



**Rayner Stephens**  
HIGH SCHOOL

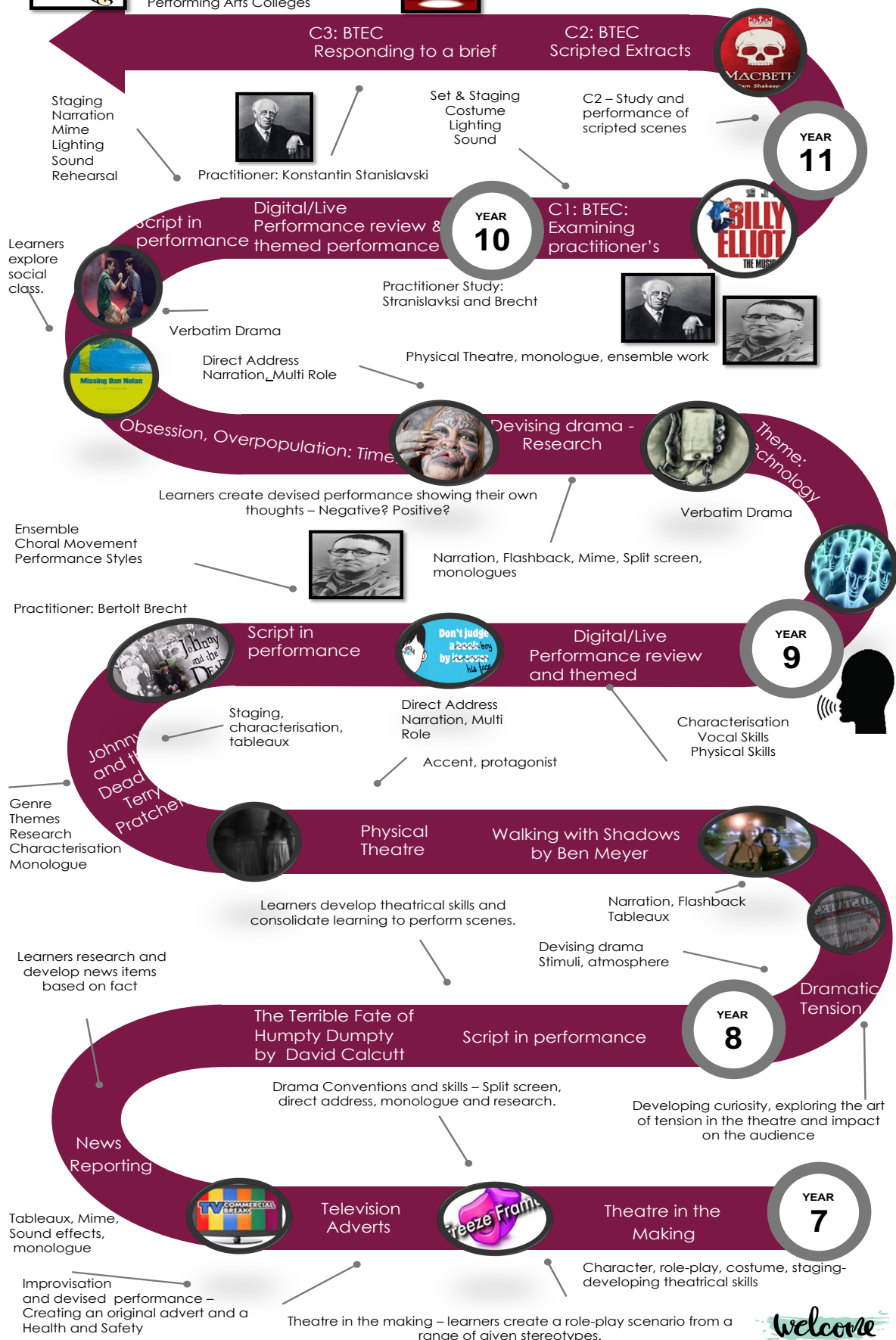
# **Curriculum Intent *for* Drama**

Drama is not simply for those who want to be 'actors'; rather it is a subject concerned with the development of transferrable skills that are relevant to all, in terms of personal and social awareness and future employability, whatever the ultimate career choice. Drama involves imagination and feelings and helps us to make sense of the world. At Rayner Stephens High School, students have opportunities to devise their own work, use drama techniques to explore themes, issues and ideas, interpret the work of playwrights and theatre practitioners and understand text. Practically, they develop their physical and vocal skills in performing to an audience and explore how meaning is communicated to an audience through choices of form, style and convention. They respond to a wide and diverse variety of stimuli, exploring a range of social, cultural and historic contexts. They also learn how to evaluate and discuss their own work and the drama produced by others including the work of professional theatre makers. Whilst our curriculum is designed to support students in the development of their skills in making, performing and responding, it is fundamentally about the growth of the individual. Our drama curriculum focusses on our whole school global themes linked to our key texts, and allows students to consider key qualities which they can develop as individuals, enabling them to become effective global citizens within their communities.

# Drama Learning Journey



Progression to next stage of learning:  
A Level Drama & Theatre  
BTEC Performing Arts  
Performing Arts Colleges



## Year 9 - Drama

<b>Curriculum intent</b>	The aim of the curriculum is that students will build on their understanding of the key competencies and values which are embedded in the curriculum through discussion, routines and themes within the topics. They will relate to their environment and social experiences. Students receive opportunities to explore devised and scripted work in order to further develop basic understanding of key theatrical techniques that provide an exciting foundation for those choosing to continue studying a Drama pathway at B Tec Performing Arts. Students will work on topics in greater depth, be expected to have supported opinions and generate work that has been thought out and well-rehearsed or prepared. The roles and responsibilities within theatre making will also be explored to broaden students horizons within the Drama industry					
