



Year 9 Drama – Practitioners

Learning about this topic is important because:

You will learn about theatre practitioners and practically explore their techniques. You will develop performance material based upon your learning.

This builds on:

Exploration of different genres in HAUNTED HOUSE, PANTOMIME, MIME, MELODRAMA and TENSION AND STATUS.

This leads to:

DEVISING in Year 9, 10 and 13.

We will learn:

- Devising in the style of a practitioner
- Research
- Interaction with audience
- Working as an ensemble
- Political awareness
- Practical performance skills
- Teamwork
- How to make notes on the devising process
- Understanding of style/techniques
- Ability to communicate practical intentions
- Analysis of work
- Storytelling
- How to present a strong message or moral throughout

We will develop/practise skills including:

- Direct address
- Narration
- Breaking the fourth wall
- Multi role
- Choreographed movement
- Physical Theatre
- Narration
- Use of placards
- Costume signifiers
- Emotion Memory
- Given Circumstances
- Units and objectives
- Vocal expression
- Physical expression

Some of the vocabulary that we will use includes:

Units and Objectives, Subtext, Emotion Memory, Given Circumstances, The System, Epic Theatre, Didactic Theatre, Naturalism/non naturalism, Juxtaposition. Montage, Psychological Realism

You could learn more about this topic by:

Finding out about theatre practitioners such as: **Godber, Berkoff, Brecht, Frayn, Caryl Churchill, Pinter, Stoppard, Caryl Churchill, Assembly, Boal, Stanislavski, Brecht, Artaud, Jacques Lecoq**
Going to see plays and identifying the style. Are they influenced by a practitioner?





Year 9 Drama – Practitioners

Watching plays online via Digital Theatre Plus and NT@Home
Finding out about practitioners: [What is a theatre practitioner? - Selecting a practitioner - AQA - GCSE Drama Revision - AQA - BBC Bitesize](#)
Reading key practitioner books (available to read in G8).

Your teacher will assess your knowledge and understanding throughout the topic by looking at your work, questioning, discussion and giving you feedback in lots of different ways.

The key pieces of work in this topic are:

Research undertaken in relation to key practitioners (R).

Response to practical exploration of practitioners' strategies and techniques (C).

Performance skills demonstrated and theatrical skill shared (P).

Analysis of others' work in class (R).



Year 9 Drama – Devising

Learning about this topic is important because:

The scheme develops skills, knowledge and understanding in devising, research, performance/design and evaluation. Students opting to design will refine design skills rather than performance. Other skills include collaboration, independence and analysis. Students will develop their ability to write about drama and how to reflect upon what they have learnt over the course of the SOW. Devising is important as it will help you to understand how there is not 'one' right answer but the potential to respond in various ways and still be successful. Students who go on to study GCSE Drama will have a greater understanding of the course and be well-equipped to begin Comp 2 in Year 10.

This builds on:

Year 7 SOW on ROLE-PLAY (WW2), as this develop skills in creating new material for performance.

Year 8 SOW on HAUNTED HOUSE, PANTOMIME as these units also involve creating new material for performance.

Year 9 SOW on PRACTITIONERS as this informs the choice of practitioner and style selected for the final devised piece.

Students who opt for design will build upon DESIGN (Y9 SOW).

This leads to:

Improved skills in Devising for Performance and a better understanding of how to write about the devising process. This will inform Component 2 of the AQA GCSE Drama course, which will be studied in Term 1 of Year 10.

We will learn:

- How to analyse a range of stimuli and evaluate their suitability for developing performance material.
- How to undertake relevant research and share with peers.
- How to use research to inform the development of a piece of theatre.
- How to draw on the ideas of existing companies and practitioners to influence our own work.
- How to work with peers to rehearse and develop a short piece of devised work.
- How to generate an artistic intention for a piece of drama.
- How to consider style and practitioner influence.
- How to present a piece of drama or design for an audience.
- How to write about the devising process as a short piece of coursework.

We will develop/practise skills including:

- Improvisation - Spontaneous and polished
- Devising
- Creating
- Research and application to performance/design
- Analysis
- Performance
- Evaluation
- Writing
- Collaboration
- Independence
- Resilience
- Negotiation
- Compromise



Year 9 Drama – Devising

- How to reflect upon skills acquired and identify strengths and areas for development.

Some of the vocabulary that we will use includes:

Stimulus/stimuli
Research and development
Creating
Devising
Style
Artistic intention
Practitioners
Performance skills associated with vocal expression and physical expression
Design terminology associated with selected design skills
Characterisation
Script
Analysis
Interpretation

You could learn more about this topic by:



Reading this book - 'Impro' by Keith Johnstone
Reading about devising from professional theatre companies.
[Devised theatre: ten tips for a truly creative collaboration | Culture professionals network | The Guardian](#)
Watching some workshops/resources from devising companies, such as:
[Spymonkey: Devising Masterclass | National Theatre](#)
[Jane Eyre: Devising | National Theatre](#)
[Jane Eyre: The devising process | National Theatre](#)

Look at video clips of previous devised work by students on the Intranet.

