

YEAR 9 DRAMA

YEAR 9 DRAMA INTENT	<p>Students will explore the play text ‘The Curious Incident of the Dog in the Night time’ as a set text and will learn how to bring the characters and scenes to life, as both performers and from a design perspective; discovering how meaning is created and communicated through lighting, set design, sound, costume and make-up.</p> <p>Students will explore the notion of protest and human rights, in a 12-week devising project entitled ‘What Makes us Human?’. Students will begin with a look at the ‘The Seven Ages of Man’ from the Tempest by Shakespeare, and devise drama around the human life cycle. Students will devise drama from poetry exploring old age, inspired by the poem ‘All For One Mrs Green’. Students will the explore the stories of Rosa Parks, the Tiananmen Square ‘Tank Man’, the umbrella protests of Hong Kong and a dispute between some London school children and their Head teacher over the use of informal language at school. Students will use the texts of ‘The Wall’ by Pink Floyd, The Song of The Battery Hen by Edwin Brock and Do you Hear the People Sing from Les Miserables.in their work. Students will devise speeches/monologues, first attempted in year 8, about something they feel strongly about. These can be used in their GCSE English exam.</p> <p>Students will engage in a mini scripted exam reflective of the GCSE scripted exam where they will work in pairs or small groups to learn, stage, rehearse and perform an extract from a substantial published play. They will be assessed in a performance designed to mirror the experience of the year 11 scripted exam. Students will create their own theatre in education project and devise an original piece of educational theatre for a target audience of year 7s. Students will explore the work of Augusto Boal and the Theatre or the Oppressed, to inspire their plays. Students will conclude Year 9 with their second whistle stop tour of western theatre, (first in year 8) picking up in early 20th Century Germany with the political playwright and practitioner, Bertolt Brecht, and ending in the present day; providing them with a firm foundation to begin the GCSE course, or an insight into how theatre has evolved over time.</p>
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Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Scripted – Exploring Play Texts The Curious Incident of the Dog in the Night time by Mark Haddon, adapted for the stage by Simon Stephens	‘What Makes us Human?’ – Devising from Stimulus Texts: The 7 Ages of Man by Shakespeare,	Scripted Performance – Duologues	Devising – Understanding Dramatic Intent Theatre in Education Augusto Boal’s Theatre of the Oppressed	Scripted and Devised Theatre through the Ages 2	
Basic Performance Skills What is ASC? What is Physical Theatre? Who are Frantic Assembly? How were set/sound and lighting design used to create the world of Christopher Boone? What is monologue?	Basic Performance Skills Mrs Green’ The stories of Rosa Parks, the Tiananmen Square ‘Tank Man’, the umbrella protests of Hong Kong ‘The Wall’ by Pink Floyd, ‘The Song of The Battery Hen’ by Edwin Brock and ‘Do you Hear the People Sing?’ from Les Misérables Moving tableaux Choral Effect Forum Theatre Marking the Moment Non-naturalism Cross-cutting Devising Style Plot Structure Content Character Genre Response to stimulus Basic Performance Skills	Basic Performance Skills What is blocking? What are sightlines? How to create – tension, climax, humour, pathos Characterisation What are the different roles and responsibilities of people working in the theatre? What are the different types of stage configurations in the theatre? How can I enhance a performance costume, lighting, sound and music?	Basic Performance Skills What is TIE? Can I name some famous TIE companies? Who are Peer Productions? Can I create a TIE company with a name, logo and concept? What is a ‘Statement of Dramatic Intent’? Who was Augusto Boal? What is theatre of the oppressed? What is a target audience?	Basic Performance Skills Brecht – The Caucasian Chalk Circle Kitchen Sink – A Taste of Honey by Shelagh Delaney Waiting for Godot – Samuel Beckett Berkoff – Metamorphosis DV8, Complicit Theatre of Cruelty – Artaud Theatre of the Oppressed - Boal Frantic Assembly Kneehigh – Hansel and Gretel What is political theatre? What is kitchen sink realism and how did it revolutionise theatre and tv? Who is Godot? What is theatre of cruelty? What is theatre of the impossible? Who are DV8 and complicit? Who is Boal? Who are Frantic Assembly? Who are Kneehigh?	

<p>Can do statement (M): I can read and understand a script and have the skills to translate it into an engaging performance. I can use my vocal and physical skills to perform a character that is different to myself and appropriate to the text, and can sustain the character in performance. I can develop and perform physical theatre sequences inspired by Frantic Assembly that are engaging and creative.</p> <p>Can do statement (S): I can read and understand a script and have the skills to translate it into performance. I can use my vocal and physical skills to create a character that is different to myself and can sustain the character in performance. I can develop and perform physical theatre sequences inspired by Frantic Assembly.</p> <p>Can do statement (D): I am developing the ability to read and understand a script. I can perform a character from a script and am developing the ability to stay in character. I can take part in physical theatre sequences inspired by Frantic Assembly.</p>	<p>Can do statement (M): I can devise from a wide variety of stimuli to create original, creative and challenging drama exploring the human condition. My devised work is polished and features a wide range of theatrical skills.</p> <p>Can do statement (S): I can devise from a variety of stimulus to create drama exploring the human condition. My devised work is sometimes polished and features a range of theatrical skills.</p> <p>Can do statement (D): I am developing the ability to devise from different stimuli to create drama exploring the human condition. My devised work is improving and I am developing the ability to shape my work with different theatrical skills.</p>	<p>Can do statement (M): I can read and understand a script and have the skills to translate it into an engaging performance. I can use my vocal and physical skills to perform a character that is different to myself and appropriate to the text, and can sustain the character in performance. I can fully memorise a script for performance.</p> <p>Can do statement (S): I can read and understand a script and have the skills to translate it into performance. I can use my vocal and physical skills to perform a character that is different to myself, and can sustain the character in performance. I can memorise a script and may only make a couple of mistakes in performance.</p> <p>Can do statement (D): I am developing the ability to read and understand a script and perform it. I can perform a character and can sustain the character for some of the performance. I am developing the ability to memorise a script although I may need to use one in performance.</p> <p>Designers will work alongside performers to create sound/lighting/set or costume for their performance.</p>	<p>Can do statement (M): I can devise an engaging and original piece of theatre in education specifically designed for a target audience of year 7s. I can confidently articulate a 'Statement of Dramatic Intent' outlining what I hope to achieve in my performance and what I want the audience to experience. My devised piece will achieve these goals.</p> <p>Can do statement (S) : I can devise a piece of theatre in education specifically designed for a target audience of year 7s. I can articulate a 'Statement of Dramatic Intent' outlining what I hope to achieve in my performance and what I want the audience to experience. My devised piece will mostly achieve these goals.</p> <p>Can do statement (D): I am developing the ability to devise theatre in education for an audience. I understand what a 'Statement of Dramatic Intent' is.</p>	<p>Can do statement (M): I can identify key movements in theatre history and important playwrights/practitioners of each era. I can identify the defining elements of each genre and apply them to my own work with confidence and ease.</p> <p>Can do statement (S): I can identify key movements in theatre history and some of the playwrights/practitioners of each genre. I can perform in the style of different genres.</p> <p>Can do statement (D): I am developing the ability to identify key movements in theatre history and I am learning some of the playwrights/practitioners of each genre.</p>
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