Elements we will focus on-

Chorus / Improvisation / Monologue / Tableaux / Soundscape / Physical Theatre / Mime / Mask / Facial expressions / Body Langauge / Blocking / Proxemics / Dialogue

Vocabulary

facial expressions / body language / proxemics / staging / stimulus / practitioner / vocal skill / pitch / pace / pause / volume / projection / genre / style / atmosphere / blocking / characterisation / chorus / dynamic / dialogue / emphasis / exploration / technique / intensity / tempo / purpose

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher. There will be fortnightly mini assessments by your teacher to observe progress.

DRAMA
Year 9
TWISTED
Term 1.1

Thinking Questions

- What skills do I need to use today?
- How am I communicating with others?
- How am I communicating to the audience?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

A good performance ...

Will have a clear style and will show precision. You will need to demonstrate an understanding of key performance skills and an understanding of how drama is made and developed.

Topic

TWISTED

You will be focusing on a play about a girl who ends up in a coma after a party. You will be exploring the text through a range of different devising techniques, which you can use on EVERY project.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

0-25%
Some drama skills / partial success / some conviction / inconsistent / reasonable interpretation of character / sustained for some time / describe / simple analysis / beginning to use the language of drama.

26-50%
Securely use drama skills / secure and generally confident / interpretation of character is mostly effective and coherent / audience interest is sustained / insightful comments / practical examples / some justification / securely use the language of drama.

51-75%
Effectively and convincingly use a range of drama skills / engaging and consistent / interactions / interpretation of character is creative / very good communication with the audience / analyse a performance in detail / provide detailed examples which are well justified / confidently and fluently use the language of drama.

76-100%
Exceptional flair / sustained throughout / engaging and mesmerising / interactions with other performers is faultless / highly original interpretation / powerful communication with the audience / analysis and evaluation / insightful and perceptive comments / specific, detailed practical examples / extremely well justified / outstanding understanding of the language of drama.

Key Vocabulary	
Act/ Scene	An **act** is a division or unit of a theatre work, including a play, film, opera, and musical theatre. ... A **scene** is a part of an **act defined** with the changing of characters.
Characters	People acting in a playscript
Setting	**Setting** is the time and place (or when and where) of the story
Narrator	Some **scripts** include a character called a **narrator**. These are characters which explain what is going on in the story for the benefit of the audience. They do not have to be a character in the story, but their lines are written in the same way as any other character's.
Audience	The people who watch the performance; those for whom the performance is intended.
Dialogue	The **dialogue** refers to the words that will be spoken by the actors.
colon	The **colon** (:) is a punctuation mark consisting of two equally sized dots centered on the same vertical line
Speaker	A person who speaks
Formal language	**Formal language** is characterized by the use of standard English, more complex sentence structures, infrequent use of personal pronouns, and lack of colloquial or slang terms.
Informal Language	Informal **language** allows the use of nonstandard English forms, colloquial vocabulary and typically shorter sentence structures.

Vocal Skills	Physical Skills	Spatial
Pitch	Body language	Stage positioning
Pace	Posture	Proxemics
Tone	Gait	Entrances
Emphasis	Facial expression	Exits
Accent	Eye contact	Movement
Pause	Gesture	
Projection	Stillness	

Cross-cutting	Having two scenes run at the same and swap between
Tableaux	Another word for still image
Mime	Action without speech
Transition	Moving from one thing to another
Chorus	Working together as a team

Soundscape	Creating the sounds for a location
Body as prop	Utilising your body to become an object
Monologue	One person speaking to an audience
Devise	To create work from scratch and then practice for consistency
Improvise	To create work from scratch

Twisted explores themes of bullying, peer pressure, family relationships and self-worth. The play begins with one known fact - Gretel is in a coma. In the course of finding out why, the story unfolds through flashback, the reactions of those around her, speculation and visual dramatic devices. At the end, when the audience is invited to consider who caused Gretel's coma, the answer is not as clear-cut as might be expected.

DRAMA
Year 9
T.I.E
Term 1.2

Vocabulary

Forum / audience / Educate / Narration / 4th Wall / non-naturalistic / Morality / Involvement / Flexibility / Over-exaggeration / Mime / cross-cutting / freeze-frames / hot seating / Thought-tracking / flashbacks / Facial expressions / body language / gait / posture / gestures

Elements we will focus on-

Clear message / Multi-role / Portable set / Instruments and music / Audience participation / Direct address / Narration / Representational costume / Moral ideals

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher. There will be fortnightly mini assessments by your teacher to observe progress.

