

## Subject Curriculum Map: Drama Year: 9 2024-25

Exam Board & Assessment Method: KS3 – Assessments each half term

**Curriculum Intent:** Year 9 is designed to bridge the gap for students who have never studied drama as an independent subject before and ensure that all students have the necessary skills and subject knowledge to Bridge KS3 into with GCSE level study. We aim to expose students to a range of essential drama skills such as still images, flash backs, use of narration, choral speech and cross cutting. Students will also experiment with a range of styles and genres; from naturalism to physical theatre. This will also link to the study of key practitioners Brecht, Stanislavski and Artaud. We aim to enable students to develop both scripted and non-scripted performance skills and build confidence by regularly performing to an audience. Students will also learn how to WRITE about drama in preparation for C1: Understanding Drama.

AO1: Create and develop ideas to communicate meaning for theatrical performance.

AO2: Apply theatrical skills to realise artistic intentions in live performance.

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO4: Analyse and evaluate their own work and the work of others.

**Curriculum Implementation:** each half terms students will work on a different unit which will achieve the above and relate directly to C1 Understanding Drama, C2 Devising Drama and C3 Texts in Practice, from the GCSE Drama course. There will be a mixture of both practical and written assessments to meet the demands of Years 10/11. Much of the practical work will be recorded to track progress and use as valuable self and peer assessment. Student will experience as much live theatre as possible to build on and consolidate skills. Regular homework will develop valuable written skills and skills for performance, such as line-learning and research.

**Curriculum Impact:** by the end of Year 9 **all** students should be able to portray a character confidently from a range of styles and genres, develop characterisation through a range of skills and techniques and write about drama seen/studied using the 'what/how/why' structure. **Most** students will be able to learn lines confidently, devise their own drama skilfully and apply research while showing knowledge and understanding of context in written activities. **Some** students will be able to EMBODY a character and demonstrate an entirely appropriate personal interpretation, in addition to providing insightful and highly creative written responses.

Year 9	Autumn 1 – 8 wks	Autumn 2 – 7wks	Spring 1 – 7wks	Spring 2 – 5wks, Summer 1 – 5wks & Summer 2 – 7wks
<b>Themes, Concepts &amp; Ideas</b>	<p>To provide an <b>Introduction to Drama</b></p> <p>Learning the fundamental skills in the beginning stages of a performance. Focusing on Drama tools Freeze frames, Improvisation and Crosscutting. Intertwining Drama techniques such as: Facial expressions, body language, props, costume and set</p>	<p>To provide an <b>Introduction to Drama</b> focused upon building on the students’ repertoire of drama skills, emphasising the demands of working with script and gaining practice working independently in groups and responding to a script Key text: Blood Brothers.</p> <p>Develop idea of working more abstractly (use of symbolism/breaking fourth wall).</p> <p>Begin to learn <b>devised skills</b>, incorporating the Drama tools they learn in Autumn 1. Using story boards to bring ideas from ‘page to stage’</p>	<p>To develop <b>devised skills</b> through a series of workshops and assessment lessons, in preparation for Component 2 of the GCSE exam. (beginning stages of bridging for those who are choosing it for GCSE)</p> <p>The stimulus will be <b>Tsunamis</b>. This half term will culminate in a end of term performance assessment and a mini log they will write over February half term</p>	<p><b>Mixed Script Showcase &amp; Puppetry</b> (in preparation for Comp 3 those who are taking Drama at GCSE)</p> <p>Students will work on a variety of different scripts and work hard to interpret a selection of scenes ready for a showcase to other year 9 students and parents.</p>
<b>Knowledge and understanding</b>	Knowledge of AO1, 2, 3 & 4 (see above).	Knowledge of AO1, 2, 3 & 4 (see above).	Knowledge of AO1, 2, 3 & 4 (see above).	Knowledge of AO1, 2, 3 & 4 (see above).

	<p>Theatre history; how theatre has evolved and how landmarks like WW1 and 2 affected theatre.</p> <p>Kn &amp; U of Brecht and Stanislavski.</p> <p>The different skills necessary for both scripted and devised works.</p> <p>How to use drama techniques to create meaning.</p>	<p>Knowledge and understanding of where physical theatre began and remerged in the 1960s following a re-evaluation of art forms post-war.</p> <p>How to work as an ensemble and use non-verbal forms of communication.</p> <p>Theatre companies such as Frantic Assembly and practitioners such as Steven Berkoff.</p>	<p>Acquiring the skills to choose the correct methods and techniques to suit the appropriate genre and style and achieve the desired outcome and audience response.</p> <p>Knowledge and understanding of how to write about and evaluate the process and end result.</p>	<p>Students will gain knowledge and understanding of interpreting a script; responding to stage directions and context and communication of key themes and issues.</p> <p>They will become confident working with the component 3 assessment criteria as set out by AQA.</p>
<b>Subject specific skills</b>	<p>Devising</p> <p>Responding to script</p> <p>Influence of context &amp; research</p> <p>Critical analysis skills.</p>	<p>Chair Duets</p> <p>Mime</p> <p>Soundscape</p> <p>Slow motion</p> <p>Gestus</p> <p>Circus skills</p> <p>Body as a Prop</p> <p>Narration</p>	<p>How to undertake and implement character research, how to explore context, the development of Naturalism, transition between scenes, the ability to</p>	<p>Learning lines, exploration and use of vocal idiosyncracies (including accents), use of appropriate body language, facial explorations and gestures.</p> <p>Using the techniques of practitioners such as Bekoff, Brecht and Stanislavsk, depending on the style and genre of the set text. Choosing of appropriate props, set and costume to enhance the context if the piece.</p>

