

Year 7 DRAMA Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should <i>know and understand</i> by the end of the unit/topic)	Essential skills (what students should <i>be able to do</i> by the end of the unit/topic)
Autumn 1	<p>Silent film</p> <p>Introducing drama, icebreakers and establishing rules.</p> <p>Introduce basic skills to establish a drama space, behaviours and expectations, group work and communication.</p> <p>Creating a safe space.</p> <p>Introduction to Silent Film, Melodrama and Slapstick.</p>	<p>How to use silent film techniques.</p> <p>How to establish trust and effective working relationships.</p> <p>How to communicate physically and non-verbally.</p> <p>What do we mean by 'silent film' and mime</p> <ul style="list-style-type: none"> ● pretending ● imagining ● demonstrating <p>How do we create silent films? e.g.</p> <ul style="list-style-type: none"> ● melodrama ● Mime ● Slap stick ● Stage fighting <ul style="list-style-type: none"> ● status 	<p><u>Creating</u></p> <p>Create a performance using silent film techniques : (reaction shot, slow burn, mime) Using a given stimulus.</p> <p>Identifying elements in silent films</p> <p>Rule of mime and improvisation</p> <p>Stage fighting and improvisation around a given situation</p> <p>Creation of comedy through slap stick</p> <p>Improvisation</p> <p><u>Rehearsing</u></p> <p>Working from a scenario with real characters and honing ideas contributed from students.</p> <p>Problem solving. Working in a group. Working to deadlines</p>

			<p><u>Performing</u></p> <p>Perform several rehearsed scenes that explore status, mime and melodrama.</p> <p>Techniques:</p> <p>Facial expressions, mime, body language, exaggeration, freeze frames, placards, reaction shot, slow burn.</p>
<p>Autumn 2</p>	<p>Without words and physical theatre</p> <p>Introducing drama, icebreakers and establishing rules.</p> <p>Introduce basic skills to establish a drama space, behaviours and expectations, group work and communication. Creating a safe space.</p>	<p>How do you establish trust and effective working relationships?</p> <ul style="list-style-type: none"> ● take a risk ● be confident ● listen to others <p>How do you use physicality, non-verbal communication and voice?</p> <ul style="list-style-type: none"> ● try out new ideas <p>How do you use a performance space effectively?</p>	<p><u>Creating</u></p> <p>Creating a performance using physical theatre, narration, sound effects and soundscapes using a given stimulus (Alex - physical theatre story)</p> <p><u>Rehearsing</u></p> <p>Problem solving Working in a group</p> <p>Working to deadlines</p>

		<ul style="list-style-type: none"> • think about the relationship between the performers and audience <p>How do you become aware of an audience?</p> <ul style="list-style-type: none"> • watch others • acting and reacting to an audience 	<p>Performing</p> <p>Techniques:</p> <p>Facial expressions and body language</p> <p>Freeze frames</p> <p>Physical theatre</p> <p>Narration</p>
<p>Spring 1</p>	<p>An Actor Prepares</p> <p>Introduction to the concept of naturalistic acting and how Stanislavski introduced and used his system.</p> <p>To explore dramatic techniques used in the creation of characters</p> <p>To understand how to use a stimulus as a starting point.</p> <p>Introduction to rehearsal techniques that they will use in Charlotte Dymond. (Spring 2)</p>	<p>Recap: what can you remember about creating characters through freeze frames?</p> <p>What do we mean by ‘acting’ (common understanding and Stanislavski’s definition)</p> <ul style="list-style-type: none"> • pretending • imagining • demonstrating <p>How do we create characters? e.g</p> <ul style="list-style-type: none"> • hot-seating • Magic If • emotion memory • given circumstances 	<p>Creating</p> <ul style="list-style-type: none"> • Circles of attention as a focus exercise • Hot seating to help build a character • Magic If’ to help create a context and scene. • ‘Characterisation and physicality exercise • Diary writing • Emotional memory <p>Rehearsing</p> <ul style="list-style-type: none"> • Working from a stimulus (memory box), making choices appropriate to character and scenario, and implementing. <ul style="list-style-type: none"> • Performing Perform scenes based on stimulus exploration