Thinking Questions

- What skills do I need to use today?
- How am I communicating with others?
- How am I communicating to the audience?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

A TIE performance ...

Will aim to teach an audience (normally of a set age) a message. It will use a range of different techniques and allow the audience to take part and learn.

Topic

THEATRE IN EDUCTAION

You will be focusing on what Theatre In Education is and how it can be used in a variety of settings. As the name implies, it relates to using the theatre to educate people on a set topic.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

0-25%
Some drama skills / partial success / some conviction / inconsistent / reasonable interpretation of character / sustained for some time / describe / simple analysis / beginning to use the language of drama.

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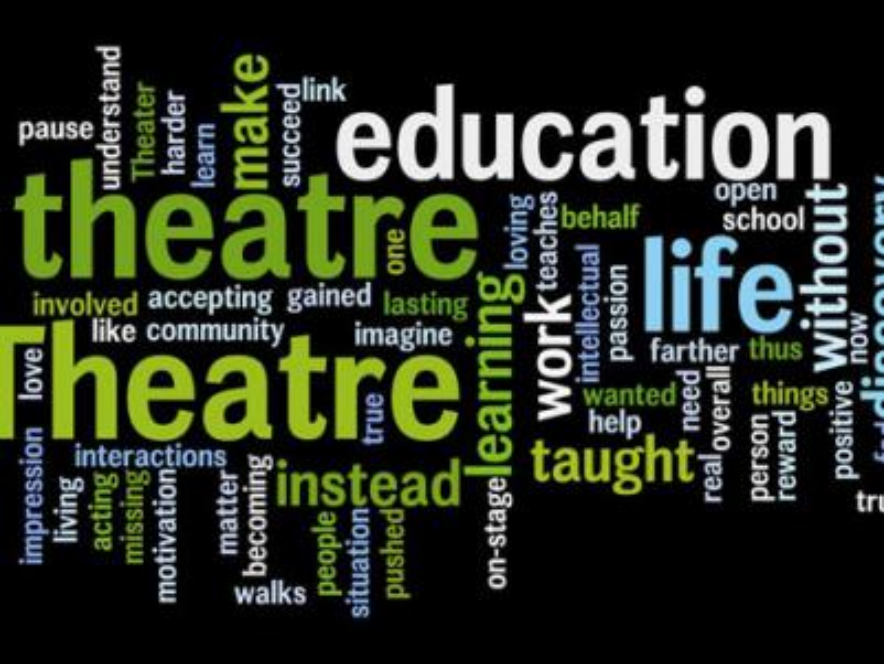

What is Theatre in Education?

- **Theatre in Education aims to use theatre as an educational tool**
- **Production companies create plays to take to schools and colleges with specific educational aims**
- **When the audience finishes watching a piece of T.I.E. they should have either learnt something new or increased their understanding of a subject**

Theatre in Education

Theatre in Education is a style of theatre which is performed usually as a touring production, meaning the production values such as lighting and music are usually very simple. There is always a clear message in TIE performances, and the actors use ideas from Story-theatre and pantomime to explore these in a way that is engaging and memorable for their young audience.

Below is the key criteria for this genre. When devising using this genre, ensure you have between 4 and 6 of the key elements evident in your work, either in your portfolio as part of the rehearsal process, or included in your final performance. This list does not include all techniques - your own research is essential.

Target Audience The piece needs to be specifically aimed at a certain age group, to ensure it is appropriate for them to watch. Having the target audience in mind throughout the rehearsal process will help to ensure the message of the piece is delivered well. Usually the target audience for this piece is Year 3-6	**Topic** The topic usually forms an educational lesson around themes such as Internet safety, stranger danger, and emotional well-being - this is approached in a way which is easy for children to understand, and used a means of teaching them through a different form.	**Multi-roling** Actors performing in the style usually work in small companies, so frequently change between roles in the performance - they might suggest this with a simple costume change, and perhaps talking to the audience to re-introduce themselves.
Simple Set The set for this type of performance would typically be moved to different locations, as it is typically performed in schools and the company would need to fit everything in their vehicle. Props to suggest location and use of physical theatre may be used to suggest set. **Message** Always ensure that there is a clear message or moral to your work - it should teach the audience about a key emotional/social/well-being related issue	**Direct Address & Narration** There is usually a narrator in the performance of some form, who helps to move the story along - this can be in the form of a fairy or other exciting character which will lead the story along, talking directly to them. **Audience Participation** Talking to the audience invites the audience in, makes them feel part of the performance and therefore allows the message of the performance to be stronger. An example of this is asking the audience which way someone went.	**Colourful Costume** Costumes in this style as usefully bright, flamboyant and lots of fun, as the performances often have very little in terms of set. They could be seen as "panto-esque" and really helpful to highlight the stereotypical characters in the story. **Comedy** The comedy needs to appeal to the younger audience that may watch this piece - think slapstick techniques used in silent comedy, simple jokes and plays on words to make the audience enjoy the performance as well as learn from it.
Music and Song Music and Song are used to add variety to the action, and also as part of the audience participation, often encouraging members of the audience to get involved with dances or to sing sections of the songs. Songs may also help to emphasise the message of the piece.	**Stereotypes** Stereotypes are essential in this style to ensure that the message of the story is clearly portrayed, and the younger audience recognises who is who straight away within the performance. This also adds an element of comedy to the piece.	

