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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 alienation  Understand 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. | Narration  Multirole  Creating and play/ script writing and editing. | Oracy  Discussion  Debate  Script writing  Understanding of language used by different characters  Reading a script out loud | Oracy  Discussion  Teamwork  Problem Solving  Empathy and understanding of others | Narration in role  Caricature and 3rd person speaking to create alienation  Gestus  Multi 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 frame  Creation of a character from a given script  Be able to perform a direct address (speaking straight to the audience)  Proxemics between characters and stage positions  Rehearsed improvisation from a given stimulus in a group  Adding cross cutting into performances  Script writing an original ending  Character 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 Frame  Script  Characterisation  Rehearsed improvisation | Oracy  Discussion  Debate  Script writing  Understanding of language used by different characters  Reading a script out loud | Oracy  Discussion  Team Work  Problem Solving  Empathy 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 play  Assessment 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 theatre  To describe how masks and synchronised movement can be used for effect within a piece  To identify and describe the mask rules and how they maintain the illusion  To exaggerate movement and gestures in a masked performance  To create clearly defined characters and sustain these for a reasonable amount of time | Narration  Greek Theatre  Mime | Oracy  Discussion  Debate  Script writing  Understanding of language used by different characters  Reading a script out loud | Oracy  Discussion  Teamwork  Problem Solving  Empathy and understanding of others | Narration in role  Caricature and 3rd person speaking to create alienation  Gestus  Multi rolling |
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