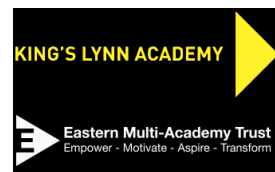


Implementation: Curriculum Narrative



Subject: Performing Arts	Year: 7	Author: C. Cousins
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Key Knowledge

Pupils will know

Key Skills

Pupils will be able to

Key Threshold Concepts:

Subject Skills:

1: An Introduction to Theatre

- Types of Stage / Stage Positioning
- How to Read a Play
- The Role of a Playwright
- Introducing Ancient Greek Gods
- Becoming a Playwright: Writing Monologue
- Performing & Developing Monologue
- Designing & Performing in Greek Mask

2: Greek and Theatre (500BC)

- The Greek Greats: Euripides, Aeschylus & Sophocles
- Greek Staging
- Comedy & Tragedy
- Reading Euripides' – *Medea*
- Greek Chorus: Choral Reading
- Medea: Character Development
- Designing & Performing in Medea Mask

3: Medieval Theatre (500AD – 1400)

- Introducing Medieval Theatre: 3 Medieval Plays
- Medieval Staging
- The Medieval Church
- The Miracle Play: *Saint George and the Dragon*
- The Mystery Play: *Noah and the Flood*
- The Morality Play: *Everyman*
- Re-writing a Biblical Story

4: Commedia dell'arte (1500 – 1700)

- Introducing Commedia dell'arte: Venice
- Character Shapes and Walks
- Commedia and Disney
- Becoming a Pantalone

5: Renaissance Theatre (1600– 1700)

- Introducing William Shakespeare
- Renaissance Royals
- Reading and Understanding Shakespeare: *Macbeth*
- Comedies
- Tragedies

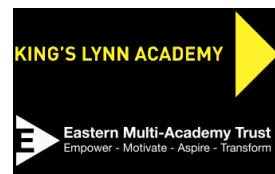
Through these six modules (especially module one) students will be able to acquire a key set of basic theatrical skills and use them to access the first five theatre styles taught here at King's Lynn Academy, and build upon them in years thereafter.

Students will learn basic knowledge, skills, and technique including but not limited to;

- Knowing different types of stage
- Knowing stage positioning
- How to read a script
- How to write a script
- Knowing different roles and responsibilities within the theatrical industry
- How to perform in mask
- How to read, write and perform monologue
- How to read, write and perform duologue
- How to read, write and perform in group performances
- How to build and develop character
- How to connect to emotion (reacting, not acting).

Throughout these six modules students will encounter five differing styles of theatre as they emerged in chronological order. Alongside their developing theatrical knowledge students will also be expanding their historical, geographical, cultural, political and emotional understanding and experience of the world around them.

Students will be presented with opportunities to create, design and perform theatre conforming to the style of each module studied throughout this academic year.



- Histories

Realism & Naturalism

- Introducing Konstantin Stanislavski: The fundamental difference between Realism and Naturalism
- How do we 'get in role?'
- Given Circumstances
- Objectives and Super Objectives
- Emotional Memory
- 'If'
- 'Act from the Heart, Act with the Truth, Act with a Purpose'

Subject Specific Knowledge and Sequencing:

The Performing Arts curriculum follows a chronological approach so that students can best see how theatre is developed and born out of that which came before. This will be exemplified in developments in style, writing, characters, design and technique.

An Introduction to Theatre

A module aiming to harness pupil's prior knowledge of the subject and equip those students lacking subject knowledge with an exploration of basic theatrical skills. These skills will be used and referred to throughout all secondary years and form the foundations of their performative knowledge and skill set.

Greek and Roman Theatre (500BC)

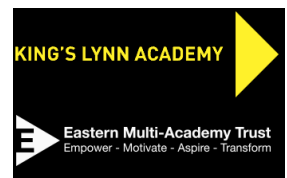
A venture beginning in 500BC where students encounter what is widely considered the birth of theatrical performance. Students will engage with Greek culture, style, and plays and be developing Grecian theatrical technique such as mask design and choral reading.

Medieval Theatre – (500AD – 1400AD)

In this module students explore life in Medieval England. With this knowledge students will understand the significance of the church and the desire for religious performance in the community. Students will study and recreate The Miracle Play, The Mystery Play, and The Morality Play and understand the purpose of each. Students will continue to develop their theatrical writing and performance skills.

