

Year 9 Drama Curriculum Overview



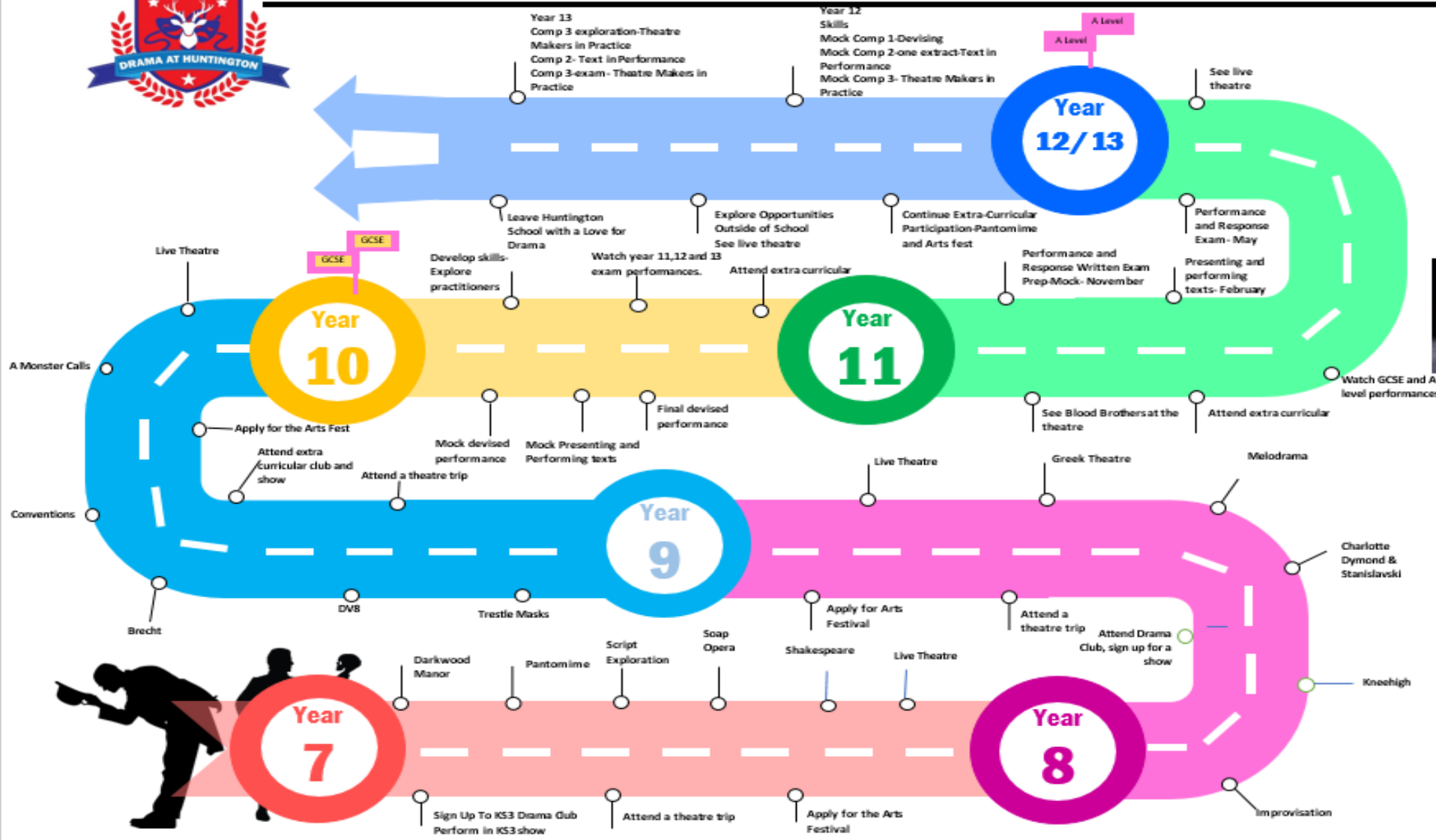
Drama Vision 2022 onwards...