Elements we will focus on-

good posture / confidence / focus / space / dynamics / mobility / flexibility / strength / balance / action / co-ordination / stamina / control / good alignment / relationship / concentration / determination focus / musicality / projection / sense of style / communication of choreographic intent / Lead and follow / mirroring / action and reaction / contact / formation

Vocabulary

facial expressions / practitioner / genre / style / characterisation / chorus / dynamic / exploration / technique / intensity / tempo / purpose / motif / unison / canon / movement memory / precision / isolation / mirroring / phrase / gesture / rhythm / speed / direction / travelling / theme / timing / instrumental / level / direction / stillness / elevation

Assessment

You will take part in several peer and self-assessment tasks over the project, as well as receiving feedback from your teacher.
There will be fortnightly mini assessments by your teacher to observe progress.

DRAMA
Year 9
DANCE
Term 2.1

Thinking Questions

- What skills do I need to use today?
- How am I communicating with others?
- How am I communicating to the audience?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

A good DANCE performance ...
Will have a clear style and will show precision. You will need to demonstrate an understanding of key performance skills and the conventions of the dance style or choreographer.

Topic

DANCE

You will be developing your skills in a range of different dance styles and learning the basics of how to develop strength and flexibility and look after your body while dancing.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

0-25%
Identify / give examples / basic / outline / identify / communication of ideas / can communicate with other performers / apply performance skills and techniques.

26-50%
Describe / relevant examples / clear / Appropriate / competent / Describe / use examples / Appropriate delivery and communication / Appropriate application of performance skills and techniques.

51-75%
Explain / variety / appropriate / clarity / Effective / appropriate / creative / Discuss / justify / use clear and concise examples / Effective delivery and communication / competent ability / Effective application of performance skills and techniques.

76-100%
Analyse / careful / clear / well considered / discussed / specific / Disciplined / organised / Considered / assured / Assess / considered examples / explain / use considered examples / Confident delivery and communication / assured ability to communicate / Fluent application of performance skills and techniques.

Expressive skills

Projection.
Focus.
Spatial awareness.
Facial expression
Phrasing
Musicality
Sensitivity to other dancers
Communication of choreographic intent

Physical skills

Posture
Alignment
Balance
Coordination
Control
Flexibility
Mobility
Strength
Stamina

Technical skills

Action
Space
Dynamics
Relationships
Timing
Rhythmic content
Moving in a stylistically accurate way

Mental Skills

Prep for performance:
Systematic repetition
Mental rehearsal
Rehearsal discipline
Planning of rehearsal
Response to feedback
Capacity to improve

During performance:
Movement memory
Commitment
Concentration
Confidence

Safe Practice

Prep for performance:
Warming up
Cooling down
Nutrition
Hydration

During performance:
Safe execution
Appropriate dance wear:
footwear
hairstyle
clothing
absence of jewellery

Action
Travel
Turn
Elevation
Gesture
Stillness
Use of different body parts
Floor work
Transfer of weight

Dynamics
Fast/slow
Sudden/sustained
Acceleration/deceleration
Strong/light
Direct/indirect
Flowing/abrupt

Spatial Content
Pathways
Levels
Direction
Size of movement
Patterns
Spatial design

Relationship Content
Lead and follow
Mirroring
Action and reaction
Accumulation
Complement and contrast
Counterpoint
Contact
Formations

Features of production

Staging/set: Eg- projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials.
Lighting: Eg- Colour, placement, direction, angles etc.
Properties: Eg- Size, shape, materials, how used etc.
Costume: Footwear, masks, make up, accessories, Features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify characters, enhance or sculpt the body and enhance the action.
Dancers: Number and gender.
Aural setting: Eg: Song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm.
Dance for camera: Eg- Placement, angle, proximity, special effects.

