



## Curriculum Map

Subject: Drama

Year Group: 9

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Content</b>	<p><b>Noughts and Crosses</b> Students will explore a contemporary Epic Play (from the AQA set texts) with themes of prejudice. They will perform an extract of the script</p>	<p><b>Romeo and Juliet</b> Students will continue to explore Shakespeare and learn the history and conventions of Elizabethan theatre through the tragedy of Romeo and Juliet</p>	<p><b>Commedia dell'arte</b> Students will explore traditional 16th century theatre by learning about stock characters, conventions and characteristics and style of Commedia dell'arte</p>	<p><b>Sexism and Stereotyping</b> Know how to use comedic techniques to engage audiences. Understand how comic devices such as timing, and stereotyping can be used to create comedy</p>	<p><b>Genre</b> To understand the conventions of different types and styles of drama. To explore these practically.</p>	<p><b>Run Away Stanislavski naturalism</b> Students will explore through improvisation the story of a runaway and use naturalistic techniques.</p>
<b>Skills</b>	<p>Performing from a text, Contemporary Epic. Breaking the 4<sup>th</sup> wall. Political theatre - Epic Minimalist set/sound/music/li ghts Reading/interpreting the play. Discussing/analysing performance style and production elements Brecht Epic Theatre-</p>	<p>Reading the play. Discussing/analysing performance style and production elements. Script work. Prologue Status Areas of the stage Gesture and body language Dramatic pause Tension. Proxemics – use of space to show relationship Improvisation Mime Symbolism</p>	<p>Improvisation, exaggerated character, mask work devising Commedia Stock characters Archetypes The fool The flirt The bully The know-it-all The miser The joker Physicality Status. Master /Servant relationship Spontaneous improvisation Accepting not</p>	<p>Group script work Bouncers and Shakers by John Godber Stereotype Status Non-naturalistic Epic Chorus Script performance. Assessment Understanding the stylised Breaking the fourth wall Improvisation Synchronised movement Multi-role Minimalism</p>	<p>Horror: Climax, stylised, absurd, twist at the end, dramatic irony, really stupid (innocent) characters! Dramatic music or sound effects. Naturalism: Pause, monosyllabic answers, discuss Pinter, Beckett, Big-Brother, soap opera Murder mystery: stereotype characters, a closed location. a detective, a red herring an unexpected ending</p>	<p>Naturalism Split scene Thought – tracking Monologue Climax Conflict and Resolutions Emotional memory Circle of attention Through –line –of action The magic if Devising Audience response Levels of tension 4th wall</p>

	methodologies		blocking Listening and responding Costume and mask work	Mime	Westerns- a fight, a duel backstory – hot-seating	
<b>Key Questions</b>	What is contemporary Epic Theatre? How can an actor interpret the protagonist's roles to make them sympathetic to an audience?	How we communicate meaning through voice, face and body? What are the links between Romeo and Juliet and Noughts and Crosses?	How can we immediately recognise the relationship between stock characters? How is Commedia Dell'arte relevant now? What have we learnt in year 7 and 8 that is similar?	How can we create comedy through the use of stereotypes? 'A woman's place is in the home' debate. Can theatre/film/TV help you to learn about the world or is it just for entertainment?	What are the conventions of a genre? Why are they important for audience expectations?	How is Stanislavski different to Brecht? What did Stanislavski want from his actors? Have you changed your mind about people who are homeless?
<b>Assessment</b>	Learn lines How did you use your vocal and physical skills to show your characters' emotions? Design a set in the style of Epic Theatre for a given extract. Challenge: How would you light your set? Practical skills Teacher assessment performing from a script extract	Design a costume for Romeo and Juliet Vocabulary Quiz from the SOL Practical skills Teacher assessment: improvisation/devising from a script Written self-evaluation sheet	Research 2 commedia characters. Find a picture and how they move Written evaluation of the final performance skills. How did you use your voice, facial expressions, body language to create character? Challenge, write about another character in your group. WWW & EBI	Learning lines from an extract of Bouncers by John Godber. Evaluate your own and another groups work Voice, face, body. space Practical skills Teacher assessment – performing from a script extract Written self-evaluation sheet	Conventions quiz What lesson on conventions did you enjoy? Why? Debate: 'Horror is more interesting than reality TV' say why. Teacher assessment practical skills. Choose one genre. Make sure you are using the conventions of the genre.  EoY – Written evaluation of practical assessment.	Research Stanislavski – find out 4 techniques  Evaluate how well another group used the space to show the relationships between the characters. Teacher assessment- A believable naturalistic performance. Written self-evaluation sheet

<b>Literacy/ Numeracy/ SMSC/ Character</b>	Numeracy – Dates & Period Gender roles, class and status Collaborative Communication Confidence Resilience Tolerance Initiative Integrity
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