style="list-style-type: none"> ● How do we analyse and evaluate the choices of performers, designers and directors in live theatre? ● How can you use a stimuli to create a devised piece of Drama? 		
<p>Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>)</p> <p>Analysis Evaluation Director Designer Performer Gel/ Gobo Spotlight Filters Strobe Blackout Backdrop Auditorium Wings Trap Door Diegetic Sound Non-Diegetic Sound Levels (sound) Intensity (sound/colour/lighting)</p>		

GCSE (Y10 & 11)	Topic(s): Component 1 Rehearsal and Performance/ Portfolio	Key Concepts Explored: Creating (Devising, Rehearsal, Theatrical Spaces, Role/Characterisation, Design, Audience), Performing (Devising, Scripted, Theatrical Spaces, Role, Audience), Responding (Evaluation, Analysis, Audience)	
	<p>Explicit Knowledge (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> • How to develop a piece of devised Drama from stimulus to finished product <ul style="list-style-type: none"> ○ Developing aims for an audience ○ Naturalistic/ Non Naturalistic performance ○ Artaud’s techniques ○ Brecht’s techniques ○ Frantic Assembly techniques ○ Exploratory techniques ○ Research inspired improvisation ○ Tableaux ○ Literal Movement ○ Symbolic Movement ○ Hot Seating ○ 7 Levels of Tension • How to document the rehearsal process of component 1 from initial reaction to stimulus, to evaluation of final performance. <ul style="list-style-type: none"> ○ How to document initial reactions to stimulus ○ How to document research completed and its effect on the piece ○ How to document key moments that occurred during rehearsal process ○ How to document and justify choices made regarding genre, style, form, character, language and structure. ○ How to evaluate their own contribution to the piece ○ How to evaluate the effectiveness of their piece 	<p>Remembered Knowledge (knowledge that must be retained and remembered over time)</p> <ul style="list-style-type: none"> • How to use research to inspire pieces of Drama. • How to use exploratory techniques to develop pieces of Drama. • How Hot Seating can be used to develop characterisation and plot points within a piece. • What the 7 Levels of Tension are and how they can be used to develop characterisation and plot points within a piece. • The difference between literal and symbolic movement. 	Ref.
	<p>Big Questions</p> <ul style="list-style-type: none"> • How do we showcase our rehearsal and performance process through the comp 1 portfolio? • How can you use a stimuli to create a devised piece of Drama? 		

	<p>Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>)</p> <p>Aims</p> <p>Naturalistic</p> <p>Non Naturalistic</p> <p>Exploratory Techniques</p> <p>Tableaux</p> <p>Literal Movement</p> <p>Symbolic Movement</p> <p>Hot Seating</p> <p>7 Levels of Tension</p>
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GCSE (Y10 & 11)	<p>Topic(s): An Inspector Calls/ Comp 2 Scripted Performance/ Live Evaluation</p>	<p>Key Concepts Explored: Creating (Rehearsal, Role/Characterisation, Design, Audience), Performing (Improvisation, Scripted, Evolution of Performance, Theatrical Spaces, Role/Characterisation, Audience) Responding (Evaluation, Analysis)</p>	
	<p>Explicit Knowledge (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> • Comp 2: • How to use textual analysis and characterisation skills to develop scripted performance. <ul style="list-style-type: none"> ○ Use of space ○ Spatial relationships ○ Use of voice ○ Use of physicality ○ Non verbal communication ○ 7 Levels of Tension ○ Emphasis of punctuation ○ Researching the context the play was written/set in. • An Inspector Calls: • Understanding of J.B Priestley's life and background. <ul style="list-style-type: none"> ○ Pro-Socialist 	<p>Remembered Knowledge (knowledge that must be retained and remembered over time)</p> <ul style="list-style-type: none"> • Priestley's life and background • What was the historical and cultural context of AIC? • What key historical events occurred prior to AIC being written? • Which political party won their first major victory • Which establishment was created during Nye Bevan's rule? • What is the significance of the play being written post war, but set pre war? 	Ref.

	<ul style="list-style-type: none"> ○ Firm believer in supporting the poor through the state. ○ Witnessed WW2 and how society grew tired of the current social system in Britain. ● Historical Context of An Inspector Calls <ul style="list-style-type: none"> ○ Post WW2- British people seeing the drastic effects of what happens when humans no longer care for each other. ○ Nye Bevan- development of NHS. First majority Labour win. People wanting change and demanding it through the democratic vote. ○ Titanic sank in 1912- proved to many that people with poor social standing were not looked on favourably. Majority of casualties were lower class. ○ The fact the play is written post 2nd world war, but set pre- 1st world war and the significance of this to the cultural context of the play. ● Themes within An Inspector Calls <ul style="list-style-type: none"> ○ Class ○ Social Duty ○ Youth and Age (Young v Old) ○ Responsibility/ Avoiding It ○ Cause and Effect ○ Time ○ The Supernatural ● The characters of An Inspector Calls <ul style="list-style-type: none"> ○ Mr Birling, Mrs Birling, Sheila, Eric, Gerald, The Inspector ○ How to use physical and vocal skills to portray these characters as a performer ● Costumes within An Inspector Calls <ul style="list-style-type: none"> ○ Costumes of each character and what they symbolise to the audience <ul style="list-style-type: none"> ▪ Traditional dinner suits for the Birling men/ Gerald (wealth, status) ▪ White ball gown dress for Sheila (innocence) ▪ Old fashioned, dark ball gown for Mrs Birling (stuffy, traditional views) ▪ Long brown coat for the Inspector (hiding something?) 	<ul style="list-style-type: none"> ● Which themes are present in AIC? ● Who are the characters in AIC and what are their roles in Eva's death? ● Which design elements will be used in the written exam? ● What does the use of certain design elements signify to the audience? ● What were the OPC's of AIC? ● Which political party and movement did Priestly align himself with? 	
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<ul style="list-style-type: none"> • How a director or designer will use knowledge of the play to create informed choices based on design elements: <ul style="list-style-type: none"> ○ Set, Stage Furniture, Props ○ Lighting ○ SFX/ Music ○ Staging and Stage Space ○ Stage Directions • Original performance conditions of An Inspector Calls <ul style="list-style-type: none"> ○ Performed in 1945 ○ Proscenium Arch stage • Live Evaluation • How to analyse and evaluate the choices of performers, directors and designers. <ul style="list-style-type: none"> ○ Performance choices (physical/ vocal skills) ○ Use of space ○ Characterisation ○ Interaction with audience ○ Costume design/ colour and connotation ○ Set design and connotation ○ Sound design and connotation ○ Lighting design and connotation ○ Use of Stage Space and connotation • Analysis and evaluation of key moments from a given piece of live theatre 		
<p>Big Questions</p> <ul style="list-style-type: none"> • How do we use textual analysis and exploratory techniques to develop a piece of scripted drama? • Who was J.B Priestley and what was the historical, social and cultural context of the time he wrote An Inspector Calls? • How can we approach An Inspector Calls from the perspective of a performer? • How can we approach An Inspector Calls from the perspective of a director and designer? • How do we write about An Inspector Calls in the GCSE Drama written exam? 		
<p>Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>) Cultural context Original performance conditions Socialist</p>		



Capitalist
Left Wing
Right Wing
Social Duty