In the Drama department we aim to celebrate the diversity of our students at Huntington School. We are an all-inclusive department who embraces every individual's unique starting point. Our curriculum, teaching strategies and extra-curricular opportunities are bespoke to support each individual student on their journey through Drama.

We recognise that Drama is a subject in its own right but also is a fantastic tool to explore a vast variety of cross curricular/life skills. We ensure our curriculum is rigorous in the study of the theory of theatre. We embed subject specific vocabulary and aim to excite students about practitioners, genres and theatre history. We aim to build individual's confidence, develop essential life skills and form mature working relationships so that they have the skills to overcome problems. We aim to inspire creativity where students are challenged in a safe environment where they develop into independent learners and leaders. Enjoyment and appreciation of the Arts is key through engagement with students and parents.

In Drama our students become performers, directors, theatre makers, leaders, researchers, deep thinkers and solution focused individuals. We strive for self-discipline and control of rigorously rehearsed and refined skills. Team work is key to a healthy working environment where we encourage and support all learners to be the best they can be.

Huntington School Drama Journey



Importance of Truly Great Drama

- Know every student as an individual
- High expectations for ALL
- Develops Leadership Qualities and drive
- Facilitates Independent Learning
- Challenging but safe environment
- Contributes To Good Mental Health
- Improves Self-Confidence, Self-Esteem & Resilience
- Develops social and transferable life skills
- Develop accurate subject vocabulary and metacognitive thinking



- Personal Excellence
- Respect & Friendship
- Inspiration
- Determination
- Equality



Your Drama Journey starts here ...

Truly Great Teaching in Drama

- We have high expectations for ALL students, empowering each individual to be best they can be regardless of background.
- We know every student as an individual so that we can nurture and support them on their journey in Drama. We create a safe space to enable all students to be brave, take risks and grow in confidence.
- We link Drama with 'Life Skills' and the real world. Promoting teamwork, problem solving, effective communication, confidence, resilience and curiosity
- We make ourselves vulnerable, sharing relevant life experiences, pushing beyond our own comfort zone in performance and being open to share emotions. This sets an example as role models of Drama practitioners to empower students to do the same.
- We ensure that we have up to date and accurate subject knowledge. We understand the literacy demands of our subject. We strive to embed our unique vocabulary and metacognitive thinking into our lessons so that students aspire to think, write and perform like Drama practitioners.
- We instill a drive and passion for students to be intrinsically motivated by broadening their opportunities to experience a wide range of theatre, past present and future.
- We promote independent learning and ownership of their work. As Drama practitioners we continue to learn, putting on many hats as historians, researchers, designers, theatre technicians, directors and actors.

Term	Topic
Autumn 1	Trestle Masks
Autumn 2	DV8
Spring 1	Brecht
Spring 2	Conventions
Summer 1	A Monster Calls
Summer 2	Live Theatre

How can I support my child in Drama, as a parent/carer?

Just speaking to your child about their lessons and encouraging them to discuss topics at home will help. In terms of building confidence, the more rehearsal and show back they can do at home the better. If they are writing scripts helping them come up with creative ideas and encouraging them to use the correct format, spelling and punctuation etc. Going over line learning and testing your child on their lines is helpful. Helping them source props and costumes to enhance performances is a valid support. Seeing live theatre is an excellent way that students can see how the profession works.

Creating

Drama involves working alone or with others to shape ideas into actions and exploring the conventions, resources and techniques, with increasing confidence. Creating drama includes discussion, research, questioning, thinking, sharing ideas and experimenting with different techniques to deepen the understanding of texts and situations. Creativity in drama is imaginative, linguistic and physical. The realisation of ideas and the interpretation of texts involve the selective use of verbal and visual expression to create and convey meanings in an active way.

