



Curriculum Map: Year 9

Subject: Drama & Dance

Curriculum Map: Year 9 Performing Arts 2024 - 25

Topic	Key Knowledge <i>What will all students KNOW by the end of the topic?</i>	Key Skills <i>What key skills will be learnt/developed by the end of the topic? What will all students be able to DO by the end of the topic?</i>	Assessment Opportunities <i>What are the key pieces of assessment? How will students be assessed?</i>
DNA by Dennis Kelly	<ul style="list-style-type: none"> Investigate the moral dilemma in the text Students will explore the creation of tension for an audience using acting and technical skills Students will develop an understanding of the various types of staging Using key vocabulary in responses to others practical work To create a lighting/staging design for a scene from a text Perform or design a key scene from the text Staging: Proscnium Arch, Traverse, Theatre in the Round, End on. 	<ul style="list-style-type: none"> Investigate the moral dilemma in the text Students will develop an understanding of the various types of staging <p>Creation of character using the following skills:</p> <ul style="list-style-type: none"> Facial Expressions Body Language Gesture Dramatic Tension Stage Combat <p>Design a simple stage design using lighting, sound, use of space.</p>	<ul style="list-style-type: none"> Perform or design a key scene from the text Creation of a verbal evaluation of their contribution to the performance Write an evaluation of students' own contribution to the performance <p>(Criteria will be based on the EDUCAS Comp 2 performance criteria)</p> <p>Students will be assessed using the AHCC year 9 levelling criteria</p>
Punchdrunk theatre	<ul style="list-style-type: none"> Actor/audience rapport Dramatic intention/purpose Radical promenade Felix Barrett Immersive theatre Mood Atmosphere Proxemics 	<ul style="list-style-type: none"> Recognise how directors, designers and /or performers communicate meaning through drama. Direct address communication skills of an actor to an audience Create a simple character appropriate to the story 	<p>Students will create a 90 second immersive experience called 'Red' for a year 7 audience</p> <p>Students will clearly use the techniques of Punch-Drunk Theatre Company</p> <ul style="list-style-type: none"> Specific lighting fx and cues Make up application

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	<ul style="list-style-type: none"> • Semiotics 	<ul style="list-style-type: none"> • Effectively use silence, stillness and focus in a still image to create tension for an audience • Use facial expression to show the senses/emotions • Emotionally affect the audience using still image and silence • To deeply understand theatrical techniques associated with Punchdrunk. • Understand the term semiotics and apply this to a devised drama • Develop a clear character in the world of 'Red' using dialogue and narration 	<ul style="list-style-type: none"> • Fully developed characters and backstory • Developed audience role and integration into performance • Clear sense of atmosphere using all design skills <p>Students will be assessed using the AHCC year 9 levelling criteria</p>
Lizzie Borden	<ul style="list-style-type: none"> • Students will work on the rehearsal process and the development of techniques which enable a play to be performed. • Students working towards devising a Drama based on Truth. • Students will learn how Dramatic techniques can improve the quality of the work and begin to see how the process of Drama is integral to its final success • Have experience of exploring characterisation through physicality • Social and historical context of the play A Memory of Lizzie • Understand the importance of not blocking 	<ul style="list-style-type: none"> • Develop music can cues to change mood and location for an audience • Use spontaneous improvisation to deepen understanding of character • Create still images using semiotics and imagery • Worked as a team to solve a real-life murder mystery • Used mark the moment to highlight dramatic moments in a drama • Apply Freytag's Structure and applied it to the play A Memory of Lizzie. • Create a montage of the play that depict Freytag's Structure and begin to understand how parts can be doubled up logically and truthfully to the playwright's intention. • Have applied knowledge to character depiction. 	<p>Perform a devised drama exploring the life of Lizzie Borden including:</p> <ul style="list-style-type: none"> • Still images & smooth transitions • Creative use of Semiotics • Focus in performance • Collaboration and Contribution • Understanding of artistic intention <p>Students will be assessed using the AHCC year 9 levelling criteria</p>

