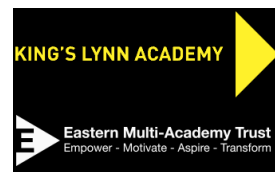


Implementation: Curriculum Narrative



Subject: Performing Arts	Year: 8	Author: C. Cousins
---------------------------------	----------------	---------------------------

Key Knowledge

Pupils will know

Key Skills

Pupils will be able to

Key Threshold Concepts:

1. Surrealism (1920s)

- Introducing Antonin Artaud: Theatre of Cruelty
- Dreams & Nightmares – Freudian Theory
- Removing Dialogue: Sound and Noise
- Lighting for Emotion
- Contortionism & Form
- Contact
- Reflecting Mood & Emotion

2. Epic Theatre (1920 –1950)

- Introducing Bertolt Brecht: Epic Theatre
- The Impact of WWI and WW2 & The Stage as a Political Space
- Verfremdungseffekt
- Didactic Theatre & Placards
- Lighting for Attention
- Identifying Current Global Issues
- Creating a Brechtian-Style Performance

3. Musical Theatre (1866 – Golden Age (1940s&1950s) – Present)

- Introducing Musical Theatre: The First Musical
- West End and Broadway: Hit Musicals
- Richard Rogers and Oscar Hammerstein: The Golden Age
- Bernstein
- Andrew Lloyd Webber
- Stephen Sondheim & Stephen Schwartz

4. Theatre of the Absurd (1950s)

- Introducing Samuel Beckett: Theatre of the Absurd
- Existentialism: Philosophical Questions
- Waiting for Godot
- Not I
- Human Purpose
- 19th Century Nonsense Poetry

5. Theatre in the World (Varied)

- Indian Sanskrit Theatre (1500BCE)
- Japanese Noh Theatre (1300)

Subject Skills:

These six modules continue to take students on a journey through time, learning about key theatrical movements, disciplines and styles along the way. Each module is designed to develop student's theatre practice and deepen their theatrical knowledge.

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

- How to use noise and sound instead of dialogue
- How to light for emotion
- How to maintain physical contact
- How to alienate an audience
- How to use placards
- How to light for attention
- How to synthesise singing, dancing, and acting
- How to ask and answer philosophical questions about life
- How to create performances rooted in questioning human purpose
- How theatre differs in cultures around the world
- How to reclaim gendered roles
- How to subvert gender norms
- How to create inclusive performances
- How to constructively critique performance
- How to respond to direction and critique
- How to develop performance
- How to create theatre in different styles (surreal, epic, musical, existential, queer)

Throughout these six modules students will encounter differing styles of theatre as they emerged in chronological order (excluding Theatre in the World which spans several historical points in time). 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.



- Nigerian Yoruba Theatre (1940's)
- Cambodian Lakhon Bassac Theatre (1930's)
- African American Theatre (1800s – 1900's)

6. Queer Theatre (1950s – Present)

- Introducing Queer Theatre
- Challenging Gender Stereotypes
- Reclaiming Gendered Roles
- Charles Ludlam's Theatre of the Ridiculous
- Drag Performance
- Trans Performance: CN Lester Transpose

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

Subject Specific Knowledge and Sequencing:

1. Surrealism (1920s)

Students transition from 'Realism and Naturalism' (final module in Year 7) into contrasting 'Surrealism' as their first module in year 8. In this module they are asked to challenge what they have learned about 'truthful acting' and venture into the world of Antonin Artaud's Theatre of Cruelty which stages the weird, unnatural, unbelievable and fictitious. Students learn to play with lighting and sound to create meaning and remove dialogue from their performance, all the while maintaining the ability to communicate with an audience.

2. Epic Theatre (1920 – 1950)

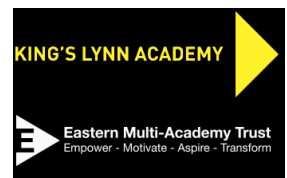
Students encounter Bertolt Brecht and his Epic Theatre. They learn new performance techniques including the verfremdungseffekt (alienating the audience), didactic theatre, lighting for illumination/attention not emotion, using harsh lighting to shock the audience, using placards to communicate with the audience, and making the mechanics of theatre (stage transitions/costume changes etc) visible. Students learn about how the stage can be used as a political space to effect change and create their own Epic Theatre-style performance on a current global issue.