Performing

Within the context of educational drama 'performing' does not necessarily mean taking part in a public performance. Performing refers to the work of a class, group or individual exploring, preparing and sharing ideas through enactment. Pupils may be seen as performing when occupying the dual roles of actor and spectator by commenting on dramatic moments to which they are contributing. Key aspects of performance are: sustaining a role or roles using particular performance styles; giving a coherent interpretation of a role; communicating with an audience using voice, gesture, movement, timing and space; creating a dramatic atmosphere using appropriate lighting, sound and design; working cooperatively with others.

Responding

Responding to drama involves pupils in reflecting on their own experience of drama. They also need to express their understanding of what the drama is saying and how it is saying it through dramatic conventions and techniques. Responses can be emotional or intellectual, individual or shared, spoken or written. During a planned sequence of lessons pupils should be deepening their critical thinking both in and outside the drama. Whether relating to the experience of performing or of seeing a performance, pupils can respond to content, form, character, language, symbolism or impact, and can do so with increasingly analytical insight, using appropriate subject-specific terminology.

Assessment In Drama at KS3

Progress (E,M,W,U): Exceeding, Meeting, Working Towards, Underperforming.

Each half term students work towards a significant piece of work (SPOW). This will often be a group or solo performance depending on the unit of work. Sometimes there will be a combination of SPOWs in addition to the performance. For example: Costume, set design and script work.

Attainment (E,G,B,A): Excellent, Good, Below, Absent.

At the end of the year each student will complete a Drama written exam. This paper will be made up of both long and shorts answers based on the key terms, methods of creating and evaluation skills they have learnt about over the course. In the weeks leading up to the exam, students will be given a revision mat with key terms and definitions. Revision techniques are embedded into the lessons to support students with this process.

Feedback Policy:

1. Observations of group and individual work are conducted in each practical element of the lesson. Relevant verbal feedback is given accordingly.
2. Students undertake a variety of practical assessments in KS3 over the course of the year. Teachers make observations and judgments during the process and a final learning ladder mark is recorded in each student's Drama booklet in terms of the level of progress (E, M, W, and U).
3. A feedback session follows each assessment; they will receive their E, M, W, U. Teacher, self and peer assessments are used at this point to help students identify individual 'Success' and 'Challenge'. There is both written and verbal feedback given throughout.
4. Written teacher feedback will be in purple pen, students will write in blue or black unless that are responding to corrections or feedback with which it should then be done in green pen. (Students are given time within lessons to do this)
5. At some stage in the year students will take a Drama written exam. This will test the understanding of key Drama terminology and the skill of analysing their own and others' performance. Students will be given a final level of progress for the year. This will be based on both the written exam mark and an average of the practical performances marks completed over the 3 terms. Calculation of marks may need amending due to student absence.

Homework:

Frequency: homework tasks will be rarely set and these will be as and when appropriate related to the learning objectives of each lesson.

Types of tasks: Consolidation of learning by applying knowledge and using skills to answer set tasks e.g. evaluation of practical activities and assessments. Evaluations of practical tasks e.g. evaluate a rehearsal or a final performance. Learning the spelling and key subject terminology e.g. body language, facial expressions. Research in preparation for future tasks e.g. finding appropriate props, research images for character/theme development. Practise and develop skills e.g. studying and working from the Drama Performance tick lists. Preparation and organisation of costume or props for practical tasks. Learning and rehearsals of Drama skills and assessments.

Improvement and use of KS3 Drama books.

Performance Tick Lists:

These are used as a simple tool to show the student how they are going to be assessed for that unit. They cover the key areas that need to be hit to attain the best possible marks for the individual.

