








# Drama CURRICULUM MAP YEAR 9

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| <p><b>HALF TERM 1: Community Theatre</b></p> <p>Pupil's will learn:</p>   |  | <p><u>5 Reasons Community Theatre is Important — Main Stage Community Theatre</u></p>  |
| <p><b>What is Community Theatre?</b></p> <p><b>What is the purpose of Community Theatre?</b></p>  |  | <p>Students will create a script for their own performance of Community Theatre</p>  |
| <ul style="list-style-type: none"> <li>- Educate Communities</li> <li>- Develop communities</li> <li>- Promote communities</li> <li>- Support communities</li> <li>- Develop awareness in a community</li> <li>- Highlight and resolve Community issues</li> <li>- Bring Communities together</li> <li>- Dissolve misconception about a community</li> <li>- Celebrate communities</li> <li>- Give communities a voice</li> </ul>   |  | <p><b>Key Words</b></p> <ul style="list-style-type: none"> <li>- Monologues</li> <li>- Duologues</li> <li>- Ensemble</li> <li>- Thought Tracking</li> <li>- Freeze Frames</li> <li>- Sound Scaping</li> <li>- Narration</li> </ul> |
| <p><b>Identifying Different Types of Communities</b></p> <ul style="list-style-type: none"> <li>- Cultures</li> <li>- Ethnicity</li> <li>- Religions</li> <li>- Gender</li> <li>- Age</li> <li>- Sporting</li> <li>- SEND</li> <li>- Deaf/Blind</li> <li>- Schools</li> <li>- Workplace</li> </ul> <p><b>How to Identify a Target Audience?</b></p> <p>Link to Political theatre and reintroduction to Augusto Boal</p> <p>How did he influence community theatre?</p> <ul style="list-style-type: none"> <li>- Worked mostly in poor communities</li> <li>- Boal served as a facilitator to help volunteers create dramas around problems that affect their lives.</li> <li>- At the performances, audience members were free not only to comment on the action, but also to step up on stage and play roles of their choice.</li> <li>- Influenced communities to discover new ways of resolving the dilemmas that the play presents.</li> <li>- In follow-up exercises, community members learn how to translate these insights into social action.</li> </ul> <p><b><u>Local Community Theatre Group – Gazebo Theatre</u></b></p> <p><b>Practical Task</b><br/>Creating a work with focuses on a <b>specific community</b> and an area where this community needs to <b>educate or celebrate</b>.</p> <p><b><u>Purpose of Community Theatre?</u></b></p> <ul style="list-style-type: none"> <li>• Bring Communities together</li> <li>• Develop awareness in a community</li> </ul> |  | <p>This provides an opportunity for students to work within the community and create links to community issues</p> <p>Students will develop performance skills through performing in front of other</p>                            |







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| <ul style="list-style-type: none"> <li>• Support communities</li> <li>• Develop communities</li> <li>• Give communities a voice</li> <li>• Celebrate communities</li> <li>• Educate Communities</li> <li>• Highlight and resolve Community issues</li> <li>• Teach others about a community</li> <li>• Promote communities</li> <li>• Dissolve misconception about a community</li> </ul> <p>Performance Techniques to be used</p> <ol style="list-style-type: none"> <li>1. <b>Monologues/Duologue</b> - a long speech by one/two actors in a play or film</li> <li>2. <b>Ensemble chorus work</b> – Usually those who don't have main speaking roles who either talk/sing or dance in unison</li> <li>3. <b>Thought tracks</b> - A thought-track is when a character steps out of a scene to address the audience about how they're feeling.</li> <li>4. <b>Freeze frames</b> - create an image using their bodies – with no movement.</li> <li>5. <b>Sound scaping</b> - a sequence of sounds shaped to enhance action and mood in a drama.</li> <li>6. <b>Narration</b> - a person narrates the action that occurs within a drama</li> </ol> <p><b><u>Development of Practical task for final assessment</u></b><br/>Creating a work with focuses on a <b>specific community</b> and an area where this community needs to <b>educate or celebrate</b>.</p> <p>Homework</p> <ol style="list-style-type: none"> <li>1. What is community theatre and what is its purpose?</li> <li>2. Who is the Community?</li> <li>3. How did Augusto Boal influence community theatre?</li> <li>4. Create and idea for a short piece based of a community of your choice and an issue to be addressed</li> </ol> <p>Lesson 2</p> <p>Revise the key points of the Purpose of Community theatre</p> <p>Lesson 3</p> <p>Rehearse final assessment piece for assessment lesson</p> |   |   |
| <p><b>HALF TERM 2 –Naturalism</b></p> <p><b><u>What are the Key features of Melodrama?</u></b></p> <ul style="list-style-type: none"> <li>- Gestures</li> <li>- Exaggeration</li> </ul>  |  | <p><a href="#">The Stanislavsky Technique: an Actor's Guide   Backstage</a></p> <p><a href="#">Naturalism and realism - Naturalism and Stanislavski - GCSE Drama Revision - WJEC - BBC Bitesize</a></p> |






