

Year 9 Curriculum Intent

	Autumn Term		Spring Term		Summer Term	
	1	2	1	2	1	2
Key Concepts	<ul style="list-style-type: none"> Specialist skills Creating original drama Personal management/life skills evaluation <p><i>devising and thematic stimuli</i> 'OUTSIDERS'</p>	<ul style="list-style-type: none"> Specialist skills Creating original drama Personal management/life skills evaluation <p><i>devising and thematic stimuli</i> 'STOLEN LIVES'</p>	<ul style="list-style-type: none"> Specialist skills Personal management/life skills Interpreting scripts evaluation <p><i>Practitioner and scripted performance</i> 'STANISLAVSKI AND DNA'</p>	<ul style="list-style-type: none"> Specialist skills Personal management/life skills Interpreting scripts evaluation <p><i>Practitioner and scripted performance</i> 'GODBER AND TEECHERS'</p>	<ul style="list-style-type: none"> theatre roles and responsibilities management/life skills evaluation <p><i>evaluation of a live performance</i></p>	<ul style="list-style-type: none"> theatre roles and responsibilities Specialist skills Personal management/life skills Interpreting scripts evaluation <p><i>Theatre design/monologue/journalism/duologue</i></p>
National Curriculum Knowledge & Understanding	<ul style="list-style-type: none"> rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning using role, intonation, tone, volume, mood, silence, stillness and action to add impact. 	<ul style="list-style-type: none"> rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning using role, intonation, tone, volume, mood, silence, stillness and action to add impact. 	<ul style="list-style-type: none"> rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning Using character motivation to build a character. Using role, intonation, tone, volume, mood, silence, stillness and action to add impact. 	<ul style="list-style-type: none"> rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning Using role, intonation, tone, volume, mood, silence, stillness and action to add impact. English literature, both pre-1914 and contemporary 	<ul style="list-style-type: none"> Continue to develop their knowledge of and skills in writing, refining their drafting skills and developing resilience to write at length. write formal and academic write for a specific purpose use grammar and spelling correctly 	Dependent on pupil choice: <ul style="list-style-type: none"> rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning using role, intonation, tone, volume, mood, silence, stillness and action to add impact. Continue to develop their knowledge of and skills in writing, refining their drafting skills and developing resilience to write at length. write formal and academic write for a specific purpose use grammar and spelling correctly
Assessment	devised group performance	devised group performance	Scripted performance	Scripted performance	Written review- extended piece of writing	Performance written review or design presentation
Why this?	As pupils' repertoire of skills develops, pupils are given opportunities to improve and develop these skills further by interpreting stimuli in their own way. The choice of stimuli allows pupils to explore beyond their own life	As pupils' repertoire of skills develops, pupils are given opportunities to improve and develop these skills further by interpreting stimuli in their own way. The choice of stimuli allows pupils to explore beyond their own life	Stanislavski is a core practitioner to study to help understand the truth of a character. Pupils can explore a text whilst improving their ability to create a character.	Godber's style and the choice of text appeals to year 9 pupils and can enthuse and engage them.	Viewing live theatre is to drama what reading is to developing literacy. Pupils can learn so much about their own work from deconstructing the work of others. It is also intended to inspire a life-long enjoyment	To allow pupils to specialise and consider their strengths and weaknesses in drama.

