**Curriculum Map: DRAMA Year 9**

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|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Content**  Declarative knowledge  ‘I Know’ | Introduction to GCSE Drama  Improvisation & Theatre Practitioners Study (Stanislavski, Brecht & Artaud)  Students will further develop their knowledge of spontaneous and devised improvisation, fine-tuning ‘performance skills’ and using imagination. They will also explore and know about the methodology and strategies of renowned and essential practitioners: Konstantin Stanislavski, Bertolt Brecht & Antonin Artaud. | Scripted  Blue Remembered Hills (Dennis Potter): Monologues, Duologues & Design  Students will explore a set text ‘Blue Remembered Hills’ by Dennis Potter. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. Students will know about the time period it was written in for context.  Students know about ‘performance skills’ and will use a range of approaches to explore further and develop characterisation over the course of the two half terms. They will further learn about the importance of sustainable and believable characters by building characters from observation, given circumstances and by applying objectives and super-objectives. Additionally, they will explore the impact of SCHP (Social, Cultural, Historical and Political) contexts. a progression from Year 8, with much more analysis taking place in their exploration. Students will know how to perform a monologue, duologue and how to apply design to their practice to enhance their performances. | | Live Theatre Review  Performing & Designing (Frankenstein)  Students will explore ‘Frankenstein’ - NT Live, through performance and design work, and will know ‘what’ to expect for writing a Live Performance Review. | Devising From Stimulus  Theatre in Education: Performing & Designing  Students will further develop their knowledge of how to work from stimuli and how to use to devisetheatre. Students will know ‘what’ to expect for ‘Devising Drama’ with focus on ‘Theatre in Education’, as a starting point. Students will perform and/or design for this study. | |
| **Skills**  Procedural Knowledge  ‘I know how to’ | Students will know how to apply ‘performance skills’ to spontaneous and devised improvisation, fine-tuning ‘performance skills’. They will know how to apply the methodology and strategies of renowned and essential practitioners: Konstantin Stanislavski, Bertolt Brecht & Antonin Artaud in performance. | Students will know how to unpick the text of ‘Blue Remembered Hills’; plot, sub-plot, SCHP contexts, themes, characterisations and language, and apply acquired knowledge to performance. | | Students will know how to interpret a script for performance, including blocking/stage planning to bring a script to life. They will know how to plan and design different theatre crafts for performance. They will know how to analyse and evaluate a live performance. | Students will know how to use stimuli to develop ideas, create and deliver a performance. They will know how to link their ideas back to their given starting point. They will know how to work effectively in a group and to analyse and evaluate their work in reflection. | |
| **Strategies**  Conditional Knowledge  ‘I know when to’ | Students will know when to apply the four main performance skills (facial expressions, body language, vocal, spatial) and appropriate practitioner methodology and strategies to explorative, developmental and performance work. | Students will know when to apply different performance skills and strategies of approach to exploration, development and performance work on ‘Blue Remembered Hills’. | | Students will know when to take influence from text and live performance in designing theatre crafts for the stage. They will know when to apply performance skills to text exploration. They will know when to draw connections between performance and design in a theatre review. | Students will know when to link ideas back to the original starting point / stimuli in practice and reflection. | |
| Key Questions | How can the application of performance skills create believable characters? Why is improvisation so key to development of ideas when creating Drama? What are the benefits of the strategies of Stanislavski / Brecht / Artaud in performance work? | What are the main themes in ‘Blue Remembered Hills’ and why? What was it like to be a seven-year-old in the countryside in Britain during WW2? How can SCHP contexts further develop approaches to acting / performance? What was Dennis Potter’s intentions with this play and why? | | What challenges have you faced in using script? How have you made decisions about the design work for Frankenstein? What is your opinion of the National Theatre’s production from an audience viewpoint? When analysing acting / design what should you consider? | What challenges have you faced in creating your own piece of theatre? How did you overcome the barriers to building your own piece of drama? | |
| Assessment topics | Collaborative group, pair and individual assessment based on work produced over the half term against ‘creating, performing and evaluating / analysing’ KS3 criteria. | Collaborative group, pair and individual assessment based on ‘performing’ or ‘designing’ criteria. Additionally individual assessment based on ‘evaluating / analysing’ criteria when reflecting on performance work. | | Individual assessment based on ‘evaluating / analysing’ KS3 criteria when reflecting on live performance through review. | Collaborative group and individual assessment based on ‘creating’ and ‘performing’ in readiness for performance in Summer 2. | |
| Cross curricular links/Character Education | Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, History - Time periods (practitioners), Geography (practitioners), MFL (practitioners’ terminology - Russian, German, French) | History - Time periods; Music - associated with study of theatre types/styles / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Literacy (through use of type / style specific vocabulary), Cultural appreciation |  | Art - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciation | Art - Costume & Set design options; Music - to create atmosphere in performances / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Team work, Independence |  |