Prerequisites and Spiral Teaching:

- Year 7 students will each have a different relationship with theatre. Their understanding and experience of the Performing Arts will be developed at different levels in their Primary School.
- Confidence and desire to perform in front of peers will differ for each student with some being eager and willing to volunteer themselves regularly and some preferring not to participate in performing at all.
- Most students will be familiar with William Shakespeare and at least one of his plays.
- Most Year 7's will have played 'dress-up' and had experience of acting in role at a basic level, whether at home or in primary school.
- Most Year 7's will have participated in storytelling (most likely as audience members/listeners) in their Primary School (widely considered one of the earliest forms of theatre).
- Some Year 7's will have had the opportunity to act in school plays and concerts in their Primary Schools.
- Some students may belong to local Amateur Dramatic societies or attend singing, dancing, and acting classes.
- Some students will possess raw talent and/or love for theatre not previously explored at primary level that we can harness and develop at secondary level.



Commedia dell'arte (1400AD – 1700AD)

The world of Commedia dell'arte offers students a toolbox of stock characters. These stock characters, their mannerisms, walks, shapes and idiosyncrasies will form a basic selection of characters that students can use in future acting. Once these characters are noticed they are extremely difficult to un-notice. They are prevalent in the world of theatre, tv and film and used, developed, and adapted in each. Students will be taught how to recognise them and perform them.

Renaissance Theatre (1500 – 1700)

Attention turns to The Bard and his grasp of Elizabethan and Jacobean theatre. We will look at Monarchs of the time, their relationship with theatre and indeed their relationship with Shakespeare. Students will understand the time and social climate that Shakespeare was writing in, including how he pioneered theatre in the round and theatre for all. We will develop the skill of how to read, understand and act Shakespeare through a study of a selection of his comedies, tragedies and histories.

Realism & Naturalism (1800 – 1900)

A step away from acting and a step towards reacting. In this unit students learn the complex idea that less is more and that the best acting isn't 'acting' it is simply staging the truth. We look at the difference between Realism and Naturalism in theatre. Students will learn about Stanislavski's System that he developed as a how to approach the text and create a performance as believable as possible. Students will touch on the Americanised evolution of Stanislavski's technique, used widely by famous actors today, 'Method Acting'.

Cross-Curricular Knowledge Links:

English – Writing, Reading, Listening, Speaking, reference to Shakespeare as well as other classical and contemporary playwrights, building subject specific vocabulary.

History – Exploring Theatre through a historical timeline including but not limited to Greek Theatre including study of Greek Gods and Goddesses (Greece 500BC), Medieval Theatre (UK 500AD – 1400), Renaissance Theatre including study of Renaissance Monarchs Elizabeth I and King James I (UK 1500-1600), Commedia dell'arte (Italy 1500-1700), Realism and Naturalism (1800 – 1900).

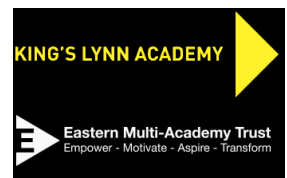
Geography – Ancient Greece, Italy, and England in times past and present.

Languages – Subject specific language taught in other languages including Greek, Latin, Italian & French

Art & Design Technology – Creating for performance including drawing & sculpting (types of stage, mask, props)

Religious Education – Study of biblical stories in Medieval Theatre

PSHE – Sensitive discussions around complex topics such as domestic violence (Medea), gender in theatre (all male



casts), consistently developing empathy, teaching social skills such as constructive criticism, supporting each other, respecting each other, encouraging each other, building confidence and tackling nerves.

Reading Lists / Sources / Reading around the subject recommendations:

Title, Author/Location

- *Medea*, Euripides
- *Everyman*, (unknown)
- *Adam and Eve, Noah's Ark, Daniel in the Lion's Den, David and Goliath*, Bible Stories
- *Commedia dell'arte An Actor's Handbook*, John Rudlin
- **Macbeth*, William Shakespeare
- **Othello*, William Shakespeare
- **Romeo and Juliet*, William Shakespeare
- **Much Ado about Nothing*, William Shakespeare
- **A Midsummer Night's Dream*, William Shakespeare
- **Henry V*, William Shakespeare
- **Richard III*, William Shakespeare
- *Stanislavski for Beginners*, David Allen

*I recommend the No Fear Shakespeare versions as these include the classic text as well as translations of the whole text into modern English. The layout is classic text on the left page, modern translation on the right page and this makes it easier to access for learners, especially if they are not yet confident in reading Shakespearean language.