How your child will be assessed at KS3

	Progress Zone 1		Progress Zone 2	Progress Zone 3	Challenge
Creating <i>Work with others and shape performances</i>	I listen to other people's suggestions. I can make up simple plays.	I listen to and make some suggestions. I can use simple techniques to explore ideas.	I work confidently in groups and am able to develop ideas and give my own suggestions. I can use drama techniques.	I lead my group and give and develop my own and others' ideas. I use a range of drama techniques with some success.	I direct rehearsals, with positive results. I can confidently use a range of drama techniques imaginatively.
Performing <i>Performance, acting and design</i>	I can perform a role on stage with a group. I am aware of how design and technical skills are used.	I act out a short performance that is different from myself using basic physical and vocal skills.	I perform and sustain a role using appropriate physical and vocal skills. My performance will be sustained throughout. I can select and use design and technical skills.	I perform and sustain characters showing thoughtful use of controlled physical and vocal skills. My role will be sustained and I will show focus. My design and technical choices are appropriate and well thought through.	I perform and sustain characters using imagination and complete control of physical and vocal skills. My role will be sustained and I will show high levels of concentration. I use design and technical skills with sensitivity.
Responding <i>Evaluate and analyse own and others' work</i>	I discuss why we did certain things in the play with prompting and can suggest improvements. I know basic theatrical language but rarely use it.	I comment on my own and other people's work suggesting ways to improve next time. I know basic theatrical language and sometimes use it.	I comment on my own and other people's work and make suggestions using theatrical language regularly. I show an understanding of different forms of theatre and can discuss their different conventions.	I discuss the way plays are made and presented, suggesting useful areas for improvement. I use a range of theatrical language and can make connections to the wider conventions, styles etc.	I am able to analyse actors and recommend improvements that will extend and enhance my own and others' performance work. I confidently use a range of theatrical language correctly. I demonstrate knowledge and understanding of the cultural, historical and social context.



Autumn 1

Trestle Masks

Core Knowledge:

- A - Introduce the genre of Mask.
- B - Introduce the rules and Mask techniques.
- C - Incorporate techniques learnt to create effective and entertaining Mask performances.
- D – Physical Acting skills

How it fits in:

Different styles and techniques including mask work is need to be explored in preparation for GCSE Drama and A level.

Creating:

Exploration and experimentation of the rules and techniques of mask wearing. Use of our bodies to express emotions is key. Creating exciting performances remembering the key techniques and rules is key.

Performing:

Solo, paired and group performances throughout. Exploration and rehearsing of key techniques to be done through whole class performances at times this should also support confidence issues.

Summary:

Students will explore and understand how to use mask effectively. They will abide by the rules to ensure an effective performance. They will learn techniques such as clocking out and passing the focus. The use of masks should help with confidence at a key point in the year.

How can I support my child in Drama, as a parent/carer? :

Practice using bodies without our faces and voices to show emotions- see if you can get across what you are trying to say without speaking or moving your facial expressions. Look on the trestle mask website and find out how they are made. [Trestle Mask Shop — Trestle Theatre Co.](http://www.trestlemaskshop.co.uk)

Key Words:

- Trestle masks
- Clocking out
- Passing the focus
- Physicalisation
- Exaggeration
- Props
- Soft
- Hard
- Continuous
- Broken
- Movement
- Focus
- Emotions
- Props

Assessment:

Group performance using the rules and key skills for effective mask work.

Responding:

Peer and Solo evaluation of the group performances. Using the Learning Ladder to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.



Autumn 2

DV8 and Physical Theatre

Core Knowledge:

A – DV8 are a professional Physical Theatre Company, who create theatre performances and films in the genre of Abstract Physical Theatre.

B –DV8 use a method call, 'Motif Development' in order to develop their work. This allows naturalistic gestures to become abstract and physical.

C –'Motif Development' elements are; Exaggeration, Add an Action, Repeat, Retrograde, Levels, Direction, Pace, Pathways, Formations, Cannon and Unison.

D –Physical skills: Facial Expressions, Gesture, Proxemics, Levels and Posture

How it fits in:

It is an important part of the GCSE and A level Drama course to understand a range of Theatre Makers and Practitioners. This company incorporates Dance and Lift work with supports links with PE. Another form of Physical Theatre is also explored in Year 7.

Creating:

Exploring the work of DV8 and understanding what Physical Theatre is.

Motif Develop as a process to develop the ensemble piece.