<p>Spring 2</p>	<p>Using ‘The Ballad of Charlotte Dymond’ to teach storytelling through drama</p> <p>Apply learning Silent Films, without words and ‘An Actor Prepares’ to a story.</p> <p>Students will study a real-life murder story and use a variety of performance techniques to solve the mystery and examine how life was different in the past.</p>	<p>Recap: what can we remember about how we create character using Stanislavski’s methods?</p> <ul style="list-style-type: none"> ● Voice ● physicality ● emotion memory ● given circumstances <p>What is a conventional dramatic structure?</p> <p>(link to Year 7 English):</p> <ul style="list-style-type: none"> ● exposition ● rising action ● climax ● falling action ● resolution 	<p>Creating</p> <p>Students to create various situations and roles appropriate to story and context</p> <p>Rehearsing</p> <p>Using what we have learned in previous projects, what can we add and how can we work</p> <p>Performing</p> <p>Hot seating</p> <p>Teacher in role</p> <p>characterisation</p> <p>Thought tracking</p> <p>Improvisation</p>
<p>Summer 1</p>	<p>Puppets</p> <p>The history and craft of using puppetry as a creative art form</p>	<p>How puppets are used in performance?</p> <p>How do other areas of drama e.g. voice and characterisation add to the skill of puppetry?</p>	<p>Creating</p> <p>Using spontaneous and rehearsed styles.</p> <p>Rehearsing</p> <p>Rules of puppets and how to use them.</p>

			<p>Performing</p> <p>Share work through both workshop and more formal performances.</p>
<p>Summer 2</p>	<p>Musical theatre</p> <p>Students use extracts from 'The Greatest Showman' to inspire their own piece of choreography.</p> <p>Using peer assessment and dance judges adds to the sense of challenge and occasion.</p> <p>Layering this performance with costume, stage lighting and sound enhances the knowledge and understanding of the magic of Theatrical events.</p>	<p>Why is dancing good for you: mental health, counting, focus, group work, fun, mental agility, physical well-being?</p> <p>What is musical theatre?</p> <p>What are the conventions of musical theatre?</p> <p>How do you choreograph a routine?</p> <p>What makes a good audience member?</p>	<p>Creating</p> <p>Students to learn how to create their own routines</p> <p>Use 'The Greatest Showman' as an inspiration.</p> <p>Rehearsing</p> <p>Students start to learn and polish their routines. They make suggestions and have input; taking ownership of their work.</p> <p>Performing</p> <p>Students use lighting and sound to present their work; giving it a sense of professionalism. Where possible, students involved in the school's stage and lighting club will operate technical equipment.</p>

Year 8 DRAMA Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should know and understand by the end of the unit/topic)	Essential skills (what students should be able to do by the end of the unit/topic)
Autumn 1	<p>Parachutes</p> <p>Students will use a parachute to explore physicality, stage space, a way to communicate non-verbally, a representation of character and feeling.</p>	<p>Recap:</p> <p>How do we use an item as a stage space, a stimulus, a prop?</p> <p>How do we work as a cohesive unit to create a theatrical experience for the audience.</p> <p>Understanding of the blurring of the lines between actor/audience. (Boal)</p>	<p>Creating</p> <p>Use a prop (parachute) to build trust relationships.</p> <p>Use parachute to create imaginative spaces.</p> <p>Use the parachute to transform the acting space into a 'theatre'</p> <p>Stretch our imaginations into new fields of creativity.</p> <p>Rehearsing</p> <p>Freeze frames</p> <p>Audience positioning</p> <p>Imaginative use of props.</p> <p>Working as a group: small & whole class.</p> <p>Performing</p> <p>Devise a group scene</p> <p>Work as a whole class to create theatre.</p> <p>Use a variety of staging and technical skills: lighting, sound, projections to create an acting space.</p>

			(Total theatre: Steven Berkoff theatre practitioner.)
Autumn 2	<p>Hamlet</p> <p>Students will learn the story of ‘Hamlet’ through a selection of short scenes.</p> <p>They will use acting techniques (Stanislavski) and characterisation to create polished performances (scripted work)</p>	<p>Recap:</p> <p>Year 7 Stanislavski work</p> <p>How does understanding characters’ ‘given circumstances’ help you create a performance?</p>	<p>Creating</p> <p>Blocking short scenes from ‘Hamlet’.</p> <p>Rehearsing</p> <p>Learning lines and interpreting language using Stanislavskian techniques.</p> <p>Performing</p> <p>Performing short scenes in small groups after learning lines off by heart.</p>
Spring 1	<p>Masks</p> <p>Stylised work</p> <p>To explore dramatic techniques used in mask work.</p> <p>To familiarise with clear rules on masks To help develop confidence when performing using other aspects of their physicality (other than facial expressions)</p>	<p>Using previous experience of characterisation, physicality, and performance, how do students explore the use of masks as a means of performance?</p>	<ul style="list-style-type: none"> ● Learn the rules and conventions of masks. ● Create a focused dramatic performance. ● Develop the skill of mime and movement. ● Focus on a reminder of how to be a good audience. ● Look at and use the work of established practitioners such as ‘Trestle’ and ‘Strange face’.
Spring 2	<p>The Factory</p> <p>Use an imagined factory setting as a stimulus for exploration of drama through social and cultural context.</p>	<ul style="list-style-type: none"> ● How is drama used to explore social and cultural contexts? ● How do you use imagined situations to develop a dramatic narrative and characterisation through role play? 	<p>Creating</p> <p>voice</p> <p>physical movement</p>

