

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.
What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

Year 9 Overview 2025-26 – Drama										
Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment						
8 weeks (8 Lessons) (38Days)										
Tues 2-Sep Tues Y7 only Wednesday- whole school	A	1	<u>The Crucible- 8 lessons</u> Students will explore a range of performance and analytical skills, as well as key themes and contexts. Examine major themes: mass hysteria, integrity, power, reputation, and fear. Understand the historical and social context: Salem witch trials (1692) Interpret and perform scenes, showing understanding of character motivations and relationships. Work with extracts from the original script, exploring subtext, language, and stage directions. Make directorial and design choices (lighting, costume, set) to support interpretation.	<ul style="list-style-type: none">Foundational ConceptsDrama tool kit, page to stage, theatre historyTier 2 vocabulary: Thought tracking, hot seating, still image, dramatic tension, vocal tone, proxemics, texture, stage configurations, stage positions, cyclorama, flatsLinks to wider disciplinary knowledge/cultural capital: Salem Witch trails, puritan societyCareers links: Actor, playwright, set designer, costume designerAssessment (Quiz/Tests/application tasks/ ST: Including foundational concepts, wider disciplinary knowledge, key content.)						
8-Sep	B	2								
15-Sep (INSET Friday)	A	3								
22-Sep	B	4								
29-Sep	A	5								
6-Oct	B	6								
13-Oct	A	7								
20-Oct	B	8	<u>Lesson Sequence of Content:</u> Lesson 1: The Salem Witch trails Lesson 2: Create an improvisation highlighting the themes of The Crucible Lesson 3: WALT: Developing our understanding of Drama skills: Thought tracking, still image and hot seating. <u>Lesson 4:</u> How acting skills can be used to develop an interpretation of Abigail Williams. Lesson 5: The relationship between John Proctor and Abigail Williams. Lesson 6: The interpretation of Reverend Hale Lesson 7: Key conventions of a set designer Lesson 8: Key conventions of a costume designer <u>Unit outcomes:</u> GW: You can describe the basic plot and key themes EB: You use movement, proxemics, and levels to show power dynamics in scenes EW: You connect the play’s context to your performance choices and interpretations. <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Melodrama and Soap opera</td><td>The Crucible</td><td>Component 1: Blood Brothers and Billy Elliot the musical</td></tr></table> <u>Common misconceptions</u>	Prior (Y8)	Current (Y9)	Next (KS4)	Melodrama and Soap opera	The Crucible	Component 1: Blood Brothers and Billy Elliot the musical	<div>Lesson 4- formal feedback WWW and EBI – performance of the interpretation of Abigail Williams</div> Whiteboard quizzes Live questioning Peer assessment- WWW and EBI
Prior (Y8)	Current (Y9)	Next (KS4)								
Melodrama and Soap opera	The Crucible	Component 1: Blood Brothers and Billy Elliot the musical								
Half-Term 7 weeks (7 lessons) (35 Days)										
3-Nov	A	9	Practitioners in practice – devising from a stimulus	<ul style="list-style-type: none">Foundational Concepts: Drama tool kit, understanding theatre						

