



This year in Drama we will be learning:		This links to:	Key Vocabulary:	
1	<p>Scripted Performance</p> <ul style="list-style-type: none"> Students will explore <i>The Boy in the Striped Pyjamas</i> by John Boyne adapted by Angus Jackson, <i>Noughts and Crosses</i> by Malorie Blackman adapted by Sabrina Mafhouz and <i>The Curious Incident of the Dog in the Night-Time</i> by Mark Haddon adapted by Simon Stephens. Students will learn the importance of character development through understanding context and sub-text and the importance of research on characterisation. Understanding writer intentions, analysing context, style, themes. 	<p>Scripted performance and Devising Drama are integral to the work in each year of KS3 Drama. This scheme of work follows on from the scripted units in year 7 & 8, using more complex scripts and challenging characters. We will delve further into context and sub-text, challenging students to create a depth of character in their performance informed by research into the social, cultural and historical background to the plays. Each of these plays poses questions and challenges our perception, and students will use skills of an actor to create a depth of character.</p>	<ul style="list-style-type: none"> Script Dialogue Duologue Plotline Context Subtext Theme 	<ul style="list-style-type: none"> Contextualisation Characterisation Interpretation Social, Cultural and historical background. Genre and period
2	<p>Design Elements and Theatre Makers</p> <ul style="list-style-type: none"> Learn about the key roles and responsibilities of theatre makers. Learn the key technical elements involved in creating theatre: set, costume, lighting, and sound. Understand how technical theatre establishes different setting, time and mood. Using a brief, create a design for set, costume, lighting, and sound. Understand the importance of technical theatre and its impact on audiences 	<p>To understand how a design is utilised, students must first explore different scripts, understand working stage areas and configurations and be able to think creatively through devising. The knowledge gained in these areas prior to this scheme, will greatly affect their overall design. Students need to explore design concepts before GCSE as this will be part of the written examination, which makes up 40% of their GCSE.</p>	<ul style="list-style-type: none"> Sound; diegetic and non diegetic sound, sound effects, and ambiance Set; Period, Realism, Symbolism, Minimalism, Fantasy and Model box 	<ul style="list-style-type: none"> Costume; period, colour, material, fashion & style Lighting; colour, angle & direction, time, mood, intensity, lighting effects e.g. GOBO.
3	<p>Practitioners – John Godber & Frantic Assembly</p> <ul style="list-style-type: none"> The key principles of John Godber and Frantic Assembly. ‘The Frantic Method’ when devising theatre, exploring movement direction and physical theatre; communicating physically not just vocally. Students will learn about Godber’s metatheatrical, minimalist, multi-role play style, which incorporates poetic, colloquial language. Learn how these practitioners’ influenced theatre and the impact their techniques have on developing performances. 	<p>A continuation of developing practitioner knowledge. Students have already learnt about Konstantin Stanislavski and Bertolt Brecht. Students will develop theatrical skills learnt throughout KS3. Understanding these practitioners will be crucial in the next scheme ‘Devising Drama’. The practitioner techniques and methods will enable students to explore a more diverse approach to devising.</p>	<ul style="list-style-type: none"> Frantic Assembly Physical Theatre Improvisation Chair Duets Movement Direction Character precision Practitioner 	<ul style="list-style-type: none"> John Godber Metatheatrical Minimalist Multi-role playing Synchronisation Social comment Colloquial language and dialect
4	<p>Devising Drama</p> <ul style="list-style-type: none"> Students will devise an original piece of theatre using improvisation techniques working from a stimulus, to create a performance. Students will draw on their knowledge of non-naturalistic techniques, specifically the use of ‘Circle of Conscience’ and ‘Thought Tracking’. Students will utilise Frantic Assembly and John Godber techniques when devising an original performance. 	<p>Exploring and developing skills learnt through ‘Theatre Practitioner’ schemes in both year 8 and 9. Developing on devising skills taught in year 8. The devising techniques are scaffolded based on level of difficulty. This scheme is sequenced to follow on from the introduction of practitioners. Students will be able to develop and explore the skills learnt.</p>	<ul style="list-style-type: none"> Improvisation Devising Collaboration Style Stimulus Practitioner style 	<ul style="list-style-type: none"> Dramatic Intentions Circle of conscience Thought Tracking Previous techniques; freeze, thoughts, split-stage, thought tracking.
5	<p>Scripted Performance: “Blood Brothers” by Willy Russell</p> <ul style="list-style-type: none"> Students will have the opportunity to explore “Blood Brothers” and explore the key themes of this GCSE set text. Students will build on their knowledge of the importance of character development through understanding context and sub-text, analysing Willy Russell’s intentions in this acclaimed musical tragicomedy. 	<p>This final year 9 scheme allows students an insight into “Blood Brothers” a GCSE set text for component 1: Understanding Drama. It builds on the work in the previous scripted units, highlighting a successful northern playwright using northern social, culture, historical and political themes and settings.</p>	<ul style="list-style-type: none"> Northern playwright Social Class Nurture and nature Superstition Motherhood Adolescence 	<ul style="list-style-type: none"> Tragicomedy Musical Theatre Characterisation Context Interpretation Accent

Target Grade:

AP1:

AP2:

AP3: