


Performing Arts Department – Year 9 Drama

 Shirley High Curriculum Map	<i>The Skilled Drama Student will study a selection of popular texts and theatre practitioners, as well as developing the ability to devise from a stimulus, equipping them with an excellent level of knowledge should they choose to study GCSE Drama.</i>					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:
	Slow Time by Roy Williams and Konstantin Stanislavski (Naturalism)	Teechers by John Godber	Gangs	The Caucasian Chalk Circle by Bertolt Brecht	Devising from a stimulus and Frantic Assembly	DNA by Dennis Kelly
Why Now?	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in the style of naturalism.	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in the style of theatre by John Godber.	To study a scheme of work highlighting the dangers of gangs and equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in a naturalistic style.	To study a popular text and practitioner, equipping students with appropriate knowledge for the next steps in studying drama. Students will continue to develop characterisation skills in the style of Epic Theatre.	To equip students with the ability to create innovative work from a stimulus, influenced by a practitioner. Developing skills that will prepare them for GCSE drama.	To equip students with the ability to create and perform innovative work from a script, influenced by a practitioner. Developing skills that will prepare them for GCSE drama.
Fundamental Concepts	<ul style="list-style-type: none"> -To be introduced to Konstantin Stanislavski and naturalism. -To explore the roles of Nabs and Delroy. -To successfully create a naturalistic performance, using units and objectives. -To further explore the role of Delroy. -To successfully create a naturalistic performance, using emotion memory. -To explore the roles of Delroy and Ashley. -To successfully create a naturalistic performance, using the 'magic if' and subtext. -To develop a performance that demonstrates an understanding of the style of Naturalism. 	<ul style="list-style-type: none"> -To engage with the idea of political theatre and introduce Godber and his aim as an artist. -To create still images of key characters from the play. -To explore the theme of melodrama. - To fully understand and participate with the following techniques: Role play, multi-rolling, narration and direct address to the audience. -To consider how Godber wanted the audience to believe. 	<ul style="list-style-type: none"> -To reflect on how gang culture is relevant to society today. -To consider how people are initiated into gangs. -To use the explorative strategies of role play and thought tracking and cross cutting -To discuss the theme as a class. - To be able to use multiple drama techniques to explore the plot of the narrative and educate your audience on the possible dangers of gang culture. - To use still image to explore the training of police cadets -To use improvisation skills to carry out police interviews - To use still image, abstract work and improvisation to explore the victims' past and their relationship 	<ul style="list-style-type: none"> -To engage with the idea of political theatre and introduce Brecht and his aim as an artist. -To create still images of key characters from the play. -To explore the theme of politics and political drama. -To stage the Prologue and explore contemporary alternatives to Brecht's framing of the story. - To use still image, improvisation and role-play. -To consider the form, staging and purpose of the prologue. -To explore performance in Brechtian Theatre in contrast with a naturalistic, Stanislavskian approach; exploring the V effect, narration, gestures and archetypes. -To create a still image of key characters from the play, improvising short scenes, marking the moment and narration. -To explore Brechtian form using space/levels, gesture and voice. -To explore how justice is administered and who the law serves. -To use still images, improvisation and role play. -To consider the character of Azdak. -To explore the character of Grusha. -To use still image, thought-tracking at a moment of decision and conscience alley. -To explore a character's inner thoughts and motivations. 	<ul style="list-style-type: none"> -To be introduced to the practitioner Frantic Assembly. -To participate in workshops that explore their devising techniques. -To practically explore a stimulus. -To be aware of Frantic Assemblies devising skills and be able to implement them into their final assessed performance. -To apply Frantic Assembly devising techniques to a stimulus. 	<ul style="list-style-type: none"> -To engage with a script and be introduced to various themes. -To fully understand and participate in practical work focusing on the various themes. -To have a good context of who Dennis Kelly was and his intentions as a playwright. - To be able to practically link ideas from the text to a wider social, historical and cultural view point. -To understand the links from KS3 to GCSE. -To work with a variety of practitioners such as: Artaud, Stanislavski, Brecht and Boal.
Students will...	<p>Lesson 1: Introduction to the Play</p> <p>Lesson 1: Introduction to <i>Slow Time</i> – Context (youth, prison system, and relationships). Warm-up with status exercises.</p> <p>Lesson 2: Explore themes through improvisation activities based on the characters' backstories.</p> <p>Key Skills: Understanding context, improvisation.</p> <hr/> <p>Week 2: Exploring Characters</p> <p>Lesson 3: Deep dive into the characters: Delroy, Ashley, and Nabs. Use hot-seating to explore motivations and relationships.</p> <p>Lesson 4: Group work on key extracts focusing on Delroy's perspective – emotional subtext.</p>	<p>Lesson 1: Introduction to the Play</p> <p>Explore context and characters.</p> <p>Perform opening monologue using group choral work.</p> <p>Lesson 2: Characterisation</p> <p>Develop multi-role skills through hot-seating and key extracts.</p> <p>Lesson 3: Physicality in Performance</p> <p>Use physical theatre to enhance storytelling and transitions.</p> <p>Lesson 4: Satire and Comedy</p> <p>Explore satire and comedic timing in key scenes.</p>	<p>Lesson 1: Introduction to the Theme</p> <p>Lesson 1: Explore the concept of gangs through group discussions and improvisation.</p> <p>Devise a short scene based on peer pressure within a gang.</p> <p>Lesson 2: Character Exploration</p> <p>Lesson 2: Hot-seating gang members and victims to explore motivations and relationships.</p> <p>Develop backstories for original characters.</p> <p>Lesson 3: Conflict and Tension</p> <p>Lesson 3: Use role-play to explore internal and external conflicts within gangs.</p> <p>Focus on creating tension through dialogue and physicality.</p>	<p>Lesson 1: Introduction to Epic Theatre</p> <p>Explore Brecht's key techniques (e.g., gestus, alienation).</p> <p>Introduce the play's context and themes through discussion and tableau work.</p> <p>Lesson 2: Character Exploration</p> <p>Hot-seating key characters (Grusha, Simon, Governor's Wife).</p> <p>Develop gestus for characters in key scenes.</p> <p>Lesson 3: Storytelling and Narration</p> <p>Explore the use of narration and song in the play.</p> <p>Rehearse and perform small sections focusing on engaging the audience.</p>	<p>Lesson 1: Introduction to Frantic Assembly and Stimulus</p> <p>Explore the stimulus and Frantic Assembly's style.</p> <p>Create short movement sequences inspired by the stimulus.</p> <hr/> <p>Lesson 2: Ensemble Work</p> <p>Develop trust and synchronization through lifts and transitions.</p> <p>Build a collaborative physical sequence.</p> <hr/> <p>Lesson 3: Character and Narrative</p> <p>Use physicality to develop characters and narrative ideas.</p>	<p>Lesson 1: Introduction to the Play with a focus on the opening</p> <p>Explore context, themes, and opening scene.</p> <p>Lesson 2: Character Development</p> <p>Hot-seating and devising unseen moments.</p> <p>Lesson 3: Tension and Atmosphere</p> <p>Workshop key scenes using staging and vocal techniques.</p> <p>Lesson 4: Group Dynamics and Power</p> <p>Physical theatre to explore group relationships and power shifts.</p> <p>Lesson 5: Rehearsal</p> <p>Refine key scenes with peer feedback.</p>

