

Year 9

Timing	Unit Title	Key Question	Knowledge	Assessing understanding
Autumn 1	Noughts and Crosses	<p>How can we explore social, historical, and cultural contexts within a scripted performance?</p> <p>What are the key techniques of Stanislavski?</p>	<p>Constantin Stanislavski and 'The system'</p> <p>Naturalism as a performance style and rehearsal techniques.</p> <p>EDI - EDI discussions held during the reading and practical exploration of the script.</p>	<p>How understanding is assessed</p> <ul style="list-style-type: none"> ● Use given circumstances of the script to shape understanding of the characters and situation. ● Hot seating to develop a deeper understanding of the characters. ● Recognise and apply structure. ● Apply appropriate characterisation to voice to create mood and atmosphere. ● Think creatively using the aid of rehearsal techniques. ● Use of stage direction and rehearsal techniques for use of space. ● Creating realism on the stage. ● Making believable characters. ● Lead others in creating appropriate performance. ● Perform in front of an audience. <p>Skills</p> <ul style="list-style-type: none"> ● Understanding a script. ● Using a variety of rehearsal techniques to support creativity. ● Improvisation. ● Character analysis. ● Deeper thinking. ● Performance structure. ● Voice. ● Directing. ● Performing.

<p>Autumn 2</p>	<p>Noughts and Crosses</p>	<p>How can we explore social, historical, and cultural contexts within a scripted performance?</p> <p>What are the key techniques of Stanislavski?</p>	<p>Constantin Stanislavski and 'The system' Naturalism as a performance style.</p> <p>EDI - EDI discussions held during the reading and practical exploration of the script.</p>	<p>How understanding is assessed</p> <ul style="list-style-type: none"> ● Use given circumstances of the script to shape understanding of the characters and situation. ● Hot-seating to develop a deeper understanding of the characters. ● Recognise and apply structure. ● Apply appropriate characterisation to voice to create mood and atmosphere. ● Think creatively. ● Use of stage direction. ● Creating realism on the stage. ● Making believable characters. ● Lead others in creating appropriate performance. ● Perform in front of an audience. <p>Skills</p> <ul style="list-style-type: none"> ● Understanding a script. ● Improvisation. ● Character analysis. ● Deeper thinking. ● Performance structure. ● Voice. ● Directing. ● Performing. <p>Assessment Point information (if applicable) Process marked. Performance marked.</p>
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Spring 1	Devising	How can we use a stimulus to create a performance?	<p>Introduction to a range of practitioners: Paper Birds and verbatim theatre.</p> <p>Introduction to the Paper Birds theatrical styles: verbatim, multimedia, realistic, physical theatre, explorative.</p> <p>Exploration of a stimulus and how to create drama from it.</p> <p>EDI – Paper Birds practitioners focus on topics such as social mobility and feminism. Students are encouraged to research current news topics and produce their own performance based on their own experiences and those around them.</p>	<p>How understanding is assessed</p> <ul style="list-style-type: none"> ● Take part in a range of practitioner workshops. ● Interpreting a stimulus. ● Developing ideas for performance from a stimulus. ● Directing others. ● Creating a final performance. ● Performing to an audience. <p>Skills</p> <ul style="list-style-type: none"> ● Interpretation. ● Epic theatre techniques. ● Stylised movement and voice. ● Characterisation. ● Vocal dynamic. ● Body language. ● Theatrical conventions. ● Rehearsal techniques. ● Critical thinking. ● Cooperation. ● Collaboration.
Spring 2	Devising	How can we use a stimulus to create a performance?	<p>Rehearsal and refinement of Devised piece, final Devised performance.</p> <p>EDI – Paper Birds practitioners focus on topics such as social mobility and feminism. Students are encouraged to research current news topics and produce their own performance based on their own experiences and those around them.</p>	<p>How understanding is assessed</p> <ul style="list-style-type: none"> ● Take part in a range of practitioner workshops. ● Interpreting a stimulus. ● Developing ideas for performance from a stimulus. ● Directing others. ● Creating a final performance. ● Performing to an audience.

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Summer 1 and 2	The Musicals	How can we combine singing, dancing, acting and music to effectively communicate to an audience?	<p>Students learn about Musical Theatre as a style and genre and produce their own musicals.</p> <p>EDI - The topic focuses on EDI though discussion about Musical Theatre history, current performances. Students create their own performances around the context of the groups they are put into.</p>	<p>How understanding is assessed</p> <ul style="list-style-type: none"> ● Taking part in workshops on singing, dancing, and acting. ● Combining skills to create a structure for a musical. ● Writing a script. ● Applying performance skills and perform in front of an audience. ● Communicate meaning to an audience. ● Entertain the audience. <p>Skills</p> <ul style="list-style-type: none"> ● Singing. ● Dancing. ● Creating structure.

				<ul style="list-style-type: none"> ● Characterisation. ● Narration. ● Creating atmosphere. ● Directing. ● Choreographing. ● Performing. <p>Assessment Point information (if applicable) House competition held in the summer term with a panel of judges from the drama and music department.</p>
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