3. Musical Theatre (1866 – Golden Age (1940s&1950s) – Present)

In this module students delve into the birth and

Prerequisites and Spiral Teaching:

- All students will begin Year 8 having studied the Year 7 Performing Arts Curriculum at KLA
- Students will begin this year with a more equal knowledge, understanding and experience of Performing Arts than in their transition year.
- Almost all students will have now experienced performing in front of peers and other teachers.
- Those students who have not performed would have expressed a desire not to, supported by parents/carers, and will not have been forced into an uncomfortable situation (we will continue to work with these students to build confidence and work toward a day where they may feel more ready to perform).
- All students will have encountered a historical chronology of theatre including Greek Theatre, Medieval Theatre, Commedia dell'arte, Renaissance Theatre, Realism and Naturalism.
- Students will continue with their chronological studying of theatre in Year 8 beginning with Surrealism and ending the academic year with Queer Theatre.
- All students will have a toolkit of basic performance skills and will continue to develop these in Year 8.
- Students will begin to acquire other theatrical skills this academic year including design skills, as well as developing vocal skills and physical skills grounded in Year 7.



development of musical theatre. Students encounter the first musical, the developing world of musical theatre including Broadway’s ‘Golden Age’ and hit musicals past and present. Students will be exposed to the key theatre makers of this genre; composers, lyricist, book writers, choreographers and the actors, singers and dancers of note.

4. Theatre of the Absurd (1950s)

This module launches students into questioning their life and the world around them. It asks them to consider human purpose and how existential writing can be born out of crisis and destruction. Students familiarise themselves with Samuel Beckett and some of his most notable works and learn his style of writing and making theatre. Students are offered the opportunity to create their own theatre adhering to the key components of this genre.

5. Theatre in the World (Varied)

Students are exposed to colourful theatre practices in countries around the world that are culturally different to their own. Students learn what other cultures value and how this is reflected in how they create and perform theatre. Students are asked to consider complex cultural questions (linked to race, religion, leadership and spiritualism) and contemplate how these contributed to developments in theatre around the world.

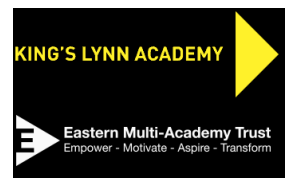
6. Queer Theatre (1950s – Present)

This unit brings gender to the forefront. Students learn about Charles Ludlham and his Theatre of the Ridiculous which challenged gendered roles and gender norms. Students explore the world of drag performances, trans performances and reclaiming the role. This module asks students to consider developments in gender expectations in theatre and shows students how the stage has again be used as a political space to bring gender to the forefront and instigate discussions around this topic, often with the intention of effecting change in the world.

Cross-Curricular Knowledge Links:

English – Writing, Reading, Listening, Speaking, reference contemporary playwrights including Bertolt Brecht, Samuel Beckett, and Willy Russell, and building subject specific vocabulary.

History – Exploring Theatre through a historical timeline including but not limited to Surrealism (1920s), Epic Theatre (1920s – 1950s), Musical Theatre (1866-Golen Age 1940s&1950s-Present), Theatre of the Absurd (Theatre



in the World (1500BCE – 1900s), Queer Theatre (1950s-Present)

Geography – France (Surrealism), Germany (Epic Theatre), New York and London (Musical Theatre; Broadway and West End), India, Japan, China, Nigeria, Cambodia, America

Languages – Subject specific language taught in other languages including French, German, Indian, Japanese, Chinese, Nigerian, and Cambodian.

Art & Design Technology & Textiles – Surrealist drawing, creating for performance including drawing & sculpting (props, placards, set), designing costumes.

Religious Education – Turning a Biblical story into hit Broadway & West End Musical, The impact of religion on theatre in the world (Theatre in the World).

PSHE – Sensitive discussions around complex topics such as dreams and nightmares (Surrealism), physical contact (Surrealism), mental and emotional damage of WWI and WW2 (Epic Theatre), being an 'outsider' (Musical Theatre), inclusion (Musical Theatre), philosophical questions & existentialism (Theatre of the Absurd), exploring different cultures and their theatrical approach (Theatre in the World), gender in theatre (reclaiming the role, performing in drag, transgender theatre, shows that promote gay rights), consistently developing empathy, teaching social skills such as constructive criticism, supporting each other, respecting each other, encouraging each other, building confidence and tackling nerves.

Psychology – Freudian Dream Theory

Reading Lists / Sources / Reading around the subject recommendations:

Title, Author/Location

***Mother Courage and her Children*, Bertolt Brecht**

***Waiting for Godot*, Samuel Beckett**

***So, You Want to Tread the Boards...*, Jennifer Reischel**

***Studying Musical Theatre: Theory and Practice*, Dominic Symonds and Millie Taylor**

***Not I*, Samuel Beckett**