

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:
	<i>Dead Famous - Image & Forum Theatre</i>	<i>Dead Famous - Newspaper, Physical & Invisible Theatre</i>	<i>Slow Time by Roy Williams and Konstantin Stanislavski (Naturalism)</i>	<i>Teechers by John Godber</i>	<i>DNA by Dennis Kelly</i>	<i>DNA by Dennis Kelly - Written</i>
Why Now?	Introduces Augusto Boal and Theatre of the Oppressed through accessible case studies of famous figures. Students move from Image Theatre and dynamisation into Forum Theatre, learning to show oppression, power and viewpoint through physical and vocal choices while debating how outcomes might change.	Builds on Autumn 1 by giving students greater control of spoken language, text and audience relationship. Through Diana and the Queen, Newspaper Theatre, physical storytelling and Invisible Theatre, students investigate how media, status and representation can shape public understanding and use Boal's ideas with greater independence.	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 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.	To equip students with the ability to analyse and respond to a script in writing, using practical understanding, playwright intention and practitioner knowledge. Developing the written skills that will prepare them for GCSE Drama.
Fundamental Concepts	Augusto Boal & Theatre of the Oppressed: Understand theatre as a tool for exploring oppression, power and possible change. Image Theatre: Create still images that communicate a clear form of oppression using body, gesture, facial expression, space and levels. Dynamisation: Add repeated words, sounds or movement to expose pressure, subtext and relationships within an image. Voice & Forms of Oppression: Use tone, pitch, pace and emphasis to strengthen viewpoint and character relationships. Forum Theatre: Develop an image into role play and understand protagonist, antagonist, spect-actor and Joker. Debate & Change: Evaluate different viewpoints and test practical interventions that may change an oppressive outcome.	Media, Power & Representation: Explore how public figures and institutions can be presented differently depending on viewpoint and context. Spoken Language & Subtext: Adapt tone, pitch, rhythm and tempo to alter meaning and reveal an underlying message. Newspaper Theatre: Use simple, rhythmical and crossed reading to transform written news material into performance. Physical Theatre & Plot: Use body, gesture, movement, space and levels to communicate a social issue and shape a clear narrative. Invisible Theatre: Explore Boal's idea of theatre appearing like real life through controlled classroom simulations and discussion of audience response. Independent Theatre-Making: Select and combine Boal techniques to communicate an issue, viewpoint and intended audience impact.	• To be introduced to Konstantin Stanislavski and naturalism. • To explore the roles of Nabs and Delroy. • To create a naturalistic performance using units and objectives. • To further explore Delroy through emotion memory. • To explore Delroy and Ashley using the magic if and subtext. • To develop a performance that demonstrates an understanding of Naturalism.	• To engage with the idea of political theatre and introduce John Godber and his aim as an artist. • To create still images of key characters and explore melodrama. • To understand and use role play, multi-rolling, narration and direct address. • To explore stylised physical and vocal characterisation, satire and comedy. • To consider how Godber wanted the audience to respond and what he wanted them to believe.	• To engage with the DNA script and explore its key themes, characters and relationships. • To understand Dennis Kelly as a playwright and consider his intentions. • To link ideas from the text to wider social, historical and cultural viewpoints. • To explore tension, atmosphere, group dynamics, power and status through practical work. • To make clear performance choices using voice, movement, gesture, staging and physical theatre. • To make links from KS3 to GCSE and experiment with practitioner approaches including Artaud, Stanislavski, Brecht and Boal.	• To consolidate knowledge of the DNA plot, characters, themes and playwright intention. • To use evidence from the script to support written interpretation. • To explain and justify acting, directing, staging and design choices using subject-specific terminology. • To link practical choices to audience impact and wider social/cultural context. • To apply practitioner knowledge when analysing and developing ideas. • To build confidence with GCSE-style written responses, planning, timed writing and reflection.
