**The KING’S Medium Term Plan - Drama**

**Y12 LC2 Programme – 2017-2018**

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<tr>
<th>Module</th>
<th><strong>Practical - Component 2 - Devising - Practitioner: Antonin Artaud</strong>&lt;br&gt;In this module students will develop an understanding of the historical, social and political context of theatre practitioner Antonin Artaud. Students will take part in a variety of workshops that explore the techniques and theory behind the techniques used by Artaud. Students will take those techniques and use them as an influence for a devised performance based on a stimulus. The performance will be polished and perfected over the learning cycle, and will be performed on the 13th December 2017. In addition to being assessed on their performance, each student will also complete a logbook that explores the journey that the students went on to create their performance.</th>
<th><strong>Further reading will include:</strong>&lt;br&gt;The Theatre and it’s Double - Antonin Artaud&lt;br&gt;The Theatre of Cruelty - Antonin Artaud</th>
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<td>Building on prior learning</td>
<td>Students have a good understanding of how to create and play natural characters. They are good improvisers and can create characters quickly. The skills they have developed will be built upon with theoretical knowledge to help them gain a deeper insight into the role of an actor.</td>
<td><strong>Overarching Challenge question</strong>&lt;br&gt;Was Artaud misunderstood?</td>
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<td>Lines of Enquiry</td>
<td>Week 1: Fear was invented in the 1920’s&lt;br&gt;Week 2: Everybody is mad, it’s just some people show it&lt;br&gt;Week 3: There is more to horror than jump scares&lt;br&gt;Week 4: Tension should be built in the body before being built in an audience</td>
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| Exam board links: | Weeks’ 1-7: (AQA 7262 – Component 2 – Devising)  
Progress objectives: by the end of this module students will have created a devised performance that will be used as part of their component 2 devising module. |
|---|---|
| Topic Progress Statement | AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.  
AO2: Apply theatrical skills to realise artistic intentions in live performance |
| Scheme of Assessment | Students will be assessed through their logbook (70%) and performance (30%) |
| Learning strategies | **Literacy:**  
Literacy will be present throughout every lesson. Every student will engage with a written workbook that will be updated every week. They will be assessed every week and any SPAG issues will be highlighted and corrected as an additional task.  
**Numeracy:**  
Students will use numeracy through good timekeeping during activities, organising group numbers and managing their time at home by using their homework planner.  
**Cognitive Acceleration:**  
Cognitive Acceleration strategies included in this learning cycle are:  
Socratic questioning  
Higher level reasoning  
Problematised discussions  
Developing metacognition through high level inference evaluation |
| Knowledge and Skills | Understanding the cultural, historical and political importance of Commedia Dell’arte  
Improvisation  
Character creation  
Focus development  
Knowledge of commedia influences in modern comedy  
Development of team work skills  
Development of high levels of inference  
Development of evaluation and critiquing skills  
Development of movement and vocal skills |
|----------------------|--------------------------------------------------------------------------|
| **Week 1 - 5 hours** | **Line of Enquiry - Week 1**: Fear was invented in the 1920’s  
**Students will learn:**  
- The historical context of Artaud  
- The political context of Artaud |
### Week 2 - 5 hours

- The cultural importance of Artaud
- The philosophy and theoretical importance of Artaud
- The difference between structure and form with regards to Artaud
- The importance of animalistic emotions in Artaudian theatre

#### Weekly success criteria across 3 lessons:

All students will:
- Understand the historical, political and cultural context of Artaud and his work
- Understand the importance of emotions in Artaudian theatre
- Apply emotions to a naturalistic scene to make it abstract
- Analyse the effect of adding extreme emotions to a scene

#### Lesson Hypotheses:

**Hypothesis 1 – Fear was invented in the 1920’s**

#### Home Learning:

*Read and make notes on the hand out*

#### Line of Enquiry - Week 2: Everybody is mad, it’s just some people show it

#### Students will learn:

- The mental state of Artaud at different points during his career
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<th>Week 3 - 5 hours</th>
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<tr>
<td>● How mental illness features throughout Artaud’s work</td>
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<tr>
<td>● How mental illness influenced Artaud’s work</td>
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<tr>
<td>● How mental illness has been treated throughout history</td>
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<tr>
<td>● Why mental illness was crucial to Artaud’s work</td>
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**Weekly success criteria across 3 lessons:**

