

Year 9 Topics

In year 9 we teach the following modules over the course of the year. Each module draws on prior learning from previous years and builds on understanding from the KS2 programme of study. Each module develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS3 and KS4.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Practitioners	This unit builds on Year 7 units of basics, characterisation, Ancient Greek Theatre and introduction to devising, Year 8 units on Directing and devising 2. This unit gives students more detailed and specific knowledge on how to approach creating theatre, roles and responsibilities, characteristics of performance texts and how meaning can be interpreted.	1. The role of a theatre practitioner Social, cultural and historical context Introduction to Stanislavski's theory and techniques	<u>The System</u> : the fourth wall, feeling of truth, given circumstances, units & objectives, actions, imagination, subtext, tempo rhythm, the magic 'if', emotion memory,	CREATING : Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Refining and amending work in progress PERFORMING : Contribution to performance EVALUATING : Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others Literacy Oracy Creativity Resilience Resourceful
		2. How meaning is interpreted and communicated through Stanislavski's theory and techniques Role of a performer, lighting designer, costume designer, set designer and sound designer	<u>The System</u> : the fourth wall, feeling of truth, given circumstances, units & objectives, actions, imagination, subtext, tempo rhythm, the magic 'if', emotion memory. <u>Set</u> : naturalistic <u>Costume</u> : Fabrics, scale, colour, texture, style <u>Lighting</u> : lamps, direction, colour intensity, special effects, profile, Fresnel, intelligent lighting, <u>Sound</u> : amplification, sound effects, diegetic, non-diegetic, incidental	
		3. Introduction to Brechts theory and techniques Social, cultural and historical context	<u>Genre</u> : Epic Theatre, storytelling, didactic <u>Style</u> : Non naturalistic, political <u>Structure</u> : episodic <u>Alienation techniques</u> : songs, placards, narrative speech, speaking	

			in the third person, props, exaggeration, direct address, gestus, no fourth wall	
		4. How meaning is interpreted and communicated through Brecht's theory and techniques Role of a performer, lighting designer, costume designer, set designer and sound designer	<u>Set</u> : non-naturalistic <u>Costume</u> : symbolic <u>Lighting</u> : unnatural lighting <u>Sound</u> : diegetic, live, live sound effects	
		5. Introduction to Artaud's theory and techniques Social, cultural and historical context	Artaud <u>Genre</u> : Theatre of Cruelty <u>Style</u> : Abstract <u>Structure</u> : non-linear <u>Dramatic techniques</u> : Soundscape, emotion, exaggerated movement, experience/immersive	
		6. How meaning is interpreted and communicated through Artaud's theory and techniques Role of a performer, lighting designer, costume designer, set designer and sound designer	<u>Set</u> : non-naturalistic <u>Costume</u> : Fabrics, scale, colour, texture, style <u>Lighting</u> : symbolic <u>Sound</u> : non-diegetic, amplification	
Texts in Practice 2 (DNA) (Aut 2: Oct – Spr 1: Feb)	This unit builds on the year 7 units Basics, characterisation, starting with scripts. Year 8 units on introduction to directing and texts in practice 1.	1. Themes and plot of DNA Social, cultural and historical context of the play	Plot, themes (guilt & responsibility, power & group dynamics) social/cultural/historical context <u>Rehearsal techniques</u> : still Image	CREATING : Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Refining and amending work in progress
		2. Structure and language of text: how a play's dialogue can help to reveal character traits and personalities, status and build tension	Tension, status <u>Structure</u> : four acts with the same four scenes repeated, linear narrative <u>Language</u> : realistic, colloquial, informs. Prose	

<p>Students must must draw on and demonstrate a practical understanding of their Year 7 & 8 knowledge and develop their ability to:</p> <ul style="list-style-type: none"> ❖ Interpret text ❖ Create and communicate meaning ❖ Realise an artistic intention 		<p><u>Speech</u>: shows character status</p> <p><u>Rehearsal techniques</u>: different interpretations of a scene</p> <p><u>Dramatic techniques</u>: Lighting, sound, silence V's sound, audience placement,</p> <p><u>Elements</u>: Proxemics, eye contact, Characterisation (vocal & movement skills), Climax/anti climax, rhythm/pace/tempo</p>	<p>PERFORMING: Contribution to final performance</p> <p>EVALUATING: Analysing and evaluating their own process of creating live theatre</p> <p>Analysis and evaluation of live theatre work by others</p> <p>Literacy</p> <p>Oracy</p> <p>Creativity</p> <p>Resilience</p> <p>Resourceful</p>
	3. Characterisation: Rehearsal techniques to explore how characters' power and relationships and movements can affect status	<p>Status, Semiotics</p> <p><u>Rehearsal techniques</u>: thoughts aloud, conscience alley, status exercises</p> <p><u>Elements</u>: Proxemics, eye contact, rhythm/pace/tempo</p>	
	4. How meaning is interpreted and subtext Character motivation <i>To explore thematic strands through performance and the messages the playwright wishes to convey to an audience</i>	<p><u>Dramatic techniques</u>: Lighting, sound, silence V's sound, audience placement,</p>	
	5. To practically explore character relationships in terms of power and how this can be conveyed through use of space/proxemics	<p><u>Elements</u>: Proxemics, eye contact, Characterisation (vocal & movement skills), Climax/anti climax, rhythm/pace/tempo</p>	
	6. Genre & style	<p><u>Genre</u>: tragedy & comedy, in yer face theatre</p> <p><u>Style</u>: mix of naturalistic elements and non-naturalistic – up to the director.</p>	