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| <ul style="list-style-type: none"> <li>- Overdramatic Emotions</li> <li>- Stereotyped characters</li> <li>- Good Vs Evil</li> </ul> <p><b>Practical Task</b></p> <ul style="list-style-type: none"> <li>- Freeze frames of Melodrama Scenarios</li> </ul>   |    | <p>Pupils will complete a role on the wall for a character in their monologue.</p> <p>They will complete a practical assessment in performance of a monologue in the form of Naturalism</p> |
| <p><b>Who is Konstantin Stanislavski?</b></p> <ul style="list-style-type: none"> <li>- Russian practitioner, Konstantin Stanislavski's ideas are very influential.</li> <li>- He believed in naturalistic performances that were as realistic as possible, and invented techniques that you can use;             <ol style="list-style-type: none"> <li>1. WHAT IF/MAGIC IF</li> <li>2. Given circumstance</li> <li>3. Emotional Memory</li> <li>4. Wants</li> </ol> </li> </ul>  |    | <p><b>Key Words</b></p> <ul style="list-style-type: none"> <li>- Gestures</li> <li>- Given Circumstance</li> <li>- Emotional Memory</li> <li>- Emotions</li> <li>- Naturalistic</li> </ul>  |
| <p><b>What makes a Performance Naturalistic?</b></p> <ul style="list-style-type: none"> <li>- The way you speak</li> <li>- Way you move</li> <li>- How would you react if you were not acting?</li> </ul> <p><b>Practical Task</b></p> <ul style="list-style-type: none"> <li>- How would your body move?</li> <li>- What sounds would you make?</li> <li>- What would your facial expressions be?</li> <li>- What would you say?</li> </ul> <p><b>Naturalistic Monologue</b></p> <ul style="list-style-type: none"> <li>- Group reading of monologue</li> <li>- How can you make it naturalistic?</li> </ul> <p><b>Creating a Role on the Wall for your character</b></p> <p><b>Assessment – Performance of Monologue using Naturalism</b></p> <p><b>Homework</b></p> <p><b>Lesson 1 –</b></p> <ul style="list-style-type: none"> <li>- Who is Stainslavski?</li> <li>- What are the 4 techniques that he invented to make a performance Naturalistic?</li> </ul> <p>Lesson 2 – What 4 features would you aim to include to make your piece naturalistic?</p> <p>Lesson 3 –</p> <ul style="list-style-type: none"> <li>- Rehearse monologue with Naturalistic features for assessment</li> </ul> |    |   |
| <p><b>HALF TERM 3: TV Film and Acting</b></p> <p><b>What are the differences between Stage and TV Acting?</b></p> <p>Stage Acting</p>   |  | <p><a href="#">Stage Acting vs. Film Acting: What's the Difference?   Backstage</a></p> <p><a href="#">What is the difference between film and television acting (gkftii.com)</a></p>       |