Going to see theatre companies that use devising as part of their development, such as Gecko, Frantic Assembly, Complicite, Kill the Beast and local company, Tmesis,

Your teacher will assess your knowledge and understanding throughout the topic by looking at your work, questioning, discussion and giving you feedback in lots of different ways. The key pieces of work in this topic are:

Final performance of a devised piece, either as an actor OR a costume, set, lighting or sound designer (P). You will be expected to show your skills in use of voice/physicality/use of space and creative response (C, P).
As a designer - you will be expected to show an understanding of the design process for your chosen approach. Moodboard/sketches and final design (C, P).
You will also create and submit a devising log, showing research and process (C, R).
After each performance, you will analyse and reflect upon the work you have seen (R). You will reflect upon your own work through your devising log (R).



Year 9 Drama – Design

Learning about this topic is important because:

You will build on your knowledge and understanding of the numerous job roles in theatre, with a focus on design. You will get to work on your own project that explores a design role in detail. You will develop understanding on what it takes to create an end project and present this to the class in a creative way. You will broaden your awareness of the creative range of roles that you may wish to explore as a career.

This builds on:

All of the work we have done in KS3 so far. The unit allows you to think about the different styles and genres you have explored and find out how to design in a more formal manner.

This leads to:

Year 9/10 – DEVISING. Year 11 – Scripted performance (the role of a designer).

We will learn:

- The vast range of roles that exist backstage to enable a production to come together.
- The day-to-day life of a designer
- What skills a designer needs to complete their job
- Makeup, special effects, hair, and wig design, costume elements.
- How to develop ground plans and analyse set design/props.
- Basic puppetry and different types of puppets.
- Foley sound, diegetic and non-diegetic sound, sfx.
- Basic lighting and associated terminology.
- Cue sheets and lfx/sfx.
- How to present and collate own research in an interesting way.

We will develop/practise skills including:

- Creativity
- Imagination
- Independence
- Collaboration
- Research
- Design – sketches, mood boards, model boxes, cue sheets, ground plans
- Analysis and evaluation
- Interpretation
- Presentation

Some of the vocabulary that we will use includes:

Model box, Mood-board, special effects, Foley, Drag, SFX. Lighting desk. Sound system. Dimmers. Fresnel. Spotlight. Cue. Staging. Flats. Truck. Backstage. Rostra. Gauze. Autonomy. Independence. Communication.

You could learn more about this topic by:

Reading: Books about the different roles in theatre e.g., National Theatre
Watch: Glow Up (Netflix) Tutorials (Tic Tock/ YouTube) Backstage documentaries (YouTube) a wide range of Plays and musicals live or online (Digital Theatre)

[The 10 best theatre designs – in pictures | Stage | The Guardian](#)
[NT Talks...About Design | National Theatre](#)
[National Theatre: Set Design - YouTube](#)





Year 9 Drama – Design



West Kirby
Grammar School

Your teacher will assess your knowledge and understanding throughout the topic by looking at your work, questioning, discussion and giving you feedback in lots of different ways both formative during lessons and also summative at the end of the unit.

The key pieces of work in this topic are:

- Creating and finding research on a specific design role (C, R).
- Working independently or in a small group to create a presentation of research (C, P, R) to communicate with the rest of the class. You will be assessed on how clear you communicate the process of your chosen design approach and use of appropriate terminology (C, P, R).



Year 9 Drama - Status and Tension

Learning about this topic is important because: It will help pupils understand how status and tension play a vital part in creating dramatic effects on stage. You will understand that all drama relies on how the actors use status and this in turn affects the tension and dynamic between characters. You will explore how you can use your voice and physicality to affect your status and how status is explored in everyday life.

This builds on the work you have done in Year 7 on performance where you explored your use of voice and physical skills to create scenes and also from Year 8 where you considered creating short, devised performances with the focus on creating tension.

This leads to: Year 9 (and Year 10) work on Devising where you will be expected to draw on your existing knowledge and skills to bring together role play, characterisation, staging, status and tension within performance.

We will learn:

How playwrights explore the potential of dramatic tension in their scripts. For instance, in their use of structure, pause, silence, language. You will learn through practical work how to move this from the page to the stage. You will learn how to use your vocal, physical and spatial skills to transfer the script into performance through rehearsal and refinement. You will explore a range of scripts and consider the importance of an actor conveying status on stage. You will be more aware of your own status and how this shifts in differing situations. You will reflect on the process of creating effective pieces of performance.