Curriculum Map: Year 9

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	<ul style="list-style-type: none"> • Recognise the skills needed to create a safe and imaginative spontaneous improvisation. • Understand and explain Freytag’s Structure • Explain the term Given Circumstances • Understand how parts can be doubled up logically and truthfully to the playwright’s intention <p>Spontaneous Improvisation, Mime, Blocking, Collaborate, Still Image, Creativity, Exposition, Rising action, Climax, Falling action, Denouement, Direct address, Narration, Montage, Cross-cutting, Still image, Transitions to movement, Lighting and sound</p>		
<p>Theatre in Education</p>	<p>Students will know and understand how the following terms can be used to deliver a clear message to children’s audience using Theatre in Education</p> <ul style="list-style-type: none"> • The five key elements of every scene, Act, Setting, Agents, Purpose and Agency • Teamwork, respect and discipline • Leadership • Devising the content and the chosen audience • Hot-seating • Targeted still images 	<ul style="list-style-type: none"> • To demonstrate how we use body language and gesture to create a sense of location. • To demonstrate how we can use hot seating to develop an audience’s understanding of characters and issues. • To understand and explore how we use marking the moment in a performance. • To demonstrate how we use forum theatre to further peoples understanding of characters and issues • Spontaneous Impro • Rehearsed Impro • Mime 	<ul style="list-style-type: none"> • This is a project-based unit where students are guided through establishing a stimulus for performance, developing a narrative using all the usual drama forms associated with TIE into a live performance. • Students will be assessed on their ability to both create and perform drama for a targeted audience <p>Students will be assessed using the AHCC year 9 levelling criteria</p>

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	<ul style="list-style-type: none"> • Stereotype • Lazzi • Stock Characters • Timing • Physicality 	<ul style="list-style-type: none"> • Mask • Marking the moment • Forum theatre 	
Hillsborough: Devising Drama	<ul style="list-style-type: none"> • Research undertaken and how this has informed the development of drama • How to develop an idea to progress from a simple to a more complex stage • How to plan, create and structure drama • How workshops can move the development of the performance forward • How to rehearse in preparation for a performance to an audience • How to make plans for the structure and form • How to edit and adapt the work in progress as a result of new ideas or the development of the drama • How to examine the process of creating drama and measure the impact on an audience • How to communicate meaning to an audience through engaging drama 	<ul style="list-style-type: none"> • Use research to inform creative decisions when devising drama • Examine the social, cultural or historical context of The Hillsborough Disaster • Explain how research has impacted on their artistic intention • Show the progression of their idea from initial thoughts to the realised form • Select ideas to create engaging drama • Clearly document the development of the performance during the devising process • Plan for effective use of rehearsals • Refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience • Analyse and evaluate decisions and choices made during the process of creating drama • Explain the changes made to their drama with reference to their artistic intention and explain the intended impact on the audience • Evaluate their final piece of devised drama • Use accurate subject-specific terminology 	<p>Learners should work collaboratively to create, develop, perform and evaluate their own piece of devised drama using The Hillsborough Disaster as a stimulus.</p> <p>Students will be assessed using the AHCC year 9 levelling criteria</p>
Creating a character Stanislavski	<ul style="list-style-type: none"> • Stanislavski techniques • Stanislavski historical • Creating a script book 	<ul style="list-style-type: none"> • The importance of effective characterisation. • Apply Stanislavski techniques to experiment with characterisation 	<p>Students confidently perform realistic and sustained character demonstrating:</p> <ul style="list-style-type: none"> • effective acting skills

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	<ul style="list-style-type: none">• Using stage geography• Blocking• Developing character profiles• The given circumstances• Motivation• Objectives – units, beats and transitive verbs• Subtext• Emotion memory• Magic If• Personal Props• Circles of Concentration• Considering timing, action/reaction, tempo.	<ul style="list-style-type: none">• Students will learn a chosen monologue be provided and how to apply the process of characterisation and the basic Stanislavskian techniques to their piece.• Skilfully analyse performance and reflect on ways to develop their characters further.	<ul style="list-style-type: none">• effective synthesis of:• script analysis• character• elements of drama• stagecraft• dramatic meaning. <p>Students will be assessed using the AHCC year 9 levelling criteria</p>
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