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| <ul style="list-style-type: none"> <li>- Lines/ script need to be rehearsed well in advance.</li> <li>- No second chances when performing</li> <li>- Projection is key / variety of audiences / venue</li> <li>- Intervals</li> <li>- Feedback given at the end</li> <li>- Break in career to search for other opportunity.</li> <li>- Live audition</li> <li>- Multiple roles</li> </ul>  |  | <p>Pupils will complete a practical assessment in which they are to learn a script for a mock audition. The script is from a TV soap 'Doctors'</p>  |
| <p>TV acting</p> <ul style="list-style-type: none"> <li>- Lines / Script need to be rehearsed.</li> <li>- Script can be looked at briefly before filming</li> <li>- Microphones are used so no need to project voice</li> <li>- Digital editing</li> <li>- Direction and feedback given imminently.</li> <li>- Method acting.</li> <li>- Contracted / filmed in advance (Look for other opportunities)</li> </ul>  |  | <p>Key Words</p> <ul style="list-style-type: none"> <li>- Script</li> <li>- Direction</li> <li>- Method acting</li> <li>- Naturalism</li> <li>- Projection</li> <li>- Emotions</li> </ul> |
| <p>The acting pay gap – How does pay differ between stage and TV?</p> <p>The Casting Process</p> <ul style="list-style-type: none"> <li>- What would you expect to do during this process?</li> <li>- What is Casting?</li> </ul> <p><b><u>Personal Traits required</u></b></p> <p><b>'The best years of my life' – Audition</b></p> <p>Pupils will learn an extract from the script for a mock audition</p> <p>Pupils required to focus on;</p> <ul style="list-style-type: none"> <li>- Character</li> <li>- the storyline</li> <li>- surroundings</li> <li>- context.</li> </ul> <p>Continuity in TV</p> <ul style="list-style-type: none"> <li>- Continuity is essential in screen acting.</li> <li>- This can be costume, hair, set, props and characters.</li> <li>- The scenes need to look like they run on from each other, when in reality they were probably filmed at lots of different times!</li> <li>- Films and TV shows must create a sense of reality, despite the fact that there are multiple people on set doing multiple different jobs. Errors in continuity break the sense of reality, reminding the audience that it is actors playing roles on a simulated set!</li> </ul> <p><b><u>Rehearsed Reading – Doctors Script</u></b></p> <p><b>Assessment – Audition Performance of 'Best years of my life'</b></p> |  | <p>Career links – Acting – The unit gives students the understanding and skills required to take part in auditions for TV acting</p>  |