Students will...	Lesson 1: Boal, Oppression & Michael Jackson Meet Augusto Boal and define oppression. Use Michael Jackson as a stimulus to create clear Image Theatre with body, gesture, space and levels. Lesson 2: Michael Jackson - Forms of Oppression Develop contrasting still images around fame, family, media and identity. Add voice and justify how physical choices communicate power and pressure. Lesson 3: Dynamisation & Changing the Image Sequence images with controlled transitions and add repeated words, sounds or movement to expose subtext and make the oppression more visible. Lesson 4: Tupac - Lyrics into Image Theatre Interpret selected Tupac lyrics through four still images. Refine levels, space, transition and voice so the chosen form of oppression is clear. Lesson 5: Tupac - Forum Theatre Turn one image into role play; identify protagonist and antagonist; introduce the Joker and spect-actor and rehearse interventions that could change the outcome. Lesson 6: Autumn 1 Assessment - Can Theatre Challenge Oppression? Create and perform a short issue-based piece combining Image Theatre, dynamisation and Forum Theatre, then evaluate the clarity and impact of the performance.	Lesson 1: Princess Diana - Image, Voice & Viewpoint Use quotes and key events to create Image Theatre showing public and private pressures. Apply tone and pitch to communicate contrasting viewpoints. Lesson 2: The Queen, The Firm & Forum Theatre Explore power and responsibility through Royal Family/Firm scenarios. Identify protagonist and antagonist and use Forum Theatre to debate alternative choices. Lesson 3: Introduction to Newspaper Theatre Explore how Boal transforms news text. Practise simple reading, rhythmical reading and crossed reading using contrasting Diana and Queen material. Lesson 4: Rhythm, Tone, Pitch & Subtext Edit and perform written text using rhythm, tempo, tone and pitch to reveal or alter subtext and expose an oppressive message. Lesson 5: Physical & Invisible Theatre Create a physical, plot-based response to a contemporary issue, then explore a controlled classroom Invisible Theatre scenario and analyse audience reaction. Lesson 6: Final Dead Famous Assessment Select and combine Newspaper, Forum, Image and physical/invisible theatre conventions in an original issue-based performance; evaluate intended audience impact.	Lesson 1: Introduction to Slow Time - Explore context: youth, the prison system and relationships. Use status exercises and introduce Naturalism. Lesson 2: Themes & Backstories - Use improvisation to explore characters' histories, circumstances and relationships. Lesson 3: Delroy, Ashley & Nabs - Use hot-seating and Stanislavski's given circumstances to explore motivation. Lesson 4: Delroy & Subtext - Rehearse key extracts using objectives, units, subtext and emotional detail. Lesson 5: Confinement & Physicality - Explore how controlled physical choices communicate the prison environment and character tension. Lesson 6: Voice & Tension - Apply pace, tone, pause, pitch and volume to naturalistic dialogue. Lesson 7: Staging the Prison Cell - Experiment with proxemics, space, blocking and relationships within the cell. Lesson 8: Rehearsal & Assessment - Rehearse key scenes, refine transitions and perform a naturalistic extract for assessment.	Lesson 1: Introduction to Teechers - Explore context, characters and John Godber. Perform the opening using ensemble/choral work. Lesson 2: Characterisation & Multi-role - Develop contrasting characters through hot-seating, posture, voice and rapid role changes. Lesson 3: Physicality & Transitions - Use stylised physical theatre, direct address and clear transitions to tell the story. Lesson 4: Satire, Melodrama & Comedy - Explore exaggeration, comic timing and Godber's social/political purpose. Lesson 5: Rehearsal - Refine selected scenes with focus on energy, pace, clarity, multi-rolling and audience relationship. Lesson 6: Performance & Reflection - Perform a Teechers extract and evaluate the effectiveness of Godber-style choices.	Lesson 1: Introduction to DNA - Explore the opening, plot, context and key themes; establish the group and central conflict. Lesson 2: Character Development - Use hot-seating and unseen moments to explore motivation, status and relationships. Lesson 3: Tension & Atmosphere - Workshop key scenes using vocal techniques, staging, proxemics and controlled movement. Lesson 4: Group Dynamics & Power - Use physical theatre to explore hierarchy, pressure, responsibility and shifts in power. Lesson 5: Practitioner Experimentation - Re-stage moments using selected ideas from Artaud, Stanislavski, Brecht and Boal; evaluate impact. Lesson 6: Rehearsal, Performance & Reflection - Refine and perform a DNA extract, then evaluate characterisation, tension, ensemble and audience impact.	Lesson 1: DNA Retrieval, Plot & Context - Secure knowledge of plot, characters, themes and Dennis Kelly's intentions; build an evidence bank. Lesson 2: Character & Evidence - Select quotations and analyse motivation, relationships, status and change across the play. Lesson 3: Acting / Directing Response - Plan and write how vocal and physical skills would communicate a chosen moment to an audience. Lesson 4: Staging & Design Response - Develop written ideas for staging, proxemics, lighting, sound, set, costume and atmosphere. Lesson 5: Practitioner Influence - Explain how practitioner techniques could shape a DNA scene and justify the intended audience effect. Lesson 6: Timed Written Assessment - Plan and complete a GCSE-bridge written response; use feedback to redraft and improve precision.
Language for Life (Key terms/Vocabulary)	Augusto Boal, Theatre of the Oppressed, oppression, forms, Image Theatre, still image, body language, gesture, space, levels, voice, dynamisation, transition, role play, protagonist, antagonist, Forum	Newspaper Theatre, simple reading, rhythmical reading, crossed reading, spoken language, tone, pitch, rhythm, tempo, subtext, media, representation, Image Theatre, Forum Theatre, physical theatre, plot, Invisible	Konstantin Stanislavski, Naturalism, motivation, emotional memory, magic if, method of physical actions, subtext, given circumstances, objective, super-objective, units, through-line, status, still image, dialogue, script,	John Godber, political theatre, satire, comedy, melodrama, multi-rolling, narration, direct address, stylised movement, exaggerated vocal work, gesture, pose, tableaux, minimalism, transition, pace, posture, characterisation,	Dennis Kelly, DNA, playwright intention, script, theme, characterisation, tension, atmosphere, suspense, conflict, status, power, ensemble, physical theatre, staging, proxemics, voice, gesture, movement, pace,	Dennis Kelly, playwright intention, context, theme, character, evidence, quotation, inference, interpretation, justify, evaluate, audience impact, vocal skills, physical skills, staging, proxemics, lighting,

	Theatre, spect-actor, Joker, debate, change, subtext.	Theatre, audience, oppression, viewpoint.	monologue, facial expression, gesture, movement, emotion, proxemics, blocking.	audience relationship, social class.	rhythm, Artaud, Stanislavski, Brecht, Boal.	sound, set, costume, practitioner, structure, GCSE response.
