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| **Year 9 Curriculum Overview 2024-2025** **Subject - Drama** |
|  | **Knowledge & Understanding** | **Literacy Skills****Opportunities for****developing** **literacy skills** | **Employability Skills** | **Assessment Opportunities** |
| **Composites** | **Components** | **Formal Retrieval****[if any]** |
| **Autumn Term**Brecht and Epic Theatre | To be able to use a range of Brechtian styles to perform and create theatre | Demonstrate an understanding of non-naturalistic performance.  Understand how to effectively use narration, gestus and caricature to create alienationUnderstand how to use voice and physicality to create a clear character. Develop an understanding of Brecht’s historical context and how this effects the intentions of his work. Perform and learn lines for an extract of Teechers using multirole in a Brechtian style. | NarrationMultirole Creating and play/ script writing and editing. | OracyDiscussionDebateScript writingUnderstanding of language used by different charactersReading a script out loud | OracyDiscussionTeamworkProblem SolvingEmpathy and understanding of others | Narration in roleCaricature and 3rd person speaking to create alienationGestusMulti rolling |
| **Catholicity Across Drama** | **Human Dignity –** Use of role play helps students experience perspective different from her own, promoting empathy and understanding**Participation –** an environment where students respectfully engage with the work of others**Solidarity –** Students to work collaboratively with a common purpose. All students are part of a team where everyone’s opinion is valued**Subsidiarity** – Within the genre, pupils can choose their own character and performance A bible quote which links to the lesson is on all lesson PowerPoints |
| **Spring Term**DNA –Play Study | Understanding of the play DNA | Creating a freeze frameCreation of a character from a given scriptBe able to perform a direct address (speaking straight to the audience)Proxemics between characters and stage positionsRehearsed improvisation from a given stimulus in a groupAdding cross cutting into performancesScript writing an original endingCharacter focus using Stanislavski’s ‘The Magic If’Performing and writing a short monologue focusing on one character based on Leah’s monologue of Mortality | Freeze FrameScriptCharacterisationRehearsed improvisation | OracyDiscussionDebateScript writingUnderstanding of language used by different charactersReading a script out loud | OracyDiscussionTeam WorkProblem SolvingEmpathy and understanding of others | Performance of the cross-cut scene showing Adam’s death – focus on facial expressions, gestures, use of language, Performance of a short monologue from the point of view of one of the characters – *focus on characterisation*Performance of the ‘ending’ of the playAssessment of h/w taks and character profiles. |
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| **Summer Term**Mask | To be able to perform with theatre masks  | To identify the history of masks within theatreTo describe how masks and synchronised movement can be used for effect within a pieceTo identify and describe the mask rules and how they maintain the illusionTo exaggerate movement and gestures in a masked performanceTo create clearly defined characters and sustain these for a reasonable amount of time | Narration Greek TheatreMime | OracyDiscussionDebateScript writingUnderstanding of language used by different charactersReading a script out loud | OracyDiscussionTeamworkProblem SolvingEmpathy and understanding of others | Narration in roleCaricature and 3rd person speaking to create alienationGestusMulti rolling |
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