Lift and contact work explore and developed into performance pieces during rehearsal.

Summary:

Students are introduced to the Physical Theatre Company DV8. They are taught about the broad spectrum that this genre covers. Students learn about and use Motif Development as a key method to develop an abstract and physical performance based around pub activity. Contact and lift work is also introduced which is then weaved into their work. Props, music and exaggerated acting skills is incorporated in order to create a final ensemble performance.

How can I support my child in Drama, as a parent/carer? :

Encourage your child to think about performance in a different light to naturalistic. Physical theatre is using our bodies in a more dance like style to enhance our performances. Ask them to show you and talk to you about Motif Development and the techniques they have used. Ask them to teach you how to do a 'Counter Balance' or a 'Contact Lift'. Remind them to teach you the safety checks first.

Performing:

Ensemble performance created in the style of DV8's Physical Theatre with lift, contact work, props and music underscore.

Responding:

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

Key Words:

DV8

Motif Development

Physical Theatre

Gestures

Exaggeration

Retrograde

Add an action

Repeat

Unison

Canon

Levels

Direction

Pace

Pathways

Formation

Facial expressions

Gestures

Proxemics

Levels

Posture

Assessment:

Ensemble Physical Theatre piece in the style of DV8's work inspired by their pub scene from 'Enter Achilles'



Spring 1

Brecht

Core Knowledge:

- A-To learn about Bertolt Brecht and Epic Theatre
- B-To understand different Brechtian Methodologies
- C- To use Brechtian Methodologies to perform a script.
- D-Evaluation and analysis of Brechtian methodologies.

How it fits in:

At GCSE and A Level it is key to study and explore a range of key practitioners and techniques. The use of Brechtian ideas and methodologies is key to the acting world. The use of script is also key throughout several units at KS4 and 5.

Creating:

Exploration of Brechtian techniques and creation of short improvisations and scripted performances demonstrating these. Building techniques in rehearsals.

Performing:

Solo, paired and group improvisations and scripted performances throughout. Spotlighting and rehearsed pieces.

Summary:

Students will learn and explore the basics of Bertolt Brecht's theories and methodologies. They will gain understanding and experience how and why one can use such ideas in Epic Theatre. Students will also experience some script exploration and work collaborating the ideas together.

How can I support my child in Drama, as a parent/carer? :

Research on the internet background information on who Bertolt Brecht is and why he is so famous. Watch clips of some of his plays. Try and compare him to Stanislavski and compare and contrast their theories.

Key Words:

- Verfremdungseffekt
- Multi-role
- Montage
- Spass
- Placards
- Direct address
- Narration
- Epic theatre
- Gestus
- Projections
- Music
- Tone
- Volume
- Accent

Assessment:

Group performance including some scripted work and key methodologies of Brecht- eg narration, placards, multi-roling, music, direct address.

Responding:

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections



Spring 2 Conventions

Core Knowledge:

- A -Introduction to what a convention is. Soundscapes
- B - Telephone Conversations and Hot-seating
- C -Music and Mime
- D -Thought Tracking and Conscience Alley
- E - Narration
- F -Vocal skills: Pitch, pace
Physical skills: Proxemics, levels, body language

How it fits in:

Drama Conventions are crucial foundation skill to all devising and script work which is a GCSE Drama requirement. It is initially taught in Year 7 and is revisited in this unit in Year 9 . This also links with PSHE

Creating:

Drama Conventions are explored through teacher led activities, solo, paired and group work.
Stimulus is introduced and the students take the lead on developing the storyline through using their imaginations and conventions.

Summary:

Drama Conventions are introduced, revised and explored through a stimulus of a real life news story. Students use their imaginations through the conventions to develop their own version of events.

Once the plot is developed, students use the conventions to create a short devised performance that incorporates naturalistic and non-naturalistic elements.

How can I support my child in Drama, as a parent/carer? :

Hot-seat your child- ask them questions about their character and the storyline and get them to answer in character thinking about vocal and physical skills. Ask your child to tell you what a drama convention is and the techniques they've already explored in the lessons.

