



Learning Aims and Curriculum Intent:

In year 9, pupils build on their previous knowledge and skills through a combination of improvised, devised and scripted performance. By exploring the key concepts of practitioners such as Stanislavski and Brecht, students will be able to secure cultural capital and develop an appreciation of the art form.

Students will understand how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play and therefore develop a greater understanding of societal perspectives and approaches to situations and explore political theatre and the ways in which the arts can provide a voice for the voiceless.

Year 9 is modelled on the Year 10 Eduqas GCSE specification and is designed to prepare students who are opting for drama to transition to the demands of the GCSE course with ease. It is also catering for those students who are not opting for drama as they have the opportunity to develop some new skills which they haven't yet studied in drama.

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas	<p>Michaelmas 1</p> <p style="text-align: center;">Introduction to the course</p> <p>Pupils complete a baseline assessment to gauge ability and understanding of Drama and theatre.</p> <p style="text-align: center;">Practitioner workshops</p> <p>Pupils are introduced to a wide range of practitioners through practical workshops (Frantic Assembly, Lecoq, The Paper birds)</p> <p style="text-align: center;">What is the practitioner's style? What type of theatre do they make? How does the practitioner generate material when devising? Are there any social/cultural/political contexts addressed by the practitioner? What key techniques do they use, how and why? How can you use the practitioners' methods, style and techniques to inform your own work?</p>	<p>Collaboration</p> <p>Performance skills</p> <p>Collaboration</p> <p>Performance skills</p> <p>Devising skills</p> <p>Creativity</p> <p>Application of practitioner's methods</p> <p>Oracy skills</p>	<p>Formative assessment – pupils' collaborative skills</p> <p>Formative assessment – pupils' performance skills</p> <p>Formative assessment – pupils' performance skills</p> <p>Application of practitioner's methods.</p>
	<p>Michaelmas 2</p> <p style="text-align: center;">Devising with Brecht</p> <p>Pupils are introduced to devising through the style of Epic theatre and Brecht. Through practical workshops they will explore the stimuli working collaboratively to create original work. Pupils will conduct independent research into Brecht and his style of theatre. Pupils will use everything they have learned from the scheme to devise a piece of Agitprop theatre.</p> <p style="text-align: center;">What is devising? Who was Brecht? How did social, cultural and historical contexts shape Brecht's theatre? What is Epic Theatre? What is Agitprop theatre? What is Alienation? Why did Brecht like to mix up the chronological order of his plays? How can we use drama techniques to distance an audience? How can humour be used as a means of communicating a powerful message? How can you use the Epic theatre techniques to create a piece of Agitprop theatre?</p>	<p>Collaboration</p> <p>Performance skills</p> <p>Devising skills</p> <p>Negotiating skills</p> <p>Listening skills</p> <p>Oracy skills</p> <p>Creativity</p> <p>Structuring drama</p> <p>Application of techniques to shape work.</p> <p>Problem solving skills</p> <p>Analysis and evaluation</p> <p>Structuring written work</p> <p>Oracy skills</p>	<p>Formative assessment of collaboration skills</p> <p>Formative assessment of performance skills</p> <p>Formative assessment of application of techniques</p> <p>Summative assessment of devised piece</p>