		7. Visual/Aural/spatial	<u>Visual</u> : realistic costume <u>Aural</u> : music, non diegetic, amplification <u>Spatial</u> : end on, in the round	
		After Christmas 8. Interpretation Aims and intentions – group and personal (PALL)	Directors concept, purpose, audience, language, layout	
		9. Rehearsal and dramatic techniques to communicate your aim and intention. (3 lessons)	Students to decide depending on concept	
		10. Role of Performer Performance conventions Use of performance space and proxemics Performers interpretation (2 lessons) <i>To develop and perform communicating a clear interpretation and portraying a well-developed character with commitment, confidence and originality..</i>	<u>Performing skills</u> : vocal skills, physical skills, motivation, performance energy, reaction, status, audience awareness, transition	
		11. Drama and theatre terminology and how to use it appropriately <i>Analyse and evaluate my own and others work comparing the different interpretations using drama language.</i>	Analyse, evaluate, PEEL, process, rehearsal techniques, dramatic techniques, justify: examples	

		<i>How to give clear examples to support an opinion.</i>		
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Devising 2 (Social Media) (Spring 2: Feb – Summer 1: May)	This unit builds on the Year 7 introduction to devising and Year 8 devising 1. Explores how to create original work from more advanced stimuli. How to choose the rehearsal and dramatic techniques to communicate meaning and intention clearly. Roles and responsibilities of technical areas of theatre. Students take on a more independent role in this unit apply the knowledge gained in Year 7 & 8. More advanced rehearsal and dramatic techniques are introduced in the first half of the unit.	1. Social, cultural and historical context How meaning is interpreted and communicated <i>Exploring stimuli</i>	Stimuli, text, social, cultural, historical, devising, lyrics, illicit Discuss, explore, experiment, analyse, evaluate, commitment, collaboration, concentration, courage	CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Devising Refining and amending work in progress PERFORMING: Contribution to final performance EVALUATING: Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others Literacy Oracy Creativity Resilience Resourceful
		2. Aims and intentions (PALL) a. Structure b. Genre & style	Interpretation, aims and intention Structure: narrative Genre: Poor Theatre Style: non-naturalistic, physical theatre	
		3. Production meeting: Roles and responsibilities & Rehearsal schedule	Production meeting, minutes, rehearsal schedule <u>Roles & responsibilities:</u> stage manager, set designer, costume designer, sound designer, lighting designer	
		4. Rehearsal techniques: <i>Generating material</i> Drama and theatre terminology and how to use it appropriately (2 lessons)	<u>Rehearsal techniques:</u> Students to decide Analyse, evaluate, PEEL, justify, examples	
		5. <i>Shaping the work:</i> scene development, choosing rehearsal and dramatic techniques (this will take 3 lessons)	<u>Dramatic techniques:</u> Students to decide linked to concept	
		6. Roles and responsibilities: Dress rehearsal	Dress rehearsal, technical run, cue to cue, costume, lighting, set, sound	

	Students have to choose and apply rehearsal and dramatic techniques rather than just apply those given by the teacher.		Analyse, evaluate, PEEL, process, rehearsal techniques, dramatic techniques, justify: examples	
		<p>7. Performance conventions Role of performer Use of performance space and proxemics Performers interpretation</p> <p><i>Perform a piece of theatre that communicates a clear intention to an audience.</i></p> <p><i>Perform a well-developed character with commitment, confidence and originality..</i></p>	<u>Performing skills</u> : vocal skills, physical skills, motivation, performance energy, reaction, status, audience awareness, transition,	
		<p>8. Drama and theatre terminology and how to use it appropriately</p> <p><i>How to evaluate your own and other works through a devising log.</i></p>	Analyse, evaluate, PEEL, process, rehearsal techniques, dramatic techniques, justify: examples	
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Live Theatre Review (NT on Demand) (Summer 2)	This unit builds on the analysis and evaluation in every unit throughout KS3. Up to this point students have analysed and evaluated short clips of professional work and peer pieces. This unit allows students to analyse and evaluate a full professional piece of	1. Social, cultural and historical context of the performance text	TBD	<u>EVALUATING:</u> Analysis and evaluation of live theatre work by others Research Interpreting text Literacy Oracy
		2. Characteristics of the performance text	TBD	
		3. Watch and analyse how meaning has been interpreted and communicated (3 lessons)	TBD	
		4. Drama and theatre terminology and how to use it appropriately	Analyse, evaluate, PEEL, process, dramatic techniques, justify: examples, quotes, directors	
		<i>Analyse and evaluate professional work using advanced drama language.</i>		

	theatre applying the knowledge acquired throughout KS3 as whole.	<i>How to give clear examples to support an opinion.</i>	interpretation, characterisation, performing skills	
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