Performing:

Devised group performance is created using Drama Conventions to create an abstract piece that explores the plot of the news story.

Responding:

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

Key Words:

- Conventions
- Telephone conversations
- Hot-seating
- Music and mime
- Thought tracking
- Conscience Alley
- Narration
- Pitch
- Pace
- Proxemics
- Levels
- Body language

Assessment:

Group devised performance with an optional monologue for further challenge. Including conventions explored.



Summer 1

A Monster Calls

Core Knowledge:

- A-The Reading of the script
- B-Understanding of abstract ideas of staging.
- C-Use a range of key terminology and be able to use this to evaluate performance work
- D- Understanding of character and plot

How it fits in:

Script work is also essential core skills within Drama and supports skills in English. The abstract presentation of this script promotes depth and thought that assists promoting more creative approaches that we would push for at GCSE and A Level.

Creating:

Contemporary script is explored practically, characters and themes. Line learning techniques embedded and the promotion of abstract techniques.

Performing:

Group or solo performance of studied script. Characters and themes communicated through the interpretation of the piece. Abstract techniques explored and rehearsed practically.

Responding:

Peer and Solo evaluation of the group performances. Using the performance ticklist to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

Summary:

Students explore the sensitive themes of 'A Monster Calls'. Students explore how to perform in an abstract way where they develop acting skills and feedback skills throughout and understand the themes and sensitive issues of the play. Students are to use their bodies in a physical way and think about how to use movement to escape naturalism.

How can I support my child in Drama, as a parent/carer? :

Practice saying the name Constantin Stanislavski. Encourage students to think about memories they could use to make their performances more believable. Read through scripts and practice lines at home. Talk about their favourite film actors and discuss why? Discuss some of the themes of segregation and discrimination.

Key Words:

Script
Line learning
Still image
Slow motion
Transition
Body as props
Physical Theatre
Abstract
Gesture
Facial expression
Gait
Volume
Emphasis
Tone

Assessment:

Group performance showing understanding of character and plot. Presentation of abstract techniques and clear thought into transitions between scenes.



Summer 2

Live Theatre

Core Knowledge:

- A-The viewing of live theatre
- B-Use of 4 strand structure
- C-Use a range of key terminology.
- D-Understanding of a variety of theatrical elements.
- E-Be able to write about successes or failures in a reflective way

How it fits in:

At GCSE and A Level students must view and write about live theatre.

Creating:

This may involve research into how the piece is created and the stimuli explored as to how the piece began. If peer work the process of devising and creating will be known.

Performing:

In this sense the performing forms the basis for the live theatre reflection to be written on. Whether the live theatre be a professional production or that of peer's work. It is important for students to understand the way performance works and they must be able to pick this apart.

Summary:

The viewing of live theatre and the ability to pick out key elements.
You use the 4 strand structure for each point you make.
Use a range of key terminology.
Give examples from a variety of theatrical elements.
Recognise what was effective and what was not and why.
Highlight key moments in an effective reflective way.
Can highlight a range of key points for each theatrical element.
Understand use of quotes and the actors' names when writing.

How can I support my child in Drama, as a parent/carer? :

Watch a programme on TV with your child and try and evaluate the acting that you see, What worked well and why? Who was particularly good in a scene and what did they do with their voice or physicality to show this? Think about what impact this has on you as audience members.

Key Words:

Lighting
Gels
Colours
Costume
Era
Set
Proscenium Arch
Sound/Music
Props
Vocal skills
Physical Skills
Tone
Pitch
Facial expressions
Body language
Pace
Audience Impact

Assessment:

A written assessment, where students will follow a structure focusing on key terminology and reflection.

Responding:

Reflecting upon what is seen in the live performance both verbally and written. This will be done as a group, sharing ideas and as an individual. The use of key terminology and following the structure is key. A clear understanding of audience impact is imperative.