10-Nov	B	10	<p>To introduce students to key theatre practitioners and equip them with the tools to create original devised performances using a given stimulus. Students explore different theatrical styles, techniques, and collaborative methods to build confidence, creativity, and critical thinking.</p> <p><u>Lesson sequence of content:</u></p> <p>Lesson 1: Stanislavski’s principles</p> <p>Lesson 2: Applying Stanislavski's method into performance: Magic if and given circumstance</p> <p>Lesson 3: Exploring the principles of Brechtian Theatre</p> <p>Lesson 4: The V effect</p> <p>Lesson 5: Frantic Assembly method</p> <p>Lesson 6: understanding of a stimulus and to apply practitioners' methodologies and techniques.</p> <p>Lesson 7: Applying theatre practitioners' methods to create a devised performance.</p> <ul style="list-style-type: none"><u>Unit Learning Outcomes:</u> GW: you can understand Theatre practitionersBI: You can use practitioners’ technique into performance.EW: Apply practitioner techniques to shape performance style and structure. <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Melodrama/stock characters</td><td>Practitioners in practice</td><td>Component 2: Devising from a stimulus</td></tr></table>	Prior (Y8)	Current (Y9)	Next (KS4)	Melodrama/stock characters	Practitioners in practice	Component 2: Devising from a stimulus	<ul style="list-style-type: none">Tier 2/3 Vocabulary: devising, stimulus, alienation, subtext, naturalism, epic theatre, physical theatre, proxemics, monologueLinks to wider disciplinary knowledge/cultural capital: history, culture, authentic artefacts, music, art(ists), literature: Theatre practitionersCareers links: performer, stage manager, lighting designer, choreographer <p>Assessment (Quiz/Tests/application tasks/ ST: Including foundational concepts, wider disciplinary knowledge, key content.)</p> <p>Formative assessment: retrieval quizzes, end of unit quiz</p> <p>Lesson 7- WWW and EBI performance- ST1 performance</p>
Prior (Y8)	Current (Y9)	Next (KS4)								
Melodrama/stock characters	Practitioners in practice	Component 2: Devising from a stimulus								
17-Nov	A	11								
24-Nov	B	12								
1-Dec	A	13								
8-Dec	B	14								
15-Dec	A	15								
Christmas Holiday			6 weeks (6 lessons) (30 Days)							
5-Jan	B	16	<p>A Monster calls: This unit explores the emotional and symbolic world of <i>A Monster Calls</i>, using Drama to examine how we process grief, guilt, and truth. Through physical theatre, ensemble work, narration, and characterisation, students will engage deeply with the story of Conor and the Monster. The unit encourages empathy, creativity, and critical thinking as students develop performances inspired by the Monster’s tales and Conor’s emotional journey.</p>	<ul style="list-style-type: none">Foundational Concepts: Drama tool kit, Genre conventions, understanding theatreTier 2/3 Vocabulary: proxemics , levels, physical theatre, tone ,still image, hot seating, thought trackingCareers links: performer, director, stage manager, production manager <p>WWW and EBI: lesson 2</p>						
12-Jan	A	ST1								
19-Jan	B	ST1								
26-Jan	A	19								
2-Feb	B	20								

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9-Feb	A	21	<p><u>Lesson Sequence of Content:</u></p> <p>Lesson 1: Themes and context of A Monster Calls</p> <p>Lesson 2: Bringing the monster to life using levels and proxemics.</p> <p>Lesson 3: The first Tale</p> <p>Lesson 4: The second Tale</p> <p>Lesson 5: The final Tale</p> <p>Lesson 6: Devise and perform a short piece inspired by <i>A Monster Calls</i>.</p> <p><u>Unit Learning Outcomes:</u></p> <p>GW: identify some key themes and show an understanding through my performance.</p> <p>BI : use vocal tone, movement and facial expressions to show character emotions and development.</p> <p>EW: I can interpret complex emotional themes and communicate them subtly and symbolically through performance.</p> <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Melodrama and soap opera</td><td>A Monster calls</td><td>Component 1: Blood Brothers and Bily Elliot</td></tr></table>	Prior (Y8)	Current (Y9)	Next (KS4)	Melodrama and soap opera	A Monster calls	Component 1: Blood Brothers and Bily Elliot	<p>Theory ST1- Summative assessment – practitioners in practice- lesson 2/3</p>
Prior (Y8)	Current (Y9)	Next (KS4)								
Melodrama and soap opera	A Monster calls	Component 1: Blood Brothers and Bily Elliot								
Half-Term 6 weeks (6 lessons) (28 Days)										
23-Feb	B	22	<p><u>Theatre in Education</u></p> <p>This unit introduces students to <i>Theatre in Education</i>, where drama is used as a tool to explore social issues and deliver educational messages. Students will create and perform work aimed at a specific audience, often younger children, using drama techniques to educate, inform, and provoke thought.</p> <p><u>Lesson Sequence of Content:</u></p> <p>Lesson 1: Introduction to Theatre in Education</p> <p>Lesson 2: Exploring verbatim</p> <p>Lesson3: The importance of physical skills in Theatre in Education.</p>	<ul style="list-style-type: none">Foundational Concepts: Drama tool kit, Genre conventions, understanding DramaTier 2/3 Vocabulary: Tableaux, verbatim, narration, direct address, montage, thought tracking, flashback.Links to wider disciplinary knowledge/cultural capital: Theatre in EducationCareers links: Actor, stage manager, play write, director <p>Lesson 6- WWW and EBI: performance</p> <p>Formative assessment: whiteboard quizzes</p>						
2-Mar	A	23								
9-Mar	B	24								
16-Mar	A	25								
23-Mar	B	26								
30-Mar (finish Wednesday 1 st April)	A	27								