<b>Term</b>	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Knowledge</b>	<b>Rehearsals and Planning:</b> Creating devised work using a stimulus allows you to produce a piece of imaginative theatre that can relate to your age group and include your own thoughts and opinions. The intention can be to inform, educate and even shock!	<b>Staging and performance:</b> Creating devised work using a theme: Technology	<b>Rehearsal and exploration</b> Play Study: 'Blood Brothers' by Playwright John Godber	<b>Performance and review</b> Play Study: 'Blood Brothers' by Playwright John Godber	Digital/Live Performance-Successful Actor study and review: Bruce Almighty, Billy Elliot the film V Billy Elliot the musical	Exploration and collaboration of Themes studied this year:
<b>Skills</b>	To have understood the different impacts of 'Technology using visual stimulus: <b>SKILLS:</b> Fiction reading skills Script writing skills Creative thinking skills – stimulus. Performance skills/techniques <b>Keywords:</b> Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux	To continue to include researched facts to support the intention of the performance <b>Keywords</b> Staging Stage Directions Lighting Costume Characterisation Social class – accent Style Line learning	To have started to understand the content of the play and its style. <b>SKILLS:</b> Fiction reading skills Script writing skills Creative thinking skills – stimulus. Performance skills/techniques <b>Keywords:</b> Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux	To have continued to understand the storyline, structure and style along with how choral voice and movement are used. <b>Keywords:</b> Style Genre Analysing Evaluating Characterisation Staging (ideas) Monologue Tableaux	To have started to understand the themes in the stimulus. <b>SKILLS:</b> Creative thinking skills – stimulus. Research. Performance skills/techniques <b>Keywords:</b> Genre Analysing Evaluating Characterisation Themes Style Roles and responsibilities	To create an imaginative presentation/performance demonstrating understanding of learning of techniques and concepts. <b>Keywords</b> Analysis Evaluation Themes Characterisation Intention Staging