Extended writing Opportunities	Short written evaluation explaining how Image Theatre, space/levels, voice and dynamisation expose oppression; reflection on how Forum Theatre can change an outcome.	Annotate/edit a news text to show tone, pitch, rhythm and subtext; written evaluation comparing Boal techniques and their effect on an audience.	Create a fact file on Stanislavski and his “system”. Evaluate the assessed naturalistic performance using key terminology.	Create a fact file on John Godber and his theatre style. Evaluate the assessed performance and justify use of multi-role, direct address and stylisation.	Create a fact file on Dennis Kelly and DNA. Write a character/scene interpretation and an evaluation of the assessed practical performance.	Plan and write GCSE-bridge responses on acting/directing and design/staging. Complete a timed written assessment and redraft using feedback.
Maths Across the Curriculum	Groupings, spatial positioning, levels, distance/proxemics, sequencing four/five still images, timing transitions and repeated words/movements.	Pace, tempo and rhythm; timing layered readings and transitions; groupings, spatial patterns/levels, sequencing plot and audience interventions.	Groupings, timings of performance, pace, spacing, angles/facing, proxemics and distance on stage; sequencing units and beats within scenes.	Groupings, timings, pace and comic timing; spacing, proxemics, transitions and rapid multi-role changes.	Groupings, timings, pace/rhythm, spatial formations, angles/facing, spacing, proxemics and distance on stage.	Timing written responses, allocating marks/minutes, sequencing paragraphs, tracking scene order, stage positioning, spacing and proxemics in written staging ideas.
Links to careers/ aspirations	Actor, Director, Theatre Maker, Drama Facilitator, Workshop Leader, Movement Director, Voice Coach, Business Manager (leading group work).	Actor, Director, Theatre Maker, Drama Facilitator, Movement Director, Voice Coach, Media/Communications roles, Business Manager (leading group work).	Actor, Director, Theatre Maker, Drama Teacher, Voice Coach, Business Manager (leading group work).	Actor, Director, Playwright, Comedy Performer, Theatre Maker, Drama Teacher, Business Manager (leading group work).	Actor, Director, Playwright, Movement Director, Designer, Theatre Maker, Business Manager (leading group work).	Actor, Director, Playwright, Theatre Critic, Dramaturg, Designer, Drama Teacher, Arts/Media roles.
Cultural Capital	Explore Augusto Boal and Theatre of the Oppressed as an influential Brazilian theatre practice. Use Michael Jackson and Tupac as case studies to discuss fame, media, inequality and oppression; work collaboratively and consider multiple viewpoints; SHS Theatre Company; KS3 Drama Club.	Explore Princess Diana, Queen Elizabeth II and the Royal Family/Firm through Forum and Newspaper Theatre. Develop critical awareness of viewpoint, news language and audience response; work collaboratively and consider multiple perspectives; SHS Theatre Company; KS3 Drama Club.	Work in diverse/mixed groups and explore multiple perspectives. Draw on personal experience while considering the lives of characters from different ethnic backgrounds. Explore Roy Williams as a Black British playwright and the social context of youth, relationships and the prison system. KS3 Drama Club.	Work in diverse/mixed groups and explore multiple perspectives. Challenge gender and class stereotypes through Godber’s political/satirical theatre. Consider education, social class and audience viewpoints. Drama Club.	Explore DNA through social, cultural and contemporary viewpoints; consider peer pressure, responsibility, morality and group behaviour. Work in diverse/mixed groups, encourage different interpretations and connect practical choices to audience response. Drama Club.	Develop cultural and critical literacy through written analysis of DNA. Explore social context, responsibility, peer pressure and morality from multiple viewpoints; justify interpretations and consider how theatre communicates ideas to different audiences. Drama Club.
Practical Application of Skills	Create and perform Image Theatre using still images, body/gesture, space, levels and voice; add dynamisation and transitions; develop scenes into Forum Theatre with protagonist, antagonist, spect-actors and Joker; complete an Autumn 1 practical assessment.	Apply tone, pitch, rhythm and tempo to Newspaper Theatre; use simple/rhythmical/crossed reading; create Diana/Queen role play and Forum Theatre; extend work through physical/invisible theatre and combine techniques in a final practical assessment.	Apply Stanislavski’s Naturalism, characterisation, objectives, subtext, voice, movement and proxemics in a practical assessment.	Apply Godber-style multi-role, direct address, stylised movement, comedy, pace and characterisation in a practical assessment.	Apply script interpretation, characterisation, ensemble, tension, staging and practitioner techniques in a practical DNA assessment.	Apply practical theatre knowledge to written analysis: explain and justify acting, directing, staging and design choices in a timed written assessment.