			<p>Lesson 4: Narration and montage to tell a story.</p> <p>Lesson 5: Rehearsal</p> <p>Lesson 6: Performance</p> <p><u>Unit Learning Outcomes:</u></p> <p>GW: effectively in a group to devise a piece with a clear educational message.</p> <p>BI: Evidence of at least 3 applied drama techniques (e.g. flashback, split scene, direct address).</p> <p>EW: use a range of drama techniques (e.g. narration, thought-tracking, still image) to engage the audience.</p> <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Exploring characterisation</td><td>Theatre in education</td><td>Devising from a stimulus applying practitioners methodologies</td></tr></table>	Prior (Y8)	Current (Y9)	Next (KS4)	Exploring characterisation	Theatre in education	Devising from a stimulus applying practitioners methodologies	
Prior (Y8)	Current (Y9)	Next (KS4)								
Exploring characterisation	Theatre in education	Devising from a stimulus applying practitioners methodologies								
Easter Holiday			5 weeks (5 lessons) (24 Days)							
20-Apr	B	28	<p><u>Curious Incident of the Dog in the Night Time – Physical Theatre</u></p> <p>This unit explores the play <i>The Curious Incident of the Dog in the Night-Time</i> by Simon Stephens, with a focus on Frantic Assembly's physical theatre techniques. Students will explore key themes from the play such as neurodiversity, communication, family, and trust, using movement, ensemble work, and minimal dialogue to tell stories from Christopher's perspective</p> <p><u>Lesson Sequence of Content:</u></p> <p>Lesson 1: Introduction to the character Christopher Boone</p> <p>Lesson 2: The Frantic Method</p> <p>Lesson 3: working together as an ensemble</p> <p>Lesson 4: Frantic assemblies' method to create the train scene</p>	<ul style="list-style-type: none">Foundational Concepts: page to stage, Drama tool kit, understanding theatre, genre conventionsTier 2/3 Vocabulary: physical theatre, round by through, ensemble, devising, physicality, proxemics, levelsLinks to wider disciplinary knowledge/cultural capital: Practitioners, The National Theatre company, Frantic Assembly <p>Assessment:</p> <p>Lesson 3: Teacher feedback : WWW and EBI – Physical Theatre performance</p>						
27-Apr	A	29								
4-May (Bank holiday Mon)	B	30								
11-May	A	31								
18-May										
	B	32								