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| <p><b>Homework</b></p> <p>Lesson 1</p> <ol style="list-style-type: none"> <li>1. What is an audition?</li> <li>2. Why must you know your character well?</li> <li>3. Who gets a better wage, stage or screen actors?</li> <li>4. What is the “casting process”?</li> <li>5. What might you be asked to do in an audition?</li> <li>6. Name 3 differences between screen and stage acting</li> </ol> <p>Lesson 2</p> <ol style="list-style-type: none"> <li>1. What are the features required to focus on when learning a script?</li> <li>2. Name 3 features of Continuity in TV?</li> </ol> <p>Lesson 3</p> <ol style="list-style-type: none"> <li>1. Rehearse Audition Assessment Piece</li> </ol>   |   |  |
| <p><b>Half Term 4: Musical Theatre</b></p> <p><b>What is Musical Theatre?</b></p> <ul style="list-style-type: none"> <li>- Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting, and dance.</li> <li>- The story and emotional content of a musical – humor, love, anger – are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole.</li> </ul> <p><b>6 Key Elements of Musical Theatre</b></p> <p><b>1. Dialogue</b></p> <ul style="list-style-type: none"> <li>- Dialogue is a primary means of storytelling in musical theatre, conveying the plot and providing essential information to the audience.</li> <li>- It helps to establish the sequence of events, introduce conflicts and resolutions, and create a sense of continuity throughout the production.</li> <li>- developing and revealing characterization. Through speech, characters express their thoughts, feelings, and motivations</li> <li>- Dialogue in musicals conveys information about characters’ backgrounds, social status, and relationships, further enriching their portrayal</li> </ul> <p><b>2. Music</b></p> <ul style="list-style-type: none"> <li>- Enhances the emotional depth of the story and allows the audience to connect with the characters on a deeper level.</li> <li>- Establishes the atmosphere and tone of the show, setting the mood for each scene</li> <li>- Brings energy and entertainment to the show, through showstopping numbers that inject excitement and spectacle into a show or providing memorable moments</li> <li>- Reflects the cultural and historical context of the story being told. Through specific musical styles, instrumentation, and thematic elements, composers can transport the audience to a particular time and place</li> </ul> |    | <p><a href="#">What is Musical theatre? - Musical theatre - GCSE Drama Revision - WJEC - BBC Bitesize</a></p> <p><a href="#">Musicals and musical theatre - KS3 Music - BBC Bitesize</a></p>   |
|  |  | <p>Students will answer the key question;</p> <p><b>Question –</b><br/>What skills do we need to think about when we are learning new movements for the first time?<br/>Which of the key features of Musical Theatre are we going to be incorporating?</p> |
|  |  | <p><b>Key Words</b></p> <ul style="list-style-type: none"> <li>- Dialogue</li> <li>- Music</li> <li>- Song</li> <li>- Choreography</li> <li>- Characters</li> <li>- Spectacle</li> </ul>   |
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### 3. Song

- Songs serve as an essential storytelling tool in musical theatre. Through song, characters can reveal important plot points, provide exposition, and move the plot forward.
- Lyrics contribute to the thematic cohesion of a musical by reinforcing central themes and motifs
- Lyrics often showcase clever wordplay, wit, and humor. Rhymes, puns, and inventive language can make lyrics highly enjoyable, while also reflecting the distinctive style of the lyricist.

### 4. Choreography

- Choreography is linked to music and lyrics in a musical theatre production. It creates visually stunning moments and sequences that captivate the audience.
- Used for expressing emotions and character development. Through movement and body language, choreography allows characters to communicate their feelings, desires, and inner struggles in a non-verbal manner

### 5. Characters

- Their actions, decisions, and interactions create the sequence of events that make up the story. Characters' motivations and objectives help to shape the central conflict, build tension, and ultimately lead to the plot's denouement.
- Musical theatre often utilises familiar character archetypes, such as heroes, villains, and sidekicks.
- Through their experiences, challenges, and transformations, characters allow the audience to empathise and form an emotional connection with the story

### 6. Spectacle

- One of the primary reasons spectacle is vital in musical theatre is its ability to create a memorable and immersive experience.
- The visual and technical elements can transport the audience to different times, places, and worlds, enhancing the storytelling and making it more captivating.
- Extravagant sets, stunning costumes, and innovative lighting designs can bring the production to life, adding depth and richness to the overall aesthetic.

**What is Hamilton?**

#### Learning a Musical Theatre Routine

**Question –**

What skills do we need to think about when we are learning new movements for the first time?

Which of the key features of Musical Theatre are we going to be incorporating?

#### Musicals in the 21<sup>st</sup> Century

- Juke box Musicals



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| <ul style="list-style-type: none"> <li>- Why do you think Juke Box musicals are so successful?</li> </ul> <p><b><u>Creating a Musical Theatre Scene</u></b><br/>Using the lyrics/ Song you have been provided with as inspiration, come up with a plot or concept for a musical. Create a character or several characters around these lyrics for your scene</p> <p><b><u>Assessment – Performance of Musical Theatre Scene</u></b></p> <p><b><u>Homework</u></b><br/>Lesson 1</p> <ul style="list-style-type: none"> <li>- Revise the 6 key features of Musical Theatre</li> <li>- How do these key features help with the overall production of Musical Theatre</li> </ul> <p>Lesson 2</p> <ul style="list-style-type: none"> <li>- What are Juke box Musicals?</li> <li>- Complete scene for a musical theatre</li> </ul> <p>Lesson 3</p> <ul style="list-style-type: none"> <li>- Rehearse scene for musical theatre scene</li> </ul>  |  |   |
| <p><b><u>Half Term 5: An Inspector Calls</u></b></p> <p><b><u>How to interpret basic speech?</u></b></p> <p><b>Stanislavski and Given circumstances</b></p> <ul style="list-style-type: none"> <li>- Stanislavski believed that actors need to begin by examining the <b>GIVEN CIRCUMSTANCES</b> of a play. Before an actor can consider the character's feelings and emotional responses, they must master the <b>FACTS</b> and every tiny <b>CIRCUMSTANCE</b> within the play</li> <li>- Stanislavski suggested that all the existing facts, their <b>SEQUENCE</b> and their <b>EXTERNAL PHYSICAL CONNECTION</b>, should be learned and documented by actors.</li> <li>- The actor could orient his/her character in the play by doing this and help him/her get into the inner circumstances of the play.</li> </ul> <p><b>The GIVEN CIRCUMSTANCES</b> are provided by the DIALOGUE and STAGE DIRECTIONS within the PLAY TEXT. Stanislavski listed the GIVEN CIRCUMSTANCES as:</p> <ul style="list-style-type: none"> <li>- The plot of the play</li> <li>- Facts, incidents, time period, time (day/year) and place of action</li> <li>- Life Conditions</li> <li>- Interpretation by the actor and director</li> <li>- The production, the sets, the costumes, the props</li> <li>- Lighting and sound effects</li> </ul> <p><b><u>Understanding the plot of ‘An Inspector Calls’</u></b></p> <p>Context of Britain in 1912;</p> <ul style="list-style-type: none"> <li>- In 1912, in Britain, there was a large class divide.</li> </ul> |  | <p>Read the play an Inspector Calls <a href="http://AnInspectorCalls(kba.uk)">An Inspector Calls (kba.uk)</a></p>   |
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|  |  | <p>Key Words</p> <ul style="list-style-type: none"> <li>- Given Circumstances</li> <li>- Dialogue</li> <li>- Plot</li> <li>- Stage Directions</li> <li>- Script</li> <li>- Genre</li> </ul> |
|  |  | <p>Curriculum links – English ‘Inspector Calls’ Scheme</p>  |



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- The upper and middle classes owned much of the wealth and influence, and the hardships faced by the working classes did not really matter to many of them.
- Britain went through the First and Second World Wars when the play was written and performed in the 1940s.
- Although the wars caused some change in British society, there was still a class divide.
- In a fictional town called Brumley, the Birling family reside, but this may represent any manufacturing town in Britain in the 1910s.
- Priestly wanted viewers to understand this atmosphere, as well as the problems in the play around social class, so that they would relate the play's messages to their own lives. He tried to inspire the audience to be more considerate towards other members of society.

### **How Dialogue is affected by;**

What the characters say can reveal a lot to actors and directors about the characters within the play, including:

- Class
- Age
- Personality

### **Developing Characters Further – Role on the Wall**

#### **The Genre of the Play;**

Inspector Calls also follows the rules of Greek Drama- the three unities of **place, action and time** are kept to in a realistic manner. i.e. The Drama all unfolds in one place- Birling's Dining room. Action all takes place in one evening, time passes in the same way as in real life. This makes the play realistic.

The Inspector acts like a Greek chorus (Narrator). He sums up what has happened, and explains to both actors and the audience the lessons we must learn.

Equally might be seen as a simple crime/ mystery play- 'Who dunnit?'

Furthermore, The play has myth-like quality in that it carries a moral message that we should take better care of our fellow human beings, so in some ways is like a parable.

#### **The structure of the Play**

#### **Assessment – Performance of Scene**

Homework

Lesson 1

- Questions to revise for next lesson
- What are Stanislavskis Given Circumstances?
- How do the characters present what life was like in 1912 Britain?
- Why is Dialogue important to this play?

Lesson 2





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| <ul style="list-style-type: none"> <li>- 3 Main types of Genre used in the play?</li> <li>- How does the play also follow Greek theatre?</li> <li>- What is the structure of a Well Made Play?</li> </ul> <p>Lesson 3</p> <ul style="list-style-type: none"> <li>- Rehearse Scene for Assessment</li> </ul>  |  |   |
| <p><b>HALF TERM 6: <u>Half Term 6: Macbeth</u></b></p> <p><b><u>What is a Monologue?</u></b><br/>From Greek Monologos – Mono (alone, single) Logos (speech, word)<br/>The principles of a monologue:</p> <ul style="list-style-type: none"> <li>• A monologue is a speech given by a single character in a story</li> <li>• It is the vocalisation of their thoughts and feelings.</li> <li>• A monologue speaks AT people not WITH people</li> <li>• <b>Soliloquy:</b> a monologue one speaks to themselves</li> <li>• <b>Dramatic monologue:</b> Spoken to another cast member or the audience, significant in both length and purpose.</li> <li>• <b>Internal monologue:</b> The expression of a character’s thoughts for the audience to witness.</li> </ul> <p><b><u>Shakespeare and Monologues</u></b><br/>William Shakespeare commonly used both monologues and soliloquys in his plays. This was a way of allowing “character exposition” on stage and giving his audience to learn about, and connect with, the characters on stage!<br/>Some of his most famous monologues and soliloquys include:</p> <ul style="list-style-type: none"> <li>• Julius Caesars “Friends, Romans and Countrymen” speech</li> <li>• Lady Macbeths soliloquy</li> <li>• “To be or not to be, that is the question” – Hamlet</li> </ul> <p><b><u>Introducing Lady Macbeths Soliloquy</u></b><br/>Annotating a monologue<br/>When annotating a monologue we need to consider the following:</p> <ul style="list-style-type: none"> <li>• Emotions (what are they, where do they change)</li> <li>• Actions to accompany words</li> <li>• Exaggeration of certain words</li> <li>• How someone's voice may change</li> <li>• Pauses and pace</li> <li>• How could we use our voice and physicality to reflect Lady Macbeth?</li> </ul> <p><b><u>Creating a Role on the Wall for Lady Macbeth</u></b><br/>For the character of Lady Macbeth complete a role On the wall including the following:</p> <ul style="list-style-type: none"> <li>• Inner thoughts and feelings</li> <li>• Outward emotions</li> <li>• Fears</li> </ul> <p><b><u>Staging and Lighting</u></b><br/>What staging and lighting ideas could we use for Lady Macbeths monologue?</p> |  | <p>Students to watch and read Macbeth<br/><a href="#">Macbeth - Entire Play   Folger Shakespeare Library</a></p>  |
|  |  | <p>Pupils will create a role on the wall for the character Lady Macbeth to assist with performance of a Monologue</p>   |
|  |  | <p><b>Key Words</b></p> <ul style="list-style-type: none"> <li>- Soliloquy</li> <li>- Dramatic Monologue</li> <li>- Internal Monologue</li> <li>- Emotions</li> <li>- Exaggeration</li> </ul> |
|  |  | <p>Curriculum links – English through the study of Shakespeare and Macbeth</p> <p>History – Elizabethan Era</p>   |



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| Assessment – Performance                                     |  |  |
| Homework   |  |  |
| Homework – Lesson 1  |  |  |
| - What are the 3 types of Monologues?                        |  |  |
| - What do you need to consider when portraying Lady Macbeth? |  |  |
| Lesson 2   |  |  |
| - Rehearse Soliloquy for assessment                          |  |  |