Choreography key words

Stimulus: The starting point for a dance piece.

Motif: A short phrase of movement that reflects a stimulus.

Choreographic intention: What the choreographer would like the audience to learn about the dance.

Choreographic approach: How the choreographer created movement material eg- improvisation, collaboration, choreographic tasks.

Communication of choreographic intent
Mood
Meaning
Idea
Theme
Style/style fusion

Performance environment
Proscenium arch
End stage
Site-sensitive
In-the-round

For almost three decades STOMP has been entertaining audiences all over the world with its unique blend of rhythm, movement, physical comedy and dance. A theatrical experience like no other, STOMP is the event that has showed the globe that even the most ordinary objects like plastic bags, bin lids, brooms and even the kitchen sink can be brought to life in extraordinary ways.

DRAMA
Year 9
DNA
Term 2.2

We will be specifically looking at-

The context and writing style of the play text DNA by Dennis Kelly. This will involve reading the full script and analysing our response as audience members, designing key elements for the play, directing sections, performing sections with a focus on purpose and intent, and utilising key rehearsal techniques. This project will lead you to be able to answer mock GCSE style questions based on the studied text.

Vocabulary

Style / Gnere / Colour / wash / tempo / rhythm / atmosphere / volume / intensity / facial expressions / body language / proxemics / staging / stimulus / practitioner / vocal skill / pitch / pace / pause / volume / projection / genre / style / atmosphere / blocking / characterisation / chorus / dynamic / dialogue / emphasis / exploration / technique / intensity / tempo / purpose

Assessment

You will take part in several peer and self-assessment tasks over the project, as well as receiving feedback from your teacher.

Thinking Questions

- What skills do I need to use today?
- Have I included a range of subject specific terminology?
- Have I proof read my work and checked my SPaG?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

Good work ...

Will have a clear understanding of the purpose of the piece and the message or meaning it is trying to communicate to the audience. It will include key terminology and will give the reader a sense that you understand the topic.

Topic

DNA

You will be studying a previous GCSE level play text and exploring design and performance elements which will culminate in a paper that is styled on the GCSE paper from Year 11.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

0-25%
Identify / give examples / basic / outline / identify / communication of ideas / can communicate with other performers / apply performance skills and techniques.

26-50%
Describe / relevant examples / clear / Appropriate / competent / Describe / use examples / Appropriate delivery and communication / Appropriate application of performance skills and techniques.

51-75%
Explain / variety / appropriate / clarity / Effective / appropriate / creative / Discuss / justify / use clear and concise examples / Effective delivery and communication / competent ability / Effective application of performance skills and techniques.

76-100%
Analyse / careful / clear / well considered / discussed / specific / Disciplined / organised / Considered / assured / Assess / considered examples / explain / use considered examples / Confident delivery and communication / assured ability to communicate / Fluent application of performance skills and techniques.

Dennis Kelly
Born 16 November 1970.

Dennis Kelly is a British scriptwriter for theatre, television and film. His play DNA, first performed in 2007, became a core set-text for GCSE in 2010 and has been studied by approximately 400,000 students each year. He wrote the script for Matilda the Musical, which had music and lyrics from comedian Tim Minchin.

Early Life
Kelly grew up on a council estate in Barnet North London. A child of an Irish family, he was one of five children and was raised as a catholic attending Finchley Catholic High School. Leaving school at 16 years of age, Kelly went to work in a market and then at Sainsbury's.
While working in supermarkets, he discovered theatre when he joined a local youth group, the Barnet Drama Centre.

Dennis Kelly writes characters using realistic speech, therefore he uses a lot of repetitions and interruptions just as people do in real life.

Structure of The Play DNA
The play has been constructed with a circular narrative. The structure repeats itself throughout the play and there is a pattern to the sequence of the different scenes – and to the three different locations. The first scene is always Mark and Jan in A Street, who introduce the problem of that particular section. Then it's Leah and Phil, before moving on to a larger scene with everyone where the problem is solved.

The play DNA was first staged in 2007 at the National Theatre on national tour for the first time.