All students will:

● Understand the development of treating mental illness throughout history
● Apply techniques that were influenced by Artaud’s mental health to their performance
● Analyse the effect that these techniques have on their performance

**Lesson Hypotheses:**

*Hypothesis 1 – Everybody is mad, it's just some people show it*

**Home Learning:**

*Update logbook*

**Line of Enquiry - Week 3:** There is more to horror than jump scares

**Students will learn:**

● How to build tension without jump scares
● The importance of primal emotions to Artaud’s work
● The role of religion in Artaudian theatre
● How to create rituals that can be transferred to stage
### Week 4 - 5 hours

- Assess the efficacy of tension built

**Weekly success criteria across 3 lessons:**

All students will:
- Create a ritual that will build tension
- Develop ritual in the devised piece
- Evaluate the performance so far and suggest ways to improve it further

**Lesson Hypotheses:**

*Hypothesis 1* – There is more to horror than jump scares

**Home Learning:**

*Update logbook*

**Line of Enquiry - Week 4:** Tension should be built in the body before being built in an audience

**Students will learn:**
- How Balinese theatre influenced Artaud
- The 7 levels of tension
- How to implement radical movement into performance to build tension

**Weekly success criteria across 3 lessons:**
All students will:
- Explore Balinese theatre and create a movement piece based on Balinese theatre
- Develop characters that exhibit the 7 stages of tension
- Evaluate each other’s performance with regards to tension building movement

**Lesson Hypotheses:**

*Hypothesis 1* – Tension should be built in the body before being built in an audience

**Home Learning:**

*Update logbook*

**Line of Enquiry - Week 5:** Artaud did not believe in using technology in theatre

**Students will learn:**

- How Artaud pioneered quadraphonics
- How set was used in Artaudian performance
- How special effects were employed for additional tension building
- How Artaud envisioned a theatre should look

**Weekly success criteria across 3 lessons:**

All students will:
Week 6 – 3 Hours

- Explore how to set up their audience for their performance
- Write a sound and lighting cue sheet ready for their performance
- Create special effects ready for their dress rehearsal
- Will assess their use of technical theatre with regards to Artaud’s philosophy

**Lesson Hypotheses:**

**Hypothesis 1** – Artaud did not believe in using technology in theatre

**Home Learning:**

*Update logbook*

**Line of Enquiry - Week 6: Dress rehearsal**

**Students will:**

- *Complete a technical and dress rehearsal ahead of their final performance*

**Weekly success criteria across 3 lessons:**

The success criteria for these lessons will follow the assessment criteria for the exam

**Lesson Hypotheses:**

**Hypothesis 1** – *Rehearsals should be fun*
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<th>Week 7 – 3 Hours</th>
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**Home Learning:**

*Update logbook*

**Line of Enquiry - Week 7: GAP**

**Students will:**

- Improve their logbooks so that they achieve full marks. Any student who gets less than 80% will update the logbook until they achieve 80%.

**Weekly success criteria across 3 lessons:**

The success criteria will take the form of the exam boards assessment criteria.

**Lesson Hypotheses:**

*Hypothesis 1 – I am not content until it's perfect*
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<th>Extended Learning</th>
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<tr>
<td>Students will consolidate their learning in their exercise books. All their not taking and all handouts will be stuck in their exercise books. Further reading will include:</td>
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<tr>
<td>“Subversion and Containment Theory” – Stephen Greenblatt</td>
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<td>“Letters to George: the Account of a Rehearsal” – Max Stafford-Clark</td>
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<td>‘Eye of the beholder: The stereotype of women convicts, 1788-1852’ – M Sturma</td>
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<td>‘The rule of law in a penal colony: Law and politics in early New South Wales’ D Neal</td>
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