Some of the vocabulary that we will use includes:

Silence. Status. Hierarchy. Pause. Tension. Focus. Atmosphere. Lighting. Sound. Gauze. Status. Voice. Physicality. Use of space. Audience. Pyrotechnics. Staging. Text. Script. Given circumstances. Units and objectives. Process. Max Stafford-Clark. Jacques Lecoq. Complicite. Stephen Berkoff.

We will develop/practise skills including:

Reading and interpreting a script.
Responding to the stage directions.
Breaking up a text into units to help with rehearsal and attention to detail.
Interpreting a role
Working as a team.
Listening skills.
Communication skills
Improvisation.
Rehearsal and refinement.
Reflection.
Technical skills such as lighting and sound.

You could learn more about this topic by:

Looking online at the following:

[Steven Berkoff - 'Meditations on Metamorphosis' - YouTube](#)

[Social Status in the Importance of Being Earnest by Heather Gunn \(prezi.com\)](#)

[Creating Dramatic Tension | David Boles, Blogs \(bolesblogs.com\)](#)

[The 5 Elements of Dramatic Tension - Kiingo](#)

[Dramatic tension, a tool for creating strong plots and improving weak plots \(storyanddrama.com\)](#)



Your teacher will assess your knowledge and understanding throughout the topic by looking at your work, questioning, discussion and giving you feedback in lots of different ways. On-going formative assessment will be part of every lesson with your teacher and peers plus yourself reflecting and giving suggestions/advice and comments.



Year 9 Drama - Status and Tension



West Kirby
Grammar School

Key pieces of work are:

END-OF-YEAR DRAMA ASSESEMNT: PERFORMANCE OF SCRIPT

The final performance piece which is a group performance of your chosen script extract. You will all be assessed as performers on your ability to interpret a text, creative approach, knowledge and understanding of the text (C), effective use of voice and body to convey role appropriately (P). You will assemble a short portfolio, which will refer to research and the rehearsal process (C, R).

After each performance, you will analyse and evaluate own and/or others' work (R).



Year 9 Drama – Live Production

Learning about this topic is important because: Studying drama involves watching performances and analysing what we see. A key part of GCSE Drama is responding to live theatre. In this unit, you will develop your appreciation of theatre, learn to describe the performances you see, analyse meaning and evaluate impact.

This builds on:

RESPONDING work throughout KS3 when you reflect upon others' performances in class.

Research you have undertaken in KS3 and how this has helped you to understand context and meaning.

This leads to:

GCSE Drama Analysis of Live Theatre.

We will learn:

- Meaning is created on stage by an actor/company.
- How practical choices made impact on the impact upon the audience – for instance the choice of staging, devices employed etc.
- How a play is structured to communicate meaning for an audience.
- How skills are presented by a performer and how successful they are in presenting their skill.
- How skills are presented by a designer and how successful they are in presenting their skill.
- How we create mood and atmosphere on stage using acting, lighting, sound and set.
- How we should behave in as an audience member.
- How to form an opinion on the work we see.
- How to express our ideas in discussion and written analysis
- How to use a recorded play to create and develop our own performance material.

We will develop/practise skills including:

- Analysis of live theatre
- Evaluation of live theatre
- Justification of our opinions
- Discussion: listening and responding
- How to describe performance material
- Practical exploration of ideas, characters and key moments
- How to use theatre reviews to help with analysis and evaluation.

Some of the vocabulary that we will use includes:

Analysis. Evaluation. Company. Director. Intention.
Script. Text. Style. Genre. Social and historical context. Language. Dialogue.
Structure. Semiotics.

You could learn more about this topic by:

Looking at past answers on the AQA website. [AQA | GCSE | Drama | Assessment resources](#)
[Watching actively and making notes - Live theatre evaluation - AQA - GCSE Drama](#)
[Revision - AQA - BBC Bitesize](#)





Year 9 Drama – Live Production

Role. Character. Status. Voice. Vocal. Interaction. Communication. Pace, Pitch, Volume, Tone, Emphasis, Accent, Idiosyncrasy. Style. Motivation. Sub-text. Phrasing. Facial expression. Use of space. Proxemics. Posture, Gait. Staging: Staging. Theatre in the round. Proscenium Arch. Traverse. End on. Promenade. Upstage, downstage, centre stage. Stage left/right. Rake. Technical aspects: Lighting, set, costume, sound, puppetry.

Watch a range of productions either live (we will organise visits throughout the course) or independently using streaming sites such as Digital Theatre plus or Drama online.

Your teacher will assess your knowledge and understanding throughout the topic by looking at your work, questioning, discussion and giving you feedback in lots of different ways.

The key pieces of work in this topic are:

Contributions to discussion in class (R)

Practical exploration of key moments (C, P)

Written analysis of live theatre (C, R).