



Year 9 Drama Curriculum

Year9		HT1	HT2	HT3	HT4	HT5	HT6
Performing Arts	Topic	7 Deadly Sins	Commedia Dell'Arte	Brecht	Stanislavski	Pantomime	Macbeth
	Why this and why now?	<p>This unit explores the 7 deadly sins; wrath, sloth, lust, greed, gluttony, pride and envy. Pupils are introduced to the historical and religious contexts of the 7 deadly sins, including the link to Christian religious teachings. Pupils practically explore each sin and stereotypical character traits in relation to the sin. E.g.: Lazy, lethargic movement will involve slow, synchronised movement in mime. The unit provides pupils the opportunity to explore each sin using a range of dramatic techniques. This has been designed to act as a skills reminder from year 8 to start the year ahead.</p> <p><i>English, Religious studies cross curricular links</i></p>	<p>In the latter part of the first half term, year 9 pupils are introduced to Commedia Dell'Arte as a cultural theatre style. Commedia Dell'Arte is an improvised style of comedy performance made famous in Italian theatres in the 16th – 18th centuries. This style of theatre is based on stock characters. Pupils are introduced to this style of theatre in order to explore Drama in other cultures. Pupils explore stock characters found in Commedia including 'Arlecchino' (A Servant) and 'Pantelone' (A Master).</p> <p><i>MFL, History and English cross curricular links.</i></p>	<p>This unit allows pupils to study arguably one of the most influential abstract theatre practitioners in history: Bertolt Brecht. The unit enables pupils to explore a theoretical approach to theatre practice using practical exploration. Pupils look at the key ideas of Brecht's vision as a Theatre practitioner and explore his teachings using dramatic techniques. The unit has been designed to contribute towards the GCSE Drama teachings to allow all learners to be GCSE ready should they wish to opt for GCSE Drama going forward.</p> <p><i>English and History cross curricular links</i></p>	<p>This unit allows pupils to study another theatre practitioner whose practice is a complete contrast to the work of Bertolt Brecht. Constantin Stanislavski is arguably one of the most influential naturalistic theatre practitioners in history. The unit enables pupils to explore a theoretical approach to theatre practice using practical exploration. Pupils look at the key ideas of Stanislavski's vision as a Theatre practitioner and explore his teachings using dramatic techniques. The unit has been designed to contribute towards the GCSE Drama teachings to allow all learners to be GCSE ready should they wish to opt for GCSE Drama going forward.</p> <p><i>English and History cross curricular links</i></p>	<p>Pupils are introduced to yet another theatrical Genre in order to allow for pupils to be 'GCSE ready'. This unit of work explores melodrama as a theatrical genre, exploring the idea of exaggerated acting and stock characters. The unit explores the history of pantomime through practical exploration of key characters, over exaggerated acting costume design and the use of script.</p> <p><i>English and History Cross curricular links</i></p>	<p>The final half term in Drama at KS3 always sees us ends with a Shakespearean focus. Year 8 focus on the play 'A Midsummer's Night Dream' to coincide with their work on the play during English lessons. The practical exploration of the piece further aids learning and understanding in preparation for a bigger focus during English sessions.</p> <p><i>English, History and Maths cross-curricular links</i></p>
	What is the essential knowledge that needs to be remembered?	<p>Revisit dramatic techniques and skills taught in year 8 including...</p>	<ul style="list-style-type: none"> • The history of Commedia • Commedia characters • Staging 	<ul style="list-style-type: none"> • Key facts about Brecht's life and work 	<ul style="list-style-type: none"> • Key facts about Stanislavski's life and work • The Method 		

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		<ul style="list-style-type: none"> • Proxemics • Actor tools: facial expression, body language and voice • Split stage • Staging and levels • Still image • Spoken thoughts • Inner Conscience • Synchronised movement • Choral speaking 		<ul style="list-style-type: none"> • Non-naturalism and abstract theatre • The alienation effect • Narration • Use of signs/placards • Montage 	<ul style="list-style-type: none"> • His teachings Worldwide: Lee Strasberg and 'The Actor's Studio' • Practitioners who were taught by him • Famous Method actors who follow his teachings in their daily practice 		
	What is the assessment intent and how will you assess?	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.	Formal assessment will take place at the end of the scheme of work. Pupils will rehearse, perform and evaluate a performance piece showcasing the key skills taught throughout the half-term. Pupils will be given an assessment booklet to record all 6 formal performance assessments throughout the academic year. Pupils will use these recordings to improve what they know and what they can do.
	What does the end point look like?	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught	The unit of work will end with a practical performance assessment. The assessment is designed to allow pupils to showcase skills taught throughout the unit. Pupils will evaluate their performance using self and peer assessment responding to our department focus of rehearse-perform-evaluate. Teacher verbal and

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	How does it cover the NC?	The National curriculum states that as part of the 'spoken language' programme of study, pupils should be taught to 'speak confidently and effectively, including through; improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact'. These skills will be used as part of our Drama work.	The National curriculum states that as part of the 'spoken language' programme of study, pupils should be taught to 'speak confidently and effectively, including through; improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact'. These skills will be used as part of our Drama work.	The National curriculum states that as part of the 'spoken language' programme of study, pupils should be taught to 'speak confidently and effectively, including through; improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact'. These skills will be used as part of our Drama work.	The National curriculum states that as part of the 'spoken language' programme of study, pupils should be taught to 'speak confidently and effectively, including through; improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact'. These skills will be used as part of our Drama work.	The National curriculum states that as part of the 'spoken language' programme of study, pupils should be taught to 'speak confidently and effectively, including through; improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact'. These skills will be used as part of our Drama work.