<b>Assessments</b>	Learners will be assessed in a practical performance and theory task on the knowledge and skills learned throughout the topics.	Learners will be assessed in a practical performance and theory task on the knowledge and skills learned throughout the topics.	Learners will be assessed in a practical performance and theory task on the knowledge and skills learned throughout the topics.	Learners will be assessed in a practical performance and theory task on the knowledge and skills learned throughout the topics.	Learners will be assessed on a theory task to write about a successful performer using keywords and terminology	Learners will be assessed in a practical performance and theory task on the knowledge and skills learned throughout the topics.
<b>Enrichment</b> <b>**Drama Club open to all year groups to develop vocal and physical skills</b>	<p>College liaison – Tutor workshop in school or college; ASF? Clarendon? tbc</p> <p>Researching key themes, website links. Creating stage plans, lighting and sound ideas  <a href="https://www.youtube.com/watch?v=loFL5gTm8l">https://www.youtube.com/watch?v=loFL5gTm8l</a></p>	<p>College visit – explore FE and Drama. College Performance – Past students; tbc</p> <p>Decide and bring props and costume.</p>	<p>Theatre Visit: Watch a live performance if available; tbc</p> <p>Researching key themes and the playwright's intentions. Also website links in the play and the playwrights intentions  <a href="https://www.on-magazine.co.uk/arts-interviews/willy-russell-blood-brothers/">https://www.on-magazine.co.uk/arts-interviews/willy-russell-blood-brothers/</a></p>	<p>Character monologue writing, researching key themes, website links  <a href="https://www.youtube.com/watch?v=c1jaI9fIKok">https://www.youtube.com/watch?v=c1jaI9fIKok</a>  <a href="https://www.youtube.com/watch?v=r_9stkeOEGE">https://www.youtube.com/watch?v=r_9stkeOEGE</a>  <a href="https://www.bbc.co.uk/bitesize/topics/zxv7sg8">https://www.bbc.co.uk/bitesize/topics/zxv7sg8</a>            Theatre ink performance:  <a href="https://www.youtube.com/watch?v=dvek0bj451Y">https://www.youtube.com/watch?v=dvek0bj451Y</a></p>	<p>If not prior to -Theatre Visit: Watch a live performance if available</p> <p>Research of an actor of their choice.            Research key themes:            Relationships            Class/background            Roles in society            Employment  <a href="https://www.mtishows.com/show-history/1889">https://www.mtishows.com/show-history/1889</a>  <a href="http://www.theatre crafts.com/pages/home/shows/billy-elliott/">http://www.theatre crafts.com/pages/home/shows/billy-elliott/</a>  <a href="http://online.fliphtml5.com/iivi/yo pa/">http://online.fliphtml5.com/iivi/yo pa/</a>  <a href="https://qz.com/1096401/director-stephen-daldry-on-billy-elliott-the-meaning-and-message-behind-the-films-most-memorable-scene/">https://qz.com/1096401/director-stephen-daldry-on-billy-elliott-the-meaning-and-message-behind-the-films-most-memorable-scene/</a>  <a href="https://www.livedesignonline.com/theatre/billy-idyll-lighting-billy-elliott-musical">https://www.livedesignonline.com/theatre/billy-idyll-lighting-billy-elliott-musical</a>  <a href="https://www.thestage.co.uk/features/costume-designer-nicky-gillibrand-i-set-myself-the-challenge-of-finding-vintage-pieces-i-can-adapt">https://www.thestage.co.uk/features/costume-designer-nicky-gillibrand-i-set-myself-the-challenge-of-finding-vintage-pieces-i-can-adapt</a></p>	<p>Character monologue or script writing, researching key themes, website links  <a href="https://www.youtube.com/watch?v=yDPSr8gbnxA">https://www.youtube.com/watch?v=yDPSr8gbnxA</a>  <a href="https://www.youtube.com/watch?v=9b0mzm7jDEs">https://www.youtube.com/watch?v=9b0mzm7jDEs</a></p>

## Year 9 Drama Autumn Term Knowledge Organiser

### Key Vocabulary:

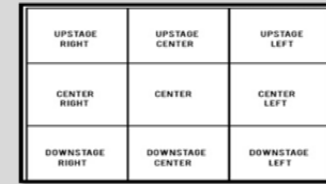
1	Characterisation	Use of voice and movement to create a role.
2	Staging	Where actors and set are in the space.
3	Stimulus	Something that generates ideas e.g a photograph, clip from a film, poem
4	Moral	Message for the audience to think about and judge their own actions and behaviour.
5	Theme	The topic of the performance e.g. Supernatural.
6	Lighting	The way the actors and stage are lit to create a mood or atmosphere
7	Costume	What the actors wear to create a believable character

