

KAA Curriculum Overview	Drama	Year 9	EOY Exam	Sequencing and Progression	
<p>Rationale</p> <p>In Year 7, students are learning to apply skills learned over the course of Year 7 and Year 8 to a range of practitioner methodologies. This is to prepare students for the demands of GCSE drama where they must devise and perform in the style of a chosen practitioner or theatre company. They will learn about 3 practitioners which will be covered in both GCSE and A Level contexts. They also partake in two theory lessons per unit to support the development of written skill at a GCSE level.</p> <p>In the Autumn term, students focus on the working practices of Bertolt Brecht. They will learn his political rationale and begin to explore non-naturalistic practice to achieve the V-effect. In pairs, students adapt a scripted piece to include elements on non-naturalism in a Brechtian style, and complete a written assessment on Brecht's theory and practice. Students learn to perform and devise from a political stance, considering how non-naturalistic techniques can enhance a performance's message.</p> <p>The Spring term focuses the working practices of Constantin Stanislavski. They learn about realism and the acting exercises in Stanislavski's System that are used to achieve naturalistic performance on stage. Students use rehearsal techniques to perform a naturalistic scripted piece in pairs, and complete a written assessment on Stanislavski's theory and practice. These techniques are used within GCSE and A Level scripted components to adopt character with high degrees of sensitivity.</p> <p>In the Summer term, students focus on the working practices of Steven Berkoff. They learn how a contemporary practitioner uses a wide range of practical methodologies to create 'Total Theatre'. They must use their understanding of performance methods to creatively adapt a script in the style of this practitioner, in addition to completing a written assessment that consolidates the methodologies of all 3 practitioners and attempt a GCSE style direction question.</p>			<p>Practical assessment 60% – Performance of 'Bouncers' in the style of Steven Berkoff</p> <ul style="list-style-type: none"> • Creative ideas and audience engagement • Key skills or techniques relevant to practitioner. • Character/interpretation of role • Vocal Skills (tone, pitch, pause, accent, volume, intonation) • Physical Skills (gesture, movement, body language, facial expression) <p>Theory assessment 40%– Section A Brecht, Section B Stanislavski, Section C Berkoff, Section D GCSE Style Question</p> <ul style="list-style-type: none"> • Theatre History – Practitioners and Theatrical Styles. • Understanding of practitioner methodologies. • Skills necessary for effective performance. • Understanding of physical and expressive skills • Directing vocal and physical performance of scripted work. 	<p>In Year 8, students covered a range of performance styles from theatre history. They have a good foundational understanding of a range of stylistic devices, with practical performance ability having been assessed throughout the year.</p> <p>Students have begun to understand how drama was effected and adapted throughout time, allowing them to understand that practitioners will have different influences on their work, effecting the aesthetics and their performance method.</p>	<p>In Year 9, students will continue to develop their practical ability through employing key skills learned in Year 8 in line with practitioner methodology.</p> <p>Students will learn about 3 practitioners that are covered on both the GCSE and A Level syllabi, giving them a strong foundation to work from when progressing to KS4.</p> <p>Students will gain practice in writing about drama and applying theoretical knowledge to performance practice, as is expected in the GCSE.</p>
Term	Autumn	Spring	Summer		
Link to MTP Overview					
Topic studied & Fertile Question	<p><i>Can you be political in performance?</i></p> <ul style="list-style-type: none"> • Introduction to practitioner Bertolt Brecht • Concepts: Epic Theatre, Alienation, Verfremdungseffekt, Placards, Chorus. • Perform extract from 'The Curious Incident of The Dog in the Nighttime' using Brechtian practice. • Completion of theoretical paper on Brechtian methodologies. 	<p><i>When does performance become reality?</i></p> <ul style="list-style-type: none"> • Introduction to practitioner Constantin Stanislavski • Concepts: Realism, Emotion Memory, Given Circumstances, Objectives, Superobjectives, The Magic If. • Perform extract from 'Kindertransport' using Stanislavskian practice. • Completion of theoretical paper on Stanislavskian methodologies. 	<p><i>Is an actor's performance alone enough to engage an audience?</i></p> <ul style="list-style-type: none"> • Introduction to practitioner Steven Brekoff • Concepts: Total Theatre, Mie, Motif, Mime, Ensemble work • Perform extract from 'Bouncers' using Berkoffian practice. • Completion of theoretical paper on all 3 practitioner's methodologies. 		
Adjustments following last assessments / evaluation.	N/A	Adapted rehearsal lessons in Spr 2 to enable students to apply Given Circumstances and Emotion Memory with greater effect.	<p>Embed GCSE level question to the written paper.</p> <p>New SOW created to be more reflective of the demands of the GCSE and A Level courses.</p>		