Lent	<p style="text-align: center;">Exploration of a text – DNA</p> <p>Pupils will read and then practically explore the Playtexts DNA, through a series of workshops they will develop a secure understanding of directors, actors and designers work in theatre. Pupils will explore rehearsal techniques, characters, staging, how to direct, design elements and the original performance. Pupils must create a set design concept for the play, furthermore they should rehearse and perform a monologue from the play.</p> <p style="text-align: center;">What are rehearsal and techniques? How can we use rehearsal techniques to aid an actor’s performance? What is the role of the director? How can staging impact a scene? How can we create mood/atmosphere? How can an actor use performance skills to communicate meaning to an audience? What is the role of a set, costume, lighting, sound designer? What is the portfolio? How is the portfolio structured?</p>	<p>Collaboration Performance skills Design skills Devising skills Rehearsal skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work. Problem-solving skills Emotional intelligencer Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.</p> <p>Written skills, both analytical and creative Self-reflection</p>	<p>Formative assessment – pupils’ collaborative skills Formative assessment – pupils’ performance skills Assessment of design concept. Assessment of monologue</p>
Trinity	<p style="text-align: center;">Scripted</p> <p>Within this unit pupils s will work in pairs to rehearse and perform a duologue. Pupils will build on their collaborative skills in order to stage an extract of a play in a creative and polished manner. They will also develop performance skills to communicate a character.</p> <p style="text-align: center;">What is a script and how is a script formatted? What is naturalism? How can we use Given Circumstance to inform our scenes and characterisation? What do we need to think about when we are staging a play? How can we use vocal skills to create a character? How can we use physicality to convey character? What are units and objectives? How can we use them to develop our scenes/ characters? What is subtext and how can we use performance skills to convey it to an audience? How can we experiment with staging to present a scene?</p> <p style="text-align: center;">Revisit – DNA</p> <p>Pupils revisit DNA to prepare for the EoY examinations, Pupils focus revision on exam responses, structuring, timings.</p> <p style="text-align: center;">Film trailer project</p> <p>Pupils work in small groups to identify qualities of a good horror film trailer. They will explore key roles within the film industry, plan and create a simple plotline for the trailer, perform the scenes, identify, and source locations, music/sound effects, costumes and props needed, edit work together.</p> <p>Film trailers are all screened to the rest of the class.</p>	<p>Understanding the conventions of a script. Using the Given Circumstances to inform character and the staging of a scene. Using vocal skills to create character. Using physical skills to create character. Using performance skills to aid characterisation. Staging a scene in multiple ways Using levels to communicate meaning. Learning lines Blocking a scene</p> <p>Written work, including analytical and evaluative responses.</p> <p>Collaboration Performance skills Design skills Devising skills Rehearsal skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work. Problem-solving skills Emotional intelligencer Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.</p>	<p>Ability to collaborate and contribute to group's preparation of the scene for performance. Use of vocal and physical skills during performance. Lines learnt. Staging of the scene. Oral evaluation and analysis on how intended effects have been achieved. Oral evaluation in which student’s own work and that of others can be improved. Recognise and use a range of theatre terms and connect these with drama they have seen or taken part in. Performance of script for end of year exam.</p> <p>EOY exam</p>

Examples of Homework	Researching Brecht and Stanislavski Read DNA Mind maps for devising Presentations Design concepts Exam question responses	
Key terminology	Subtext, Units and Objectives, Super Objective, Given Circumstances, Naturalism, Epic theatre, Agitprop, political theatre, narration, narration in the 3 rd person, Gestus, Placards, Direct Address, Spass, Alienation, Physical theatre, Multirole, split role, pitch, pace, projection, intonation, clarity, accents, gait, stance, gesture, posture, body language, facial expressions, movement, chorus, lifts, director, monologue, duologue, rehearsal, performance, audience, theme, devising, stimulus, atmosphere, mood, director, designer, proxemics.	
Super-curricular enrichment and scholarly extension	Visit as much Live Theatre as possible. Watch theatre online on Drama Online or Digital Theatre Plus Read scripts. Research the following practitioners: Frantic Assembly, The Paper birds, Brecht, Stanislavski Research history of theatre Research melodrama Research original design of DNA Read DNA Read WJEC/Eduqas GCSE Drama by Garry Nichols Read the WJEC/Eduqas GCSE Drama Study & Revision Guide	
Useful websites	https://www.bbc.co.uk/bitesize/subjects/zbckjxs https://www.dramaonlinelibrary.com/ https://www.digitaltheatreplus.com/ https://www.franticassembly.co.uk/ https://www.thepaperbirds.com/ https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1	
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