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			<p>Lesson 5: Exploration of the character of Judy</p> <p><u>Unit Learning Outcomes:</u> GW: Devise original movement-based sequences inspired by the text.</p> <p>BI: Explore Christopher’s world using physical theatre techniques.</p> <p>EW: Work collaboratively and perform with precision, emotion, and physical awareness.</p> <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Physical skills</td><td>Physical theatre: The Frantic Assembly method</td><td>Component 2: Devising from a stimulus</td></tr></table>	Prior (Y8)	Current (Y9)	Next (KS4)	Physical skills	Physical theatre: The Frantic Assembly method	Component 2: Devising from a stimulus	
Prior (Y8)	Current (Y9)	Next (KS4)								
Physical skills	Physical theatre: The Frantic Assembly method	Component 2: Devising from a stimulus								
Half-Term			7 weeks (7 lessons) (35 Days)							
1-Jun	A	33	<p>Othello- In this unit, students will explore Shakespeare’s <i>Othello</i> through the exciting and accessible lens of Frantic Assembly’s physical theatre style. Set in a modern-day environment, Frantic Assembly’s adaptation uses stylised movement, ensemble work, and minimal text to retell the story with energy and emotional impact. Students will engage with the key themes of jealousy, manipulation, love, and trust while learning new physical theatre techniques.</p> <p><u>Lesson Sequence of Content:</u></p> <p>Lesson 1: learn how to use a range of physical skills in order to create an appropriate mood and atmosphere on stage.</p> <p>Lesson 2: create tension by using proxemics</p> <p>Lesson 3: understand the concepts of theme, physical theatre, and style in theatre.</p> <p>Lesson 4: chair duets to represent the beginning of the bar scene in Othello.</p>	<ul style="list-style-type: none">Foundational Concepts: page to stage , Drama tool kit, understanding theatre, genre conventionsTier 2/3 Vocabulary: push hands, proxemics, levels, tension, mood and atmosphere, ambition, manipulationLinks to wider disciplinary knowledge/cultural capital: Exploring Shakespeare’s Othello Exploring practitioner- Frantic AssemblyCareers links <p>Assessment</p> <p>ST2 written exam- lesson 1/2</p> <p>WWW and EBI feedback – lesson 4</p> <p>Formative assessment: whiteboard quizzes</p>						
9-Jun	B	ST2								
16-Jun	A	ST2								
23-Jun	B	36								
30-Jun	A	37								
7-Jul	B	38								
14-Jul										
	A	39								

		<p>Lesson 5: Round-By-Through technique to show the theme of AMBITION on stage.</p> <p>Lesson 6: Push Hands’ and ‘Hymn Hands’ to show the theme of MANIPULATION on stage.</p> <p>Lesson 7: use OOSE / FLUFF technique and PUSH / PULL to show the theme of JEALOUSY on stage.</p> <ul style="list-style-type: none"><u>Unit Learning Outcomes:</u> Gw: Demonstrate understanding of the basic plot and characters in <i>Othello</i>. EB: Use ensemble movement to communicate key relationships and events in <i>Othello</i>. EW: Use status and proximity to show power dynamics on stage <table><tr><th>Prior (Y8)</th><th>Current (Y9)</th><th>Next (KS4)</th></tr><tr><td>Stock characters</td><td>Shakespeare are in Performance</td><td>Devising from a stimulus</td></tr></table>	Prior (Y8)	Current (Y9)	Next (KS4)	Stock characters	Shakespeare are in Performance	Devising from a stimulus	
Prior (Y8)	Current (Y9)	Next (KS4)							
Stock characters	Shakespeare are in Performance	Devising from a stimulus							
(Total: 190 Days)									

Prompt Questions

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Please revisit the prompts from last year:

- What are the Key concepts for this unit?
- How will it link to wider disciplinary knowledge/cultural capital: history, culture, authentic artefacts, music, art, literature?
- How does it build on prior knowledge and link to other units, concepts, years, GCSE?
- What is it intended students will have learned?
 - For each Unit? By the end of the Year?
 - GW: ; BI: ; EW
- Is it worth summarising in a knowledge organiser?
- **Assessment: how do you know they have learned the foundational concepts, curriculum and wider disciplinary knowledge? Does assessment look like GCSE light? Should it?**
- Skills used/learned
- Tier 2/3 vocabulary ((Etymology e.g. of Greek/Latin)
- How will you assess students understanding?

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- How will written feedback be given?
- How can lessons be adapted?