### Devised Drama rehearsals and planning

8	<b>What is Devising?</b>
Devising is a group collaboration in response to a stimulus leading to the creation of an original performance. Devising in drama demands inventiveness, an understanding of the rules of structuring a piece of theatre and a readiness to collaborate with others.	
9	<b>Key knowledge</b>
Creating devised work using a stimulus allows you to produce a piece of imaginative theatre that can relate to your age group and include your own thoughts and opinions. The intention can be to inform, educate and even shock!	
10	<b>Rehearsal Skills</b>
Devising: is a method of theatre -making in which the performance originates from collaborative, often improvisatory work by a performing ensemble.  Researching: Collecting evidence for the content and moral of a performance; Includes facts, interviews and personal thought.	
11	<b>Key planning skills</b>
Fiction reading Script writing Creative thinking Responding to a stimulus. Performance skills/techniques.	
12	<b>Props, Costume, sound and lighting effects.</b>
<div> <div>Spotlights</div> <div>Character</div> <div>Atmosphere</div> </div> 	

### Devised Drama Performance

#### 13 Staging Configurations



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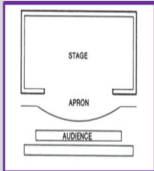
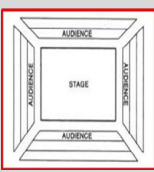
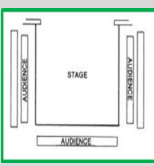
Mime: Movement/copying physical action  
 Slow-motion: The slowing down of real-life speed to highlight a key moment.  
 Improvisation: Create spontaneously or without preparation  
 Atmosphere: The mood or feeling of a narrative.  
 Climax (Peak of Tension): The highest point of suspense, where danger, uncertainty is at its greatest.  
 Pace: The speed at which the story is delivered, or with which something happens or changes  
 Tone: A quality in the voice which expresses the speaker's feelings or thoughts.  
 Pause: A short period in which something such as a sound or activity is stopped before starting again.  
 Facial Expressions – matches the character's feelings/emotions  
 Body Language – over exaggerated to create identifiable characters to a young audience  
 Gestures – Exaggerated hand movements  
 Levels – Status, power, relationships  
 Voice – clear use of voice using relevant vocabulary.

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#### Key Language

Develop Ideas from any of the stimulus you have been given. Apply your own ideas about whether technology is negative or positive. Analyse the skills we have learnt; Physical theatre, narration, monologue etc. Evaluate the moral or message for the audience at the end.

## Year 9 Drama Spring Term Knowledge Organiser

Key Vocabulary:			Blood Brothers Rehearsals		Blood Brothers Performance		
1	Stage Levels	To show power, status or just different locations for the scenes.	8	Key Themes in Blood Brothers	13	Line Learning	
2	Staging	Where actors and set are in the space.	<div> <b>Social Class</b> – This is explored through Mickey and Eddie and how Eddie has a lot more allowances and opportunities in the play because of who he is and who his parents are</div> <div> <b>Education</b> – Edward goes to a boarding school, Mickey goes to a comp school. Mickey’s class is overcrowded and the teacher has no interest. Eddie’s education allows him to go to university and then get a good job.</div> <div> <b>Money</b> – Mickey and Mrs Johnstone live without money their whole lives and struggle to make ends meet. Eddie and his family are never without money and the benefits it brings. As a result Eddie doesn’t understand Mickey’s frustrations and anxieties.</div> <div> <b>Nature V’s Nurture</b> - In the play the two main characters are twins and it looks at how even though they both started in the same place, how different their lives turned out because of the way they had been brought up ‘nurture’</div> <div> <b>Fate/ Destiny/ Superstition</b> – Throughout the play Mrs Johnstone makes comments about being superstitious ‘shoes upon the table’ and the musical questions whether these brothers were always destined to die, or whether it was because of ‘class’ and the society they were in.</div>		When learning a script, it is important for a performer to also learn their cues . For example, a character's first line may follow a lighting change at the start of the play and even if they are on stage prior to the lighting change they must not speak until they have seen or heard their cue		
3	Genre	How the performance makes you feel: Comedy? Thriller? Science Fiction?			14		Staging Configurations
4	Monologue	A character speaks directly to the audience about their feelings			<div><b>Proscenium Arch</b></div> <div>The original staging for Blood Brothers. The audience sits in front of the stage. The audience views the stage as though they were peering through a picture frame or an invisible ‘4<sup>th</sup> wall’</div> <div></div> <div><b>Theatre in the Round</b></div> <div>A style of performance where the acting space has audience all the way around it in a circle shape. Often a number of entrances. Directors have to think carefully about use of furniture and scenery as audience sightlines can easily be blocked</div> <div></div> <div><b>Thrust</b></div> <div>Rectangular in shape. The audience directly faces the stage from all three sides</div> <div></div>		
5	Theme	The topic of the performance e.g. Supernatural.	15				Conventions of a Play Text
6	Stylised	How performance is presented non naturalistically.			Character list – a list of names. Scene title – usually the setting, a theme or even just a number. Stage Directions – descriptions of action placed in brackets during dialogue or in italics elsewhere. Character Names – written in the left hand margin, often in capitals or before a colon Dialogue – speech between characters Scene – a moment of continuous action Act – a grouping of scenes within a play		
7	Analysing	Realising how a performance is made up of theatrical skills.					

