


<p>Year: 9 Subject: Drama</p>	<p>Curriculum Intent: Students will have knowledge of a range of styles in order to develop characterisations with specific artistic intentions in mind for devised and scripted work. They will know how context informs communication of meaning through the various roles of theatre makers. Students will learn how to apply stylistic performance skills to a text while analysing and evaluating the process of making theatre. They will know how to describe, analyse, and evaluate live theatre using subject specific terminology. Students will begin study of a set text, practically exploring how key moments can be realised for an audience using a range of theatrical skills – both performance and design.</p>					
	<p>Term 1 <i>Non-naturalistic style</i></p>		<p>Term 2 <i>Mock Component 3 and 2</i></p>		<p>Term 3 <i>Component 1 – written examination</i></p>	
<p>Sequence of delivery</p>	<p>Baseline assessment marked as AQA ‘Component 3’ accompanied with elements of Devising log (turned into Rehearsal log).</p> <ol style="list-style-type: none"> 1) Rehearsal skills 2) Characterisation – vocal and physical 3) Set and props 4) Line learning 5) Devising log – recording rehearsals 6) Performance 7) Evaluation and analysis of own work 8) Non-naturalism – Reteach Epic Theatre (developed from Year 7) 	<ol style="list-style-type: none"> 1) Reteach Steven Berkoff from perspective of Total Theatre (developed from Year 7) 2) Introduce to a different style of Physical Theatre – Frantic Assembly 3) Develop knowledge of Greek choral vocal skills 4) Apply non-naturalistic techniques and conventions to extract from script extracts – for example: ‘The Trial’ by Berkoff and scene 1 of ‘Blackout’ by Davey Anderson 	<p>Teacher to select an appropriate script for the whole class from which they will be grouped and prepare one performance during the term eg: ‘Find Me’ by Olwen Wymark</p> <ol style="list-style-type: none"> 1) Context of whole play 2) Plot of whole play 3) Extract 1 – demands 4) Extract 1 – artistic intention 5) Line learning 6) Characterisation 7) Application of non-naturalistic techniques and conventions 8) Rehearsal techniques 	<p>Teacher to select an appropriate stimulus for whole class working in small groups (different to previous half term) eg: ‘The Hill We Climb’ by Amanda Gorman</p> <ol style="list-style-type: none"> 1) Initial individual response to stimulus 2) Research and development 3) Artistic intention and audience response 4) Structured devising tasks in group 5) Structure 6) Characterisation 7) Analysis and evaluation of 	<ol style="list-style-type: none"> 1) Section C – evaluation of live theatre Teacher to watch a National Theatre online collection professional production (in addition to an opportunity to visit the theatre) suitable and relevant to the interests of the students eg: ‘One Man Two Guvnors’ ‘Treasure Island’ 2) Describing key moments of a performance and HOW theatre makers created the moment 3) Analysing the meaning 	<ol style="list-style-type: none"> 1) Section B – questions on a given extract from a set text Teacher to select appropriate play text for the class – ‘Blood Brothers’ by Willy Russell has been used in recent years. 2) Plot 3) Play’s social, historical, cultural context 4) Style and genre 5) Structure 6) Characters and their development 7) Key moments and how meaning can be communicated as performer or designer

			<p>9) Audience response</p> <p>10) Documenting process of performance making</p> <p>11) Self-evaluation of the process of making theatre</p>	<p>final performance</p>	<p>communicated to the audience through the chosen theatrical elements</p> <p>4) Evaluating the success of the key moment in light of the aims of the production, its genre and style</p>	<p>8) Practical exploration and application on exam questions</p>
<p>Key knowledge / Retrieval topics</p>	<p>Posture</p> <p>Gesture</p> <p>Facial expression</p> <p>Gait</p> <p>Eye contact</p> <p>Proxemics</p> <p>Tone</p> <p>Pitch</p> <p>Pace</p> <p>Pause</p> <p>Volume</p> <p>Diction</p> <p>Line learning techniques</p> <p>Analysing process of devising through rehearsal logs</p> <p>Extended evaluation and analysis, with support, of own performance</p>	<p>Total Theatre</p> <p>Precision</p> <p>Inanimate objects</p> <p>Robotic, mechanical characterisation</p> <p>Actor as a blank canvas</p> <p>Frantic Assembly</p> <p>Warm ups -</p> <p>Clear the space, quad, push hands, Marcia take down</p> <p>Devising movement exercises – chair duets, round by through</p> <p>Choral techniques</p> <p>Unison</p> <p>Canon</p> <p>Dove tailing</p> <p>Crescendo</p>	<p>Contextual and plot knowledge dependent upon text taught.</p> <p>Practical application of the previous term’s key knowledge.</p> <p>Rehearsal discipline and focus</p> <p>Describing process</p> <p>Analysing reasons for decision making</p> <p>Evaluating ongoing success of application of techniques and conventions in light of artistic intention and audience response</p>	<p>Process of devising (as outlined in sequence of delivery)</p> <p>Analysis – how does something meet intentions / audience response? Why is this practical response effective?</p> <p>Evaluation – measuring success against intentions</p> <p>Procedural knowledge of effective devising: cooperation, listening, ideas generation</p>	<p>Knowledge of play – plot, social, historical, cultural context – dependent on play seen</p> <p>DESCRIBE – using key drama terminology to describe how theatre is made</p> <p>ANALYSE what meaning is communicated and why these elements were used for this reason</p> <p>EVALUATE success of key moment</p>	<p>Genre</p> <p>Structure</p> <p>Character</p> <p>Form</p> <p>Style</p> <p>Language</p> <p>Sub text</p> <p>Character motivation and interaction</p> <p>Mood and atmosphere</p> <p>Pace and rhythm</p> <p>Dramatic climax</p> <p>Stage directions</p> <p>Demands of the text</p> <p>Social, historical, cultural context</p> <p>Performance conventions</p> <p>Performance space and spatial relationships</p>

	Epic Theatre Verfremdungseffekt Placards Broken fourth wall Direct Address Juxtaposition Stereotypes Multi-roling Narration	Diminuendo Soundscape Echo		Non-naturalism and naturalism working together	including personal audience response Essay structure – introduction and main body paragraphs	Design fundamentals – costume, lighting, sound, set Roles of theatre makers
Assessment	AO1: Create and develop ideas to communicate meaning for theatrical performance AO2: Apply theatrical skills to realised artistic intentions AO3: Demonstrate knowledge and understanding of how drama and theatre is developed AO4: Analyse and evaluate their own work	AO1: Create and develop ideas to communicate meaning for theatrical performance AO2: Apply theatrical skills to realised artistic intentions AO3: Demonstrate knowledge and understanding of how drama and theatre is developed AO4: Analyse and evaluate their own work	AO1: Create and develop ideas to communicate meaning for theatrical performance AO2: Apply theatrical skills to realised artistic intentions	AO1: Create and develop ideas to communicate meaning for theatrical performance AO2: Apply theatrical skills to realised artistic intentions	AO4: Analyse and evaluate their own work and the work of others	AO3: Demonstrate knowledge and understanding of how drama and theatre is developed