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| * **What we are learning**: The topic or focus for the half term. * **Key knowledge & skills**: What students should understand and be able to do. * **How we assess learning**: knowledge checks, practical tasks, written responses and formal assessments. * **Key words to know**: Vocabulary students will learn and use. |

**Curriculum Overview: Drama**

**Year group 9**

**What your child will learn each half term**

This overview shows the key topics, skills, and knowledge your child will be learning in **Drama** in **Year 9**. It helps families understand what’s being taught, how it builds on previous learning, and how you can support your child at home.

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| Half term | What we are learning | Key knowledge | Key skills | How we will assess learning in this unit | Homework | Key vocabulary for this unit |
| HT 1 | Naturalism | Stanislavski’s System.  Imagination,  Magic If,  Given Circumstances  Subtext  Exploration of DNA by Dennis Kelly | Application of  rehearsal, team and performance skills.  Linking of technique to set text DNA to explore specific application of Naturalistic style.  Script reading and analysis / application | Ongoing practical assessment in technique workshops.  Peer / teacher feedback.  Rehearsal and refinement of scripted extract piece from DNA. | Research tasks.  Line learning for final assessment. | Naturalism  Melodrama  Imagination  Subtext  Given circumstances.  Fourth wall  Stanislavski |
| HT 2 | Brecht and Epic Theatre | Techniques / style of Brecht – Epic theatre, episodic structure, archetypal characters, montage, social / political aspects of Epic Theatre, argument and objectivity. | Application of  rehearsal, team and performance skills.  Application of Brechtian style and techniques in group devised pieces in Brechtian style based on real world stimulus. | Peer / teacher feedback in workshop sessions.  Performance assessment of rehearsed and polished pieces in a Brechtian style.  Dress rehearsal performances and final assessment in front of a peer audience. | Research into practitioner and current events for stimulus.  Line learning for assessed performance. | Brecht  Epic theatre  Episodic structure  Archetypal characters  Montage |
| HT 3 | Steven Berkoff and Metamorphosis | Practical workshops on technique / style of Steven Berkoff – How Berkoff uses rhythm, stylised motifs, exaggerated mime, ensemble movement.  Application of style to Berkoff’s Metamorphosis. | Application of  rehearsal, team and performance skills.  Linking of Berkovian technique to set text Metamorphosis to explore specific application of Non - Naturalistic style.  Script reading and analysis / application. | Ongoing practical assessment in technique workshops.  Peer / teacher feedback.  Rehearsal and refinement of scripted extract piece from Metamorphosis. | Research tasks.  Line learning for final assessment. | Rhythm  Stylised motifs  Exaggerated mime  Ensemble movement  Precision  Metaphor  Berkovian |
| HT 4 | Ensemble Script | Practical workshops exploring ensemble acting style and techniques.  How we can utilise unison / cannon / echo vocal and physical techniques and associated motif work.  Study of prior filmed exemplar work of ensemble scripts – East End Tales / Blackout. | Application of  rehearsal, team and performance skills.  Linking of ensemble techniques technique to appropriate open text – East End Tales / Blackout - to explore specific application of ensemble style.  Script reading and analysis / application | Ongoing practical assessment in technique workshops.  Peer / teacher feedback.  Rehearsal and refinement of scripted extract piece from chosen ensemble script. | Research tasks.  Line learning for final assessment. | Ensemble acting  Unison  Cannon  Echo  Motif  Synchronicity |
| HT 5 | Performance analysis and comparison.  Frankenstein – NT  Home – Nadia Fall | Exploration of theatre performance analysis and evaluation linked to two plays – ‘Frankenstein’ by the National Theatre  ‘Home’ by Nadia Fall  What makes an effective performance?  How do actor’s use their performance skills to create effect?  Recognition of stylistic techniques.  Differences in production style and scale. | Analysis skills linked to chosen performance.  Breaking down a scene to recognise effective use of technique and the impact of staging and production scale.  Linking stagecraft to story and the effectiveness of style, design and staging. | Ongoing feedback and questioning from teacher.  End of unit written assessment focused on comparative analysis of performance and evaluation of success. | Research tasks linked to chosen plays. | Analysis  Evaluation  Stagecraft  Staging  Production scale  Thrust staging  Revision of prior vocabulary to use in this context. |
| HT 6 | One Off Theatre | A selection of one off practical based sessions to consolidate and apply prior learning and technique in a range of styles. | Application of  rehearsal, team and performance skills.  Practical skills in physical theatre, stage combat,  scripting and devising,  stylised motifs,  ensemble acting,  choral and group movement and speech. | Ongoing practical assessment in consolidation and exploration workshops.  Peer / teacher feedback.  Rehearsal and refinement application of skills and techniques in new contexts. | Research tasks when appropriate. | Consolidation of prior learned vocabulary. |
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