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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 CombatImprovisationRehearsalAnalysing ScriptsUse of stage spaceActor’s toolkit (vocal and physical skills)Eye contactSlow motionStatus levelsTension levelsProxemicsBlockingTransitionsRehearsalExplorationReflection and evaluationHow to behave as an audienceCollaboration 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 combat5 key stage combat movesWhat 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 TheatreImpact of gang cultureGlobal conflictRacial conflictSocial equalityGender equalitySimilar stories in other cultures. | ENGLISH – Yr 9 curriculum, students study R &J PSHE – resolving conflicts.SOCIAL developmentStudents working in pairs/groups.Emphasis on collaboration skills.Understanding confidence and how to improve it. | DirectorChoreographerActorWriterDesigner | CharactersationDramatic ConventionsPhysical SkillsVocal SkillsCollaboration |
| Term 2Curious Incident of the Dog in the Nighttime  | Physical Theatre:-Flying-Universes of touch-use of body to create objects, locations, mood and atmosphereImprovisationRehearsalAnalysing ScriptsDeveloping characterisationGiven Circumstances ObjectivesActionsUse of stage space - ProxemicsUse of tension levelsUse of vocal and physical skills to communicate character.CollaborationLighting techniques – wash, spot, fade, use of colour. | Multi-rollingFrantic Assembly How to use proxemics to communicate relationships.StereotypesChorusThe role of narrator.Theatre company/practitionerThe impact of slow motion.The impact of narration.Abstract designComposite sets.In the round v Proscenium ArchSubtext CharacterisationArtistic VisionStage 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 TheatrePhysical TheatreArtistic VisionCharacterisationStage StylePerformance 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 momentTransitionsExploration ExperimentationCharacterisationDirect AddressProxemicsStory boardingEvaluation and analysis | Non-naturalistic theatre – Episodic structureDirect AddressPlacards/TitlesGestusSpassPolitical 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 NEADevising conventions.Drama Styles. |