

Drama Year Nine Curriculum Map 2019/2020

Autumn One: Commedia Dell'Arte.	Autumn Two: Drama Mediums.	Spring One: Gizmo.	Spring Two: Gizmo.	Summer One: Soap Operas.	Summer Two: The Vikings.
How do we begin to examine and understand Commedia Dell'Arte theatre conventions?	How do we understand stage lighting and create specific lighting effects on the stage?	How do we read and understand the opening of an Alan Ayckbourn play and how do we make it more dramatic and interesting for the audience?	How do we create and understand how dramatic characters such as antagonists are created through their dialogue, costume, vocals and physicality?	How do we introduce soap operas together with an understanding of stock characters and how to develop a piece of melodrama?	How do we use freeze frames and soundscapes to understand the history and origins of the Vikings in Britain?
How do we develop our knowledge of the stock characters in Commedia Dell'Arte and create an improvisation inspired by the comedy art form?	How do we develop our knowledge and understanding of stage lighting to create atmospheres and moods upon the stage and label these onto a lighting plan together with creating the 'Book'?	How do we use different dramatic styles such as mime, mirroring and a diamond four to recreate the events in scene two?	How do we convey a complex character, such as the undercover police office Sergeant Turner, and how do we combine this with multi-rolling her undercover role as Cevril?	How do we understand the stereotypical characters used within soap operas?	How do we understand the story of Thor; the god of thunder through the use of flashbacks, narration and physical theatre?
How do we develop our knowledge of the stock characters in Commedia Dell'Arte and create an improvisation inspired by the comedy art form?	How do we understand set design through furniture and props and how do we create a set design template and box set design for a specific scene from a play?	How do we examine Marcel Marceau's ideas on mime and understand how they link to mirroring?	How do we create and perform a short extract from Gizmo with a directorial intention for our audience?	How do we improvise and develop a highly charged scene using soap opera techniques to include dramatic pauses, interruptions and low volume menace?	How do we understand Viking beliefs about the world began and how do we soundscapes to add atmosphere to these stories?

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How do we understand and create a performance based around the key stock character of the Lazzi from Commedia Dell'Arte?	How do we use stage make-up to apply a base, create shadow and extend old age to create the monster of Frankenstein?	How do we understand the difference between what the character says and their subtext and how do we perform this through non-verbal communication?	How do we create and perform a short extract from Gizmo with a directorial intention for our audience?	How do we develop the plot and characters through the use of monologues set in a typical soap opera environment?	How do we create and understand a Viking feast and sustain our role through a spontaneous improvisation?
How do we rehearse an improvisation/scenario ready for performance based on Commedia Dell'Arte and how do we include a Lazzi into this assessment piece?	How do we understand the process of costume design, create and design a costume template for a character and understand a costume plot for a chosen play extract?	How do we perform the skills of mime, mirroring, subtext and non-verbal communication in scene three for our final assessment?	How do we stage our adaptation of the penultimate scene in Gizmo for a final assessment on A01 Making characters?	How do we incorporate the poem 'Only the Day Before' as a backdrop for the development of a scene set after an incident of domestic violence?	How do we use Richard Wagner's 'Ride of the Valkyries' to create a movement piece based on a dead soldier's arrival at Valhalla, the Vikings underworld?
How do we perform an improvisation/scenario based on Commedia Dell'Arte and how do we include a Lazzi into this assessment piece?	How do we write a responding assessment based on our knowledge and understanding of Drama Mediums?	How do we use a flashback, narrative and hot seating to explore how the characters are feeling during key moments of dramatic tension in Gizmo?	How do we write a responding assessment based on our knowledge and understanding of the characters in Alan Ayckbourn's Gizmo?	How do we devise and film a scene based on the poem which includes key soap opera elements such as duologue, split stage and ending with a cliff hanger?	How do we create a documentary piece of drama based on a discovery at an archaeological dig at a site near York through the use of duologues, split scene, mime, frozen pictures and flashbacks?

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Assessment Aims.					
To assess students ability to understand the social, cultural and historical context of this theatre movement.	To assess students applied skills and understanding of Drama Mediums.	To assess students understanding of key theatre practitioners such as Artaud and Marcel Marceau.	To assess students ability to form a directorial intention and perform an extract from a contemporary play.	To assess students ability to perform soap operas from a series of stereotypical characters.	To assess students ability to perform a performance based on a Norse myth.
Key Skills.					
Comedy in performance, Lazzi moments and accurate portray of stock characters.	Stage Lighting, stage make-up and stage management.	Subtext, mime and theories of sound in performance.	Protagonists, antagonists, and performance of complex characters.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.
Key Words.					
Lazzi, Stock Characters, Status, Costume/Mask, Stance, Mask and Relationships.	Stage Lighting, Stage make-up and Stage management.	Subtext, Mime, Artaud and Marcel Marceau.	Protagonists and Antagonists.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.