

Curriculum Content Map		Subject: Drama Year 9		
		Half Term 1 / 4	Half Term 2 / 5	Half Term 3 / 6
	Units of Work	<b>Project 1 - Theatrical Practitioners - Stanislavski</b> Improvisation character development devising, blocking delivery  <b>Project 2 - Theatrical Practitioners - Brecht</b> Didactics Gestus Alienation Brechtian technique	<b>Project 3 - Monologues</b> Vocal techniques delivering monologues  <b>Project 4 - Live Theatre Review</b> Watching live theatre acting aspects technical aspects design aspects	<b>Project 5 - Devising for performance</b> Devised theatrical performance application of theatrical skill
Cultural Transmission	National Curriculum area – KS3	<b>Spoken English:</b> 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.	<b>Reading:</b> understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play.	<b>Spoken English:</b> 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.
	Substantive Knowledge	<b>The What!</b> Year 9, students build on their previous knowledge and skills through a combination of improvised, devised and scripted performance. By exploring the key concepts of practitioners such as Stanislavski and Brecht, students will be able to secure cultural capital and develop an appreciation of the art form. Students will understand how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play and therefore develop a greater understanding of societal perspectives and approaches to situations and explore political theatre and the ways in which the arts can provide a voice for the voiceless. Students will be able to improvise, rehearse and perform 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 to further their essential skills within English language and beyond		
	Disciplinary knowledge	<b>The How!</b> In small groups, students run class workshops based around naturalism. In small groups, students run class workshops on Brechtian technique. Students perform their own monologues. Students design the staging and settings for their own monologues. Students will perform their part way performance after the first topic completion. Students will perform their overall piece.		
	Sequencing (Flow)	<b>Retrieval &amp; Extension</b> Building upon the skills and knowledge attained in Year 8, students will apply this to the styles of theatrical practitioners. Having explored elements of the practices students will now be able to move beyond the basic application to a fuller and more realised understanding of the skills of Stanislavski and Brecht.	Using the knowledge and skills developed in the previous term and throughout their Year 7 and 8 drama curriculum, students will be able to apply previously explored techniques to the delivery of their monologues and justify particular performance styles and practitioner application.  Students will also be able to expand upon their previous knowledge and apply this to a live theatre experience whilst developing a greater understanding of the wider aspects of technical and design theatre.	Using the knowledge attained throughout the curriculum as a whole, students will apply this to create a piece of devised theatre. They will be able to apply practitioners skills and techniques along with styles and themes of theatre explored.
	Summative Assessment	Students complete exam questions on practitioner application	15 mark question from Eduqas Section B	Students will complete a mock version of the Eduqas Comp 1 portfolio (1/3 version).
Personal Empowerment	Virtue	1. Friendliness and Civility (September) 2. Justice and Truthfulness (October) 3. Courage (November) 4. Generosity (December)	5. Gratitude (January) 6. Good Speech (February) 7. Good Temper (March)	8. Self-Mastery (April and May) 9. Compassion (June) 10. Good Sense (July)
	Link to Virtue	<b>The opportunity to reflect, think deeply and critically about an issue.</b> Friendliness and Civility – Introduction to Van Gogh and the treatment he received from his brother and friend (Dr Gashe) who helped him cope with his mental health. Justice and Truthfulness – Understanding how colours can make you feel or act in a particular way. Problem Solving – understanding how the creative industry uses colour theory knowledge to solve creative problems Generosity – Looking at the act of gifting cards and presents.	Gratitude - Being grateful for the food we have. Good Speech – Thinking about how we speak to one another when giving critical feedback through peer assessment. Good Temper & Good Humour - Keeping calm when using specialist equipment and understanding that it takes time to perfect this.	Self-Mastery – Understanding how to work with clay and to master this technique. Self-Mastery - Understanding how architects master their skills to create appropriate designs. Compassion – Considering others dietary needs when creating a menu. Good Sense – Working with recycled materials to help save the planet.
Preparation for Work	Skill	1. Listening (September) 2. Leadership (October) 3. Problem Solving (November) 4. Creativity (December)	5. Staying Positive (January) 6. Speaking (February) 7. Staying Positive (March)	8. Aiming High (April and May) 9. Speaking (June) 10. Teamwork (July)
	Link to Skill	<b>Transferable skills</b> Listening - To listen to each other through peer assessments and class discussions. Leadership - Lead on presentation of their work, then leading on their own performance. Courage - Having the courage to push yourself out of your comfort zone and try new skills Creativity - Showing the creative skills learned in your work to produce a final outcome.	Staying Positive – Staying positive when learning a new and difficult skill. Speaking - Learning to speak about your own art and the work of others. Staying Positive – Staying positive when analysing your own work.	Aiming High – Aiming for a platinum outcome with a detailed observation and character analysis. Aiming High – Aiming for a platinum outcome with a structured performance Speaking – Explaining and supporting their chosen performance style Teamwork – Working together to create a meaningful piece of drama
Preparation for Citizenship	SMSC & British Values	Enable students to acquire a broad general knowledge of and respect for public institutions and services in England Enable students to develop their self-knowledge, self-esteem and self-confidence.	Encourage respect for other people Encourage respect for democracy and support for participation in the democratic processes, including respect for the basis on which the law is made and applied in England.	Further tolerance and harmony between different cultural traditions by enabling students to acquire an appreciation of and respect for their own and other cultures. Enable students to develop their self-knowledge, self-esteem and self-confidence;
	Link to SMSC & British Values	<b>Developing opinions on current issues</b> Whilst our broad and balanced 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 allows students to develop a number of essential skills for life and give all students the opportunity to realise their own potentials, allowing the development of confidence and the temperance of fortitude. Our expectations are that students consistently challenge themselves and take risks in the creation and performance of drama in their lessons. As a department we wholeheartedly believe that drama can enable our students to grow into more rounded and self-aware young adults. Drama, in short, is essential.		