



Year 9 Curriculum intent

Students will learn to develop academic knowledge of drama and theatre through history, and the importance of creativity and the dramatic arts to our culture.

Students will also gain extensive knowledge of the vocal and physical skills of an actor and the techniques in approaching devising drama and scripted theatre.

Students will be able to develop skills in acting, devising, performance, public speaking, presentation and theatre design. Students will learn to collaborate and engage in creative learning with others to produce outstanding, thought-provoking work.

Year 9 Curriculum Overview

Topic 1	Topic 2	Topic 3	Topic 4	Topic 5	Topic 6
Scripted Performance	Design Elements and Theatre Makers	Theatre Practitioners – John Godber and Frantic Assembly	Devising Drama	Scripted Performance Blood Brothers	

Key Question

What effect does context and subtext have on the performance/character development in a scripted performance?	How do you design technical theatre and make it work together to establish place, time and mood?	Who are Frantic Assembly and John Godber and how do I develop and engaging performance using their techniques?	How do I use a stimulus to devise an original piece of drama, specifically using Circle of Conscience and Thought Tracking?	Who is Willy Russel and what is the context of “Blood Brothers”?	
---	--	--	---	--	--

Key Vocabulary

• Dialogue • Plotline • Context • Subtext • Contextualisation • Neurodiversity	• Design • Texture • Realism • Symbolism • Minimalism • Gobo	• Multi-rolling • Minimalism • Chair Duets • Metatheatrical • Synchronisation • Motif	• Improvisation • Devising • Collaboration • Stimulus • Circle of conscience • Thought Tracking	• Social Class • Nurture • Nature • Superstition • Themes • Tragicomedy	
---	---	--	--	--	--

	The knowledge you will need to recall:	How you will apply this knowledge:	This links to:
1	Scripted Performance - The Boy in the Striped Pyjamas 2015 by John Boyne adapted by Angus Jackson: focuses on the historical context and exploration of the Holocaust. - Antisemitism: is the hostility or prejudice against Jewish people. <i>Noughts and Crosses</i> 2007 Malorie Blackman adapted by Sabrina Mahfouz: Female playwright exploring themes of diversity, segregation and divide. - Dystopian: imagined state or society where there is great suffering or injustice <i>The Curious Incident of the Dog in the Night-Time</i> 2012 Mark Haddon adapted by Simon Stephens– links to theatre practitioner Bertolt Brecht and physical/ stylised theatre. - Neurodiversity: is used to explain the unique way people's brains work.	- When learning about the importance of character development and apply the appropriate skills for each character, you will explore the social, historical and political context and sub-text of each play. - You will be able to understand and explain the writers' intentions, through analysing context, style and themes.	This follows on from the scripted units in year 7 & 8, using more complex scripts and challenging characters. We will delve further into context and sub-text, challenging students to create a depth of character in their performance informed by research into the social, cultural and historical background to the plays. Each of these plays poses questions and challenges our perception, and students will use skills of an actor to create a depth of character.
2	Design Elements and Theatre Makers - There are different key roles and responsibilities of theatre makers, including technical elements involved in creating theatre: set, costume, lighting, and sound. - Technical theatre establishes different setting, time and mood by using a brief and creating a specific design. This has a great impact on the audience and their experience of the performance - Diegetic sound refers to any sound that the characters can hear whereas non-diegetic sound is only heard by the viewers.	- You will learn about the key roles and responsibilities of theatre makers, including the key technical elements involved to create your own set, costume, lighting, and sound using a brief. - You will understand and explain how technical theatre works together to establish different places, times and moods and the impact this has on an audience.	To understand how a design is utilised, you must first explore different scripts, understand working stage areas and configurations and be able to think creatively through devising. The knowledge gained in these areas prior to this unit, will greatly affect their overall design. You need to explore design concepts before GCSE as this will be part of the written examination..
3	Practitioners – John Godber & Frantic Assembly - Frantic Assembly are a physical theatre company founded by artistic director Scott Graham 'The Frantic Method' was created to explore movement direction, communicating with the audience physically not just vocally. - John Godber John Godber is one of the most performed playwrights in the English language. He believes in the theatre as an instrument of social change for the better and often uses comedy to engage the audience but also to make them think.	- You will learn and explain how these practitioners' influenced theatre and the impact their techniques have on developing performances through practical exploration of their techniques. - You will understand how to apply these techniques to a scripted performance of <i>'Teechers'</i> written by John Godber.	This unit links to prior practitioner work conducted in Year 8, unit 5 where you explored the work of practitioners Stanislavski and Brecht. Understanding these practitioners will be crucial in the next unit 'Devising Drama'. The practitioner techniques and methods will enable you to explore a more diverse approach to devising.
4	Devising Drama - Devising is the process of collaboratively creating new work without a pre-existing script. - Non-Naturalistic drama is a term used to define any theatre that does not focus on life-like representation on stage. Specific techniques are used to remind the audience they are watching a piece of theatre such as 'Circle of Conscience' and 'Thought Tracking'.	- You will learn how to create an original piece of theatre using improvisation techniques working from a stimulus, to create a performance. - You will develop your understanding of key non-naturalistic techniques and apply them to develop and original piece of theatre.	This unit continues exploring and developing skills learnt through 'Practitioner' schemes in both year 8 and 9. Developing on devising skills taught in year 8. The devising techniques are scaffolded based on level of difficulty.
5	Scripted Performance: "Blood Brothers" by Willy Russell <i>Blood Brothers</i>, a musical set in the 1960's by Liverpoolian playwright Willy Russell, revolves around twin boys who are separated at birth and brought up in completely different environments in the city. - Written during a period of huge changes in society and politics, <i>Blood Brothers</i> draws the audience's attention to the detrimental effect that social inequality can have on people's lives	- You will understand the context of <i>"Blood Brothers"</i> and how this affects the performance skills used to create character. - Playwrights express a societal need to question and understand the world in which we live in, therefore you will explore the social, historical, and cultural elements through context and characters.	This final year 9 unit provides you an insight into "Blood Brothers" a GCSE set text for component 1: Understanding Drama. It builds on the work in the previous scripted units, highlighting a successful northern playwright using northern social, culture, historical and political themes and settings.