

YEAR 9 GROUP OVERVIEW - DRAMA

	Term 1 and Term 2 FACE - Script	Term 3 Introduction to Practitioners Stanislavski Frantic Assembly	Term 4 Introduction to Practitioners Berkoff Brecht	Term 5 Verbatim Script – The Riots	Term 6 Responding to a stimuli
Year 9	Skills for Performing				
	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch exaggeration <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	Script work Naturalism Physical Theatre Apply performance skills appropriate to an existing repertoire Comedy John Godber Stereotypes	<u>Vocal Skills</u> Volume Tone Pace Pitch exaggeration <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics
	Techniques for Performing				
	Still images (DELTA) Thought tracking Monologues/Duologues Sustained focus Role Play Rehearsal Flash Back/Flash Forward Improvisation	Still images (DELTA) Thought tracking Monologues/Duologues Sustained focus Role Play Rehearsal Flash Back/Flash Forward Forward	Still images (DELTA) Thought tracking Monologues Cross Cutting Direct Address Physical Theatre Ensemble Narration	Facial Expression Physicality Gestures Body language Pace Accent Pitch Pace Volume	Still images(DELTA) Thought tracking Monologues Cross Cutting Direct Address Physical Theatre Ensemble Narration

Narration Stage directions Dialogue Stage configurations Stage positions Ensemble work Physical theatre Abstract style Naturalism	Improvisation Narration Stage directions Dialogue Stage configurations Stage positions Ensemble work Physical theatre Abstract style Naturalism	Multi-roling Stage directions Dialogue Stage configurations Stage positions Abstract style Montage Placards/Signs Third Person Narrative	Tone Eye contact Levels/Height Eye contact Gait Balance Trust Intonation Inflection Tonal Colour	Multi-roling Stage directions Dialogue Stage configurations Stage positions Abstract style Montage Placards/Signs Third Person Narrative Konstantine Stanislavski Bertolt Brecht Steven Berkoff Frantic Assembly Total Theate 7 Levels of Tension Symbolism
Devising from Script	Performance Styles and Genres		Script	Analysis and Evaluation
Group Work Empathy Sympathy Characterisation Devising from stimuli Props Costume Set Creativity Imagination Evaluation and Analysis	Naturalism Emotion memory Tempo rhythm Subtext Given Circumstance Magic If Chair Duet Trust Epic Form Immersive Lifts Exaggeration	Epic Theatre Total Theatre Alienation (V-effect) Political Theatre	Analyse the development of skills Analyse the strengths and weaknesses of a workshop, rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a workshop, rehearsal and performance Analyse and evaluate a final performance of existing repertoire.	Analyse the development of ideas Analyse the development of ideas Analyse the strengths and weaknesses of a workshop, rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a workshop, rehearsal and performance Analyse and evaluate a final performance of existing repertoire.