## Year 9 Drama Summer Term Knowledge Organiser

Key Vocabulary: Digital/Live Performance- Successful Actor study and review: Bruce Almighty V Billy Elliot the Musical/Film			
1	Creative Intentions	What was the director/ writer/ creator thinking about? Themes / issues / response to stimulus / style/genre / contextual influences / collaboration with other practitioners / influences by other practitioners.	<div>7</div> <div><b>Responsibilities</b></div> <p>What are the main 'roles' such as actors, directors expected to do in order that the performance goes ahead successfully: Actor:</p> <ul style="list-style-type: none"> <li>• Learn lines</li> <li>• Arrive to rehearsals on time</li> <li>• Work positively with the other cast members</li> <li>• Develop their character</li> </ul> <p>Director:</p> <ul style="list-style-type: none"> <li>• Know the script and what their intentions are.</li> <li>• What the target audience is</li> <li>• Work positively with the full team: Technical as well as actors</li> <li>• Have a clear schedule of rehearsals and deadlines</li> </ul> <div>8</div> <div><b>Plot</b></div> <ul style="list-style-type: none"> <li>• This is what the performance is about.</li> <li>• The moral or message it may be sharing.</li> <li>• The time period it may be in e.g. 2000s? 1980s</li> <li>• Whether it is naturalistic or stylised</li> </ul> <div>9</div> <div><b>Reflective keywords</b></div> <ul style="list-style-type: none"> <li>• Characterisation – Use of Voice and movement to create a role</li> <li>• Genre: How the performance makes you feel? Comedy, Action, romance</li> <li>• Theme: The topic of the performance</li> <li>• Naturalistic: Believably performed – real set and costume</li> <li>• Stylised: Use of techniques e.g Freeze Frame, monologues</li> <li>• Analysing and evaluating: taking examples from the piece to explain your thoughts and feelings about it.</li> </ul>
2	Purpose	Why was it made? <ul style="list-style-type: none"> <li>• to educate</li> <li>• to inform</li> <li>• to entertain</li> <li>• to provoke</li> <li>• to challenge viewpoints</li> <li>• to raise awareness</li> <li>• to celebrate...</li> </ul>	
3	Practitioners' roles	Performance roles <ul style="list-style-type: none"> <li>• actor</li> <li>• dancer</li> <li>• Singer</li> <li>• puppeteer</li> <li>• Non-performance roles Choreographer</li> <li>• set designer</li> <li>• director</li> <li>• writer</li> </ul>	
4	Processes used in development, rehearsal and performance	<ul style="list-style-type: none"> <li>• Responding to stimulus to generate ideas for performance material.</li> <li>• Exploring and developing ideas to develop material</li> <li>• Discussion with performers. Setting tasks for performers . Sharing ideas and intentions.</li> </ul>	
5	Techniques and approaches used in performance	<ul style="list-style-type: none"> <li>• Rehearsal of production</li> <li>• Technical rehearsal</li> <li>• Dress rehearsal</li> <li>• Performance</li> <li>• Post-performance</li> <li>• Evaluation review.</li> </ul>	
6	Evidence	<ul style="list-style-type: none"> <li>• PowerPoint presentation</li> <li>• Written review</li> <li>• A3 spider/mind map</li> </ul> <p>To show your understanding</p>	