			work within a range of naturalistic and non-naturalistic techniques and draw upon the style of Stanislavski.	Using the language of the assessment criteria when reflecting and evaluating.
<b>1.SMSC</b>	<p>Consideration of how society influences and evolves theatre (context).</p> <p>Nature versus nurture through 'Blood Brothers'</p> <p>Creating work as an ensemble (listening/encouraging). Exploring the relationships between fictional characters – gender, opportunities and moral dilemmas.</p>	<p>Societal influences on the re-emergence of physical theatre.</p> <p>Creating a universal theatrical language understood by all 'tongues'.</p>	<p>The ability to respect each other's view points and belief systems while creating drama as a group.</p> <p>The chosen stimulus will require extensive contextual research and exploration.</p>	<p>Consideration of context of text chosen.</p> <p>Development of empathy for the chosen character.</p> <p>Social and moral aspects of themes within chosen play.</p>
<b>2.Skills For life</b>	<p>Confidence presenting as yourself and a character.</p> <p>Meeting deadlines (rehearsals/line learning).</p>	<p>Trust – the trust required for physical lifts and to take artistic risks amongst peers.</p> <p>Adopting the roles of Theatre Education</p>	<p>Empathy: the ability to create and empathise with a range of characters.</p> <p>Time management</p>	<p>Building empathy, working to deadlines, memorising information (lines), presenting to others, perseverance.</p>

	<p>Literacy – planning and structuring a response to an exam style question. Using accurate terminology.</p> <p>Essay writing - planning and structuring an essay.</p> <p>Approaching exam style questions and reflecting on feedback.</p>	<p>Artists (leadership/creativity).</p>	<p>and working to tight deadlines.</p>	
<p><b>3.FBV</b></p>	<p><b>Diversity –</b> Through exposure to a range of styles, genres and practitioners.</p> <p>Gaining an understanding of how theatre should be for all as opposed to elitist.</p> <p>Respect for each other’s performance work.</p>	<p><b>Independence –</b> Working as a theatre in education company in small groups to create a small piece of theatre in education.</p>	<p><b>Respect and tolerance –</b> not only for a range of different characters but for each other (equal stage exposure, listening and incorporating one another’s ideas)</p>	<p><b>Diversity, Independence, Respect and Tolerance -</b> through a range of characters, themes and subject matters.</p> <p>The independence to develop a character through a sustained period of time, while responding to continual STAR feedback.</p>
<p><b>Stretch &amp; challenge</b></p>	<p>Directorial opportunities for students.</p> <p>Student warm-up rota.</p>	<p>The creation of a booklet or presentation about the different physical theatre practitioners and artists both</p>	<p>To write a monologue which would be included within the devised piece.</p>	<p>More able could also perform a monologue from a contrasting play to develop diversity.</p> <p>Some could take on a director role.</p>

	Independent study into the context of Liverpool 1960s-80s (setting for Blood Brothers).	historically and working today.	Additional contextual research to benefit the group.  Creation of and leading of a character-building workshop.  Using other production elements such as Lighting and sound	
<b>Key assessment focus, suggested assessments</b>	<p><b>Assessment focus:</b></p> <p>A01-4 through assessment of understanding the fundamentals of drama and how they are incorporated within a performance.</p> <p>End of term multiple choice quiz collating understanding of the skills they have gained</p>	<p><b>Assessment focus:</b></p> <p>A01 – 4 assessed through lesson practical activities, research, application</p> <p>A01-4 through assessment of Blood Brothers performance and devised.</p> <p>Performance of an extract on Blood</p>	<p><b>Assessment focus:</b></p> <p>A01-4 Through assessment of devised work by using a stimulus and practitioner</p> <p>Practical assessment using the skills learnt within a devised performance. Using naturalistic theatre.</p>	<p><b>Assessment Focus:</b></p> <p>A01 – 4 (see above) through interim show backs, final assessment showcase and additional written reflections/research.</p> <p>Final year performance assessment tying all skills together learnt throughout the year. Grades will be carried over ready for GCSE course.</p>

		<p>Brothers which is graded (during class)</p> <p>A further written assessment based on the skills they have learnt and how they have incorporated them within the practical assessment</p>		
<b>Special events</b>		The opportunity for students to share their theatre in education pieces with primary students either live or digitally.		
<b>Visits/extra curricular</b>		Theatre visit or incoming artist to demonstrate physical theatre skills.	<p>Weekly rehearsal opportunities to perfect devised piece.</p> <p>Opportunity for theatre trip depending on programme.</p>	Drama society
<b>Homework/Independent Learning</b>	<p>Blood Brothers set design project.</p> <p>Independent learning to be chosen and ticked</p>	Project homework.	Keeping notes of their work throughout the process	Learning lines

	off (from sheet in front of books).			
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