The characters start off with what seems like a relatively small wrong thing and they create an elaborate lie about what happened to Adam. Phil does this to protect all these scared people around him – the many. But as the play goes on, the wrongs they have to do become bigger and bigger. They need to create bigger lies, to implicate another person in a crime, to intimidate and threaten, to turn a blind eye to violence and ultimately to murder. In the end, the group has become terrifying, as has Phil, who is at its centre – but I don't think he starts out that way.

The play has been described in many different ways. One reviewer described it as a tragicomedy. However, the author in one interview said that he didn't like that description. How would Dennis Kelly himself describe his own play?

"Well I don't think modern plays tend to fall into such easy categories as they used to. Often plays have humour in them but are tragic at the same time. I think there is humour in DNA *but if you call it a comedy that is the element that comes out more in our minds. It takes away from the more tragic elements and makes them feel slightly glib – after all, a child dies and that is not funny. Equally, if you called it a tragedy, the humour would suffer. I think the nice thing about theatre these days is that plays don't need to be categorized, they can just be."*

DRAMA
Year 9
DNA
Term 2.2

We will be specifically looking at-

The context and writing style of the play text DNA by Dennis Kelly. This will involve reading the full script and analysing our response as audience members, designing key elements for the play, directing sections, performing sections with a focus on purpose and intent, and utilising key rehearsal techniques. This project will lead you to be able to answer mock GCSE style questions based on the studied text.

Vocabulary

Style / Gnere / Colour / wash / tempo / rhythm / atmosphere / volume / intensity / facial expressions / body language / proxemics / staging / stimulus / practitioner / vocal skill / pitch / pace / pause / volume / projection / genre / style / atmosphere / blocking / characterisation / chorus / dynamic / dialogue / emphasis / exploration / technique / intensity / tempo / purpose

Assessment

You will take part in several peer and self-assessment tasks over the project, as well as receiving feedback from your teacher.

Thinking Questions

- What skills do I need to use today?
- Have I included a range of subject specific terminology?
- Have I proof read my work and checked my SPaG?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

Good work ...

Will have a clear understanding of the purpose of the piece and the message or meaning it is trying to communicate to the audience. It will include key terminology and will give the reader a sense that you understand the topic.

Topic

DNA

You will be studying a previous GCSE level play text and exploring design and performance elements which will culminate in a paper that is styled on the GCSE paper from Year 11.

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Elements we will focus on-

Design – Lighting / Sound / Set / Costumes / Hair and Make-up / Stage types. Performance – Vocal skills / Physical skills / Blocking / Proxemics. Audience – Response / Communication / Position.

Vocabulary

Defined / fluid / erratic / Smooth / open / closed / naturalistic / non-naturalistic / graceful / exaggerated / energetic / refined / empathy / shock / transition / physicality / levels / tempo / mood / atmosphere / foreboding / trepidation / inflection / intonation / worn

Assessment

You will take part in several peer and self assessment tasks over the project, as well as receiving feedback from your teacher. There will be fortnightly mini assessments by your teacher to observe progress.

DRAMA
Year 9
ANALYSIS
Term 3.2

Thinking Questions

- What skills do I need to use today?
- How am I communicating with others?
- How am I communicating to the audience?
- Is my effort allowing me to meet my target?
- Am I working to the best of my ability?
- What do I need to do next to allow me to keep improving?
  - What do I need the teacher to know so that they can best help me next lesson?

Core skills

Confidence, Creativity, Leadership, Organisation, Resilience, Initiative, Communication

A good analysis ...

Will evaluate the performance in terms of the effectiveness of the piece to communicate its set message or meaning to the audience, and analyse the techniques used.

Topic

ANALYSIS

You will be analysing Live Theatre this half term. You will be looking at how to review theatre and look at the performance and the creation of that performance.

Rights

12 – Respect your views and the views of others / 28 – Right to education / 29 – Education should develop your skills and talents

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Some drama skills / partial success / some conviction / inconsistent / reasonable interpretation of character / sustained for some time / describe / simple analysis / beginning to use the language of drama.

26-50%
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51-75%
Effectively and convincingly use a range of drama skills / engaging and consistent / interactions / interpretation of character is creative / very good communication with the audience / analyse a performance in detail / provide detailed examples which are well justified / confidently and fluently use the language of drama.

76-100%
Exceptional flair / sustained throughout / engaging and mesmerising / interactions with other performers is faultless / highly original interpretation / powerful communication with the audience / analysis and evaluation / insightful and perceptive comments / specific, detailed practical examples / extremely well justified / outstanding understanding of the language of drama.

