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|  | | **Drama Year 9 CURRICULUM MAP – 2022-2023** | | | | | |
| **YEAR 9** | ***Skills*** | | ***Knowledge*** | ***Cultural***  ***Links*** | ***Cross curricular***  ***Links*** | ***Career***  ***Links*** | ***GCSE***  ***Links*** |
| **Term 1**  Romeo and Juliet | Stage Combat  Improvisation  Rehearsal  Analysing Scripts  Use of stage space  Actor’s toolkit (vocal and physical skills)  Eye contact  Slow motion  Status levels  Tension levels  Proxemics  Blocking  Transitions  Rehearsal  Exploration  Reflection and evaluation  How to behave as an audience  Collaboration skills | | Room rules and expectations of behaviour specific to the Drama studio.  Key Words connected to vocal and physical skills.  The safety rules and key principles of stage combat  5 key stage combat moves  What is archaic language and how can we interpret it for a 21st Century audience?  The original performance conditions of Elizabethan theatre.  Semiotics – what the audience see and how a director/actor can use semiotics to create meaning.  Stage positions.  Drama vocabulary used to discuss the work of others and direct group work. | Elizabethan Theatre  Impact of gang culture  Global conflict  Racial conflict  Social equality  Gender equality  Similar stories in other cultures. | ENGLISH –  Yr 9 curriculum, students study  R &J  PSHE – resolving conflicts.  SOCIAL development  Students working in pairs/groups.  Emphasis on collaboration skills.  Understanding confidence and how to improve it. | Director  Choreographer  Actor  Writer  Designer | Charactersation  Dramatic Conventions  Physical Skills  Vocal Skills  Collaboration |
| Term 2  Curious Incident of the Dog in the Nighttime | Physical Theatre:  -Flying  -Universes of touch  -use of body to create objects, locations, mood and atmosphere  Improvisation  Rehearsal  Analysing Scripts  Developing characterisation  Given Circumstances  Objectives  Actions  Use of stage space - Proxemics  Use of tension levels  Use of vocal and physical skills to communicate character.  Collaboration  Lighting techniques – wash, spot, fade, use of colour. | | Multi-rolling  Frantic Assembly  How to use proxemics to communicate relationships.  Stereotypes  Chorus  The role of narrator.  Theatre company/practitioner  The impact of slow motion.  The impact of narration.  Abstract design  Composite sets.  In the round v Proscenium Arch  Subtext  Characterisation  Artistic Vision  Stage Lighting – basic principles.  Semiotics | Exploring new environments.  Responding to situations that feel difficult to deal with. | ENGLISH -  From page to stage.  Speaking skills – use of voice to communicate tension/mood/  character.  PSHE -  Dealing with social disabilities and family break ups. | *Playwright*  *Theatre Company Director*  *Designer*  *Choreographer*  *Actor*  *Drama Practitioner* | Abstract Theatre  Physical Theatre  Artistic Vision  Characterisation  Stage Style  Performance Style |
| Term 3 Devising Drama | Researching a stimulus.  Responding to a stimulus.  Developing initial ideas.  Creating an artistic vision.  Interrupted monologues.  Writing in role.  Marking a moment  Transitions  Exploration  Experimentation  Characterisation  Direct Address  Proxemics  Story boarding  Evaluation and analysis | | Non-naturalistic theatre –  Episodic structure  Direct Address  Placards/Titles  Gestus  Spass  Political Theatre | Stimulus choices represent a range of cultures | Stimuli taken from a range of curriulum subjects such as Science, Art, Music, History, Literature and Geography, PSHE | *Director*  *Designer*  *Choreographer*  *Actor*  *Drama Practitioner* | Devising Drama NEA  Devising conventions.  Drama Styles. |