**Drama Year 9 Curriculum Plan**

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| Year 9 |  | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| PRIOR LEARNING | **INTRODUCTION TO GCSE DRAMA**  Introduction to devising theatre techniques. | **THE ROSES OF EYAM**  Scripted work | **THEATRE IN EDUCATION**  First introduction to genre/style. Links to social themes from Years 7 & 8: bullying and joyriding. | **STANISLAVSKI**  First introduction to theatre practitioners. | **DNA by Dennis Kelly**  Set text work | **MUSICAL THEATRE/PHYSICAL THEATRE**  Links to work done earlier in the year on genre/style. |
| KNOWING WHAT… | Theme  Research  Collaboration  Character Development  Dramatic elements  Use of space  Rehearsals  Reflective process | Historical context of the 1665-1666 bubonic plague outbreak.  Focus on the villagers' self-imposed quarantine to prevent the spread, displaying communal sacrifice and resilience.  Personal stories of residents and the impact on the community to understand the human experience during this challenging period. | Historical evolution and purpose of using theater as an educational tool.  Key practitioners and their contributions, understanding how TIE engages learners and addresses social issues.  Methodologies involved, such as interactive performances and workshops, and analyze the impact of TIE. | Acting system, realism and emotional authenticity.  Explore key concepts such as "given circumstances," "emotional memory," and "the magic if."  Emphasis on character development, the actor's inner life, and the importance of truthful and believable performances. | Key themes, characters, and dramatic elements.  Explore the play's exploration of group dynamics, moral dilemmas, and the consequences of actions.  Dramatic structure, symbolism, and Kelly's use of language to convey the play's message.  Social and cultural context | **Musical Theatre**  Key elements: integration of music, acting, and dance.  Iconic productions, composers, and influential figures in the genre.  How musicals use storytelling through song and dance.  **Physical Theatre**  Non-verbal communication through movement, gesture, and expression.  Physical theatre techniques, including mime, improvisation, and ensemble work.  Contemporary theatre. |
| KNOWING HOW… | Techniques  Style  Use of voice & movement  Dramatic structure  Technical elements | Explore the communal dynamics and decision-making processes during the quarantine.  Consider the spread of the disease and the effectiveness of the village's containment measures. | Focus on the theatrical techniques employed for educational purposes, emphasising creativity and engagement.  Practical dimensions of Theatre in Education. | From a theatrical perspective, focus on the practical application of Stanislavski's techniques in actor training and performance. | Analyse the play's structure, themes, and character development.  Focus on the performance aspects, considering how staging and interpretation can enhance the narrative.  Social issues presented in the play, such as peer pressure and moral responsibility. | **Musical Theatre**  Composition, orchestration, and thematic elements in the songs.  Character development, narrative structure, and the integration of dialogue with musical numbers.  Contribution of choreography, movement, and its role in storytelling within the musical context.  **Physical Theatre**  Focus on the techniques used to convey meaning through the body, exploring the integration of physicality with storytelling. |
| ASSESSMENT | Group performance of an extended scene that tells a narrative of their choice linked to the initial stimulus and uses flashback. | Ensemble performance of an extract from a script. | Group performance using the techniques of theatre in education. | Group performance using Stanislavski’s techniques. Groups will choose a stimulus from a previous component one examination paper. | PPE examination based upon the study of set text focusing on how to perform direct or design for a key extract. | Group performance using relevant styles and techniques. |