	and experience of the world	and experience of the world			and appreciation of theatre.	
Why now?	Pupils are of an age where they can be presented with more challenging and controversial issues and stimuli	Pupils are of an age where they can be presented with more challenging and controversial issues and stimuli	Studying practitioners is a way in which student can challenge themselves and explore dramatic skills further. It allows for more sophisticated, believable characters.	As pupils mature and become more skilled they are introduced to further practitioners and styles, allowing them to build a repertoire of knowledge they can delve into in future.	Having completed several performance of their own, student now apply their knowledge to a professional theatre performance	Pupils celebrate and enjoy their learning in KS3 drama!
Skills & Characteristics	<p>Resilience Creating drama requires experimentation and pupils are encouraged to 'fail' as they explore a variety of approaches and outcomes. Pupils are encouraged to re-work ideas to improve their work. They are also encouraged to take more responsibility for the direction of their own learning. All of the above require resilience</p> <p>Collaboration Creating group drama requires clear and effective communication. Each pupil is required to work as part of a team. Pupils must develop and employ speaking and listening skills. It is also necessary to show tolerance and cooperation. Pupils also have to communicate effectively with an audience.</p> <p>Creativity Application of knowledge of drama techniques and acting skills to create an original group performance piece. Pupils are encouraged to take novel and imaginative approaches. They are required to adapt research, needing them to be inventive in their choice of drama techniques.</p>	<p>Resilience Creating drama requires experimentation and pupils are encouraged to 'fail' as they explore a variety of approaches and outcomes. Pupils are encouraged to re-work ideas to improve their work. They are also encouraged to take more responsibility for the direction of their own learning. All of the above require resilience</p> <p>Collaboration Creating group drama requires clear and effective communication. Each pupil is required to work as part of a team. Pupils must develop and employ speaking and listening skills. It is also necessary to show tolerance and cooperation. Pupils also have to communicate effectively with an audience.</p> <p>Creativity Application of knowledge of drama techniques and acting skills to create an original group performance piece. Pupils are encouraged to take novel and imaginative approaches. They are required to adapt research, needing them to be inventive in their choice of drama techniques.</p>	<p>Resilience Stanislavski's approach to theatre requires considerable emotional investment by participants. Developing a role this way requires considerable commitment and time. Pupils need to remain positive when they feel uncomfortable on challenged by his methodology. Similarly, line learning requires persistence.</p> <p>Collaboration Interpreting a script with fellow actors requires teamwork and communication. Rehearsals, including the use of techniques such as hot-seating demands pupils develop a creative rapport communicating in both explicit and implicit ways. Pupils also explore ways of non-verbal communication. They examine methods of communicating meaning to an audience.</p> <p>Creativity Crucial to Stanislavski's approach is the use of the imagination. Students must use bring a role to life. This interpretation requires students to think with both originality and consideration of context.</p>	<p>Resilience Godber's approach to theatre contrasts greatly to Stanislavski, require students to work in a completely contrasting way, demanding flexibility and resilience Many students find the physicality of the style intimidating and challenging. Again, line learning requires persistence.</p> <p>Collaboration Interpreting a script with fellow actors requires teamwork and communication. Rehearsals, including the use of techniques such as hot-seating demands pupils develop a creative rapport, communicating in both explicit and implicit ways. Pupils also explore ways of non-verbal communication. They examine methods of communicating meaning to an audience.</p> <p>Creativity Interpreting Godber's script requires actors to employ a range of contrasting vocal and physical skills to meet the demands of plying multiple roles.</p>	<p>Resilience Picking apart and analysing many layers of a production can seem a daunting task. Pupils will need repeatedly to consider key scenes and moments in order to formulate an appropriate written response. Forming and justify your own opinion requires confidence.</p> <p>Collaboration The approach to this topic requires group work/discussion and whole class discussion. Pupils share opinions and debate viewpoints with others.</p> <p>Creativity Pupils develop an appropriate style of written communication. Watching and evaluating the work of professionals often injects a new creative dynamic into pupils' own ideas</p>	<p>Resilience As pupils are exploring a specialism of their choice, they will need self-motivate. They will need to evaluate their progress and complete individual research. They will have to set targets and pursue them.</p> <p>Collaboration Pupils share ideas when working on duologues. Pupils need to consider audience when communicating meaning either through performance, through writing or though design.</p> <p>Creativity Working in their specialist area, pupils, develop a range of skills. They search for solutions to arising problems and are encouraged to work independently.</p>
Aspirations & Careers	<p>careers In the performing arts industry employees need to be flexible in their application of skills and be prepared to respond in a creative and imaginative way. Pupils continue to develop their acting skills towards industry standards. Essential personal/ life skills</p>	<p>careers In the performing arts industry employees need to be flexible in their application of skills and be prepared to respond in a creative and imaginative way. Pupils continue to develop their acting skills towards industry standards. Essential personal/ life skills</p>	<p>careers Pupils learn how practitioner choice can influence performances and consider the impact of theatre of the paying public. They add further knowledge and skills to their professional repertoire. Essential personal/ life skills continue to be developed .e.g</p>	<p>careers Pupils learn how practitioner choice can influence performances and consider the impact of theatre of the paying public. They add further knowledge and skills to their professional repertoire. Essential personal/ life skills continue to be developed .e.g</p>	<p>careers Pupils learn the role of the media reviewing live theatre and touch on possible careers in this area. Pupils also learn about the contribution of those employed in design aspects of theatre make to a production. Essential personal/ life skills</p>	<p>careers Pupils gain experience of working in their chosen specialism/career in the performing arts industry. They practise the skills needed for employment in that area. Essential personal/life skills continue to be developed. enrichment Extra-curricular opportunities</p>

	<p>continue to be developed .e.g empathy, resilience, leadership</p> <p>enrichment</p> <p>Extra-curricular opportunities for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p> <p>Cultural capital</p> <p>Societies attitudes to differences over history, through stimuli from a range of sources and eras: poetry, historical figures, media.</p>	<p>continue to be developed .e.g empathy, resilience, leadership, creativity</p> <p>enrichment</p> <p>Extra-curricular opportunities for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p> <p>Cultural capital</p> <p>Pupils learn about Britain in WW1 accessing photographs, diaries, propaganda posters, poetry.</p>	<p>perseverance, resilience, leadership, creativity</p> <p>enrichment</p> <p>Extra-curricular opportunities for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p> <p>Cultural capital</p> <p>Pupils learn about major influencers in the world of theatre</p> <p>Extra-curricular opportunities</p>	<p>perseverance, resilience, leadership, creativity</p> <p>enrichment</p> <p>Extra-curricular opportunities for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p> <p>Cultural capital</p> <p>Pupils learn about major influencers in the world of theatre</p> <p>Extra-curricular opportunities</p>	<p>continue to be developed .e.g problem solving, resilience, communication, creativity.</p> <p>enrichment</p> <p>Extra-curricular opportunities for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p> <p>Cultural capital</p> <p>Pupils learn about major influencers in the world of theatre</p> <p>Extra-curricular opportunities</p>	<p>for pupils include: drama club, annual production, assemblies, LAMDA , Shakespeare Festival, workshops and residential visit to London.</p> <p>We aim for pupils to see 2 live theatre performances at KS3.</p>
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