Theatrical concepts
Genre
Style and form
Social, historical and social context
Spatial positioning
Types of staging
Stage directions
Structure

Costume terms
Accessories
Personal props
Makeup/pancake
Hair
Wigs
Mask
Period/time/location
Colours & symbolism
Materials
Practicality/Safety
Quick change
Dress rehearsal

Sound terms
Volume
Amp
Build
Cross-fade
Diegetic/non-diegetic sound
Float mics
FX
Level
Pan
Sound effects
Soundscape
Live music

Sentence stems:
As an actor/director/designer, I would…
I would design…
I would direct the actor playing ____ to…
On the line "_____", I would…
I would direct the sound/lighting engineer to…
For example…
My choice here could represent/show…
This would make the audience…
This reflects on the context of the play because… (question 3bi only!)
Elsewhere in the play, during Act 1/2/3… (question 3bii only!)

If in doubt, follow this:

WHAT
did they do?

WHY
did they do it?

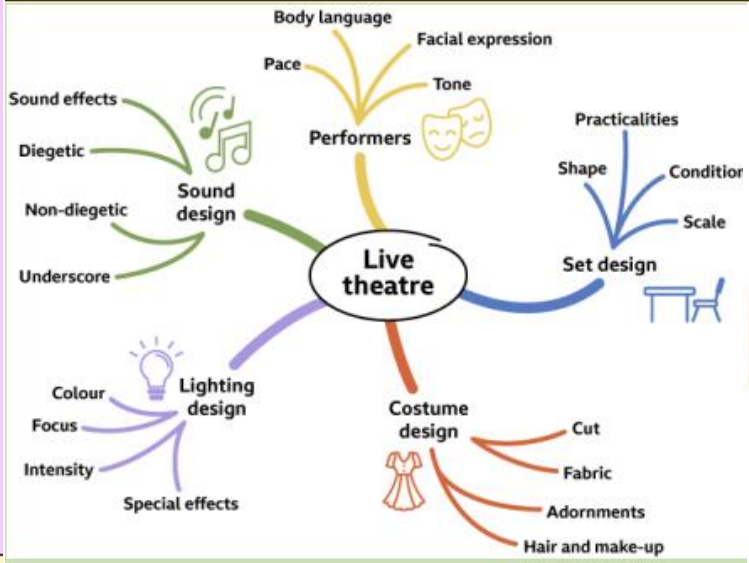
HOW
effective was it?

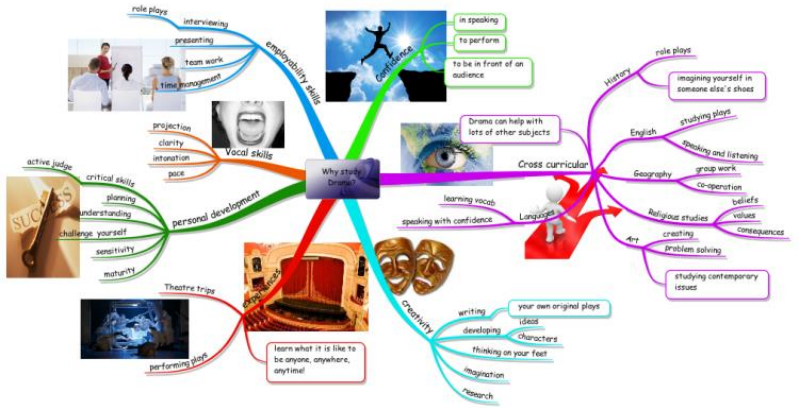
Lighting terms
Colours & symbolism
Level of light
Profile spotlight
Soft-edged spotlight
Floodlight
Parcans
High front light
Backlight/Silhouette
Up-light
Side light
Gels
Colour changer
Barn door
Gobo
Crossfade
Fade
Snap
Cue
Blackout
State

General staging terms
Sightlines
Ground-plan
Fourth wall
Entrance/Exit
Apron
Upstage
Downstage
Centre/left/right
Stage l/r
Downstage c/l/r
Upstage c/l/r

Staging types
Proscenium arch
Theatre-in-the-round
Promenade theatre
Thrust stage
Traverse stage
Black box

Set design terms
Naturalistic design
Abstract design
Minimalist design
Cloth
Back projection
Cyclorama
Flat
Pre-set
Revolve
Wagon stage
Staging
Scenery
Sightlines





What is analysis?

What the performers or designers did to explore key ideas or skills.

What is evaluation?

Form judgements about whether an idea or performance element was effective (give your opinion)