Key knowledge and skills students need to have gained by the end of the unit	<ul style="list-style-type: none"> • Demonstrate an understanding of non-naturalistic performance. • Understand how to effectively use alienation, placards and chorus to create the Verfremdungseffekt. • 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 The Curious Incident of the Dog in the Night-time in a Brechtian style. • Use appropriate subject specific language throughout lessons and feedback. • Effectively use feedback to improve the performance of others and own work. 	<ul style="list-style-type: none"> • Demonstrate an understanding of naturalistic performance. • Understand how to effectively use the following rehearsal techniques to enhance the believability of a character: emotion memory, magic if, given circumstances, objectives and superobjectives. • Understand how to use voice and physicality to create a clear character. • Develop an understanding of Stanislavski's historical context and how this effects the intentions of his work. • Perform and learn lines for an extract of Kindertransport in a realist performance style. • Use appropriate subject specific language throughout lessons and feedback. • Effectively use feedback to improve the performance of others and own work. 	<ul style="list-style-type: none"> • Demonstrate an understanding of performance that relies solely on the actor's 'toolkit' of voice and movement • Understand how to effectively use mime, mie, motif and ensemble work to create a piece of Total Theatre. • Understand how to use voice and physicality to create a clear, exaggerated character. • Develop an understanding of Berkoff's historical context and how this effects the intentions of his work. • Perform and learn lines for an extract of Bouncers in a Berkoffian style. • Use appropriate subject specific language throughout lessons and feedback. • Effectively use feedback to improve the performance of others and own work. 		
How is understanding assessed at the end of the unit?	<p>Introduction of a google quiz homework in Aut1 to identify students' understanding and any possible misunderstandings of key concepts.</p> <p>A summative practical assessment (60%) takes place at the end of term. Students must perform their work in a pair. Students are assessed on the following;</p> <ul style="list-style-type: none"> • Creative ideas and audience engagement • Accurate and imaginative delivery of chorus. • Clear juxtaposition between naturalistic and non-naturalistic performance. • Character is committed and adds depth. • Vocal Skills that communicate character and intent. • Physical Skills that develop characterisation and communicates actor's intentions to the audience. <p>A summative written assessment (40%) also takes place. Section A – 10 questions on understanding the practitioner. Section B – questions assessing understanding of practitioner's performance techniques</p>	<p>Introduction of a google quiz homework in Aut1 to identify students' understanding and any possible misunderstandings of key concepts.</p> <p>A summative practical assessment (60%) takes place at the end of term. Students must perform their work in a pair. Students are assessed on the following;</p> <ul style="list-style-type: none"> • Creative ideas and audience engagement • Character is committed and adds depth. Believability of role in a naturalistic style. • Vocal Skills that communicate character and intent. • Physical Skills that develop characterisation and communicates actor's intentions to the audience. <p>A summative written assessment (40%) also takes place. Section A – 10 questions on understanding the practitioner. Section B – questions assessing understanding of practitioner's performance techniques</p>	<p>Introduction of a google quiz homework in Aut1 to identify students' understanding and any possible misunderstandings of key concepts.</p> <p>A summative practical assessment (60%) takes place at the end of term. Students must perform their work in a pair. Students are assessed on the following;</p> <ul style="list-style-type: none"> • Creative ideas and audience engagement • Incorporation of key skills: Mie, Motif and Mime. • Character is committed, exaggerated and adds depth. • Vocal Skills that communicate character and intent. • Physical Skills that develop characterisation and communicates actor's intentions to the audience. <p>A summative written assessment (40%) also takes place. Section A – Brecht – understanding of practitioner and methods. Section B – Stanislavski – understanding of practitioner and methods. Section C – Berkoff – understanding of practitioner and methods. Section D – Extended writing – GCSE style question asking students to direct an extract using vocal, physical and interaction skills.</p>		

Section C – Extended writing where students adopt perspective of director and detail how they would apply Brechtian methods to a given scenario to stage the scene with Brechtian intent.

Section C – Extended writing where students adopt perspective of director and detail how they would apply Stanislavskian methods to a given scenario to stage the scene with Stanislavskian intent.