	<p>Students will create a range of scenarios: interview, first day at work, making a complaint, advert, strike scene</p>	<ul style="list-style-type: none"> • How do you use physicality, non verbal communication and voice? • How do you use a performance space effectively? 	<p>Rehearsing</p> <p>setting the stage</p> <p>teacher in role</p> <p>Performing</p> <p>spontaneous improvisation</p>
<p>Summer 1</p>	<p>Creating drama using scripts.</p>	<p>Students will look at different styles and contexts of scripts:</p> <p>Metamorphosis</p> <p>Tell Tale Heart</p> <p>The Cage Birds</p> <p>They will use them along with design and lighting ideas to create an appropriate performance.</p> <p>Learn the style of different theatrical practitioners e.g. Frantic Assembly, Splendid Productions, Steven Berkoff.</p> <p>How can props be used to explore and enhance a performance?</p>	<p>Creating</p> <p>Use different acting styles as appropriate to script e.g. ensemble or physical theatre.</p> <p>Rehearsing</p> <p>Students are challenged by new style of working, using narration and audience address along with physical nature of pieces, to explore scripts.</p> <p>Performing</p> <p>Students are given the challenge of using props as part of performance</p>

<p>Summer 2</p>	<p>Matilda: the Musical</p>	<p>Introduction to the genre of 'Musical Theatre'</p> <p>Students look at how musicals work and can be created.</p> <p>Introduction to the term 'musicality'.</p> <p>Students to look at how choreography works.</p>	<p>Creating</p> <p>Using Tim Minchin's 'Matilda' as a stimulus, students are taught a set routine and will work on their individual and group contribution.</p> <p>Rehearsing</p> <p>Each week, students will polish the learned section and add new moves through whole class rehearsal.</p> <p>Performance</p> <p>To finish the project, all classes are filmed in 'full performance conditions' with light, sound, and full use of studio facilities.</p> <p>To add an important element of sharing and respecting one another's work, each form watches another form's performance.</p> <p>All work is shared on google classroom for students to share with form heads and family at home.</p>
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Year 9 DRAMA Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should know and understand by the end of the unit/topic)	Essential skills (what students should be able to do by the end of the unit/topic)
Autumn 1	<p>Working from a stimulus.</p> <p>Introduces students to working from a prompt, an object, an artefact, a performance in order to develop their independence and creativity in devising original work.</p> <p>Link to Technical Award (Unit 2)</p>	<p>Recap: This early work allows students to recall, revisit and develop work from previous KS3 lessons and allows them to familiarise themselves with the class members and drama working conditions.</p> <p>How can they reconnect with their creative self?</p> <p>Within improvisation, how can they become aware of previous ideas:</p> <p>characterisation, physicality, and how to use props?</p> <p>Can a recap on parachute work allow them to utilise these ideas for the creative process?</p> <p>Can we use the ‘Scripts with Props’ scheme in Year 8 to enhance our script work and give us the confidence to work around scripts; using the themes and characters but our own words?</p>	<ul style="list-style-type: none"> ● Be confident with spontaneous improvisation. ● Understand the concept of rehearsed impro ● Use a chosen stimulus as a means of creative inspiration ● Use a script to stimulate creative ideas and be able to perform around the script without having to learn lines.

<p>Autumn 2</p>	<p>Improvisation</p>	<p>Students will learn to improvise in a variety of ways.</p> <p>To create drama with confidence and originality.</p>	<ul style="list-style-type: none"> ● Create a story through physicality and facial expression. ● Create spontaneous improvisation using mime and movement. ● Use sophisticated and stylised props to create drama. ● Use script as a basis for further improvisation.
<p>Spring 1</p>	<p>Social Drama and Careers</p>	<p>Students will have watched the production of 'Chelsea's Choice' as a piece of Theatre in Education (TIE)</p> <p>Through workshop activities, around the performed play, are we able to explore careers and options for the students in a real and personal way?</p> <p>(This links to options and moving up to KS4.)</p>	<ul style="list-style-type: none"> ● Be aware of the issues from the play eg. teenage grooming, ● familiarise them with coercive relationships. ● Use the skill of 'Forum Theatre' ● explore possible careers. ● Look at ways in which to handle mental health throughout exams etc.
<p>Spring 2</p>	<p>Shakespeare</p> <p>Links to KS3 English study of Shakespeare text.</p>	<p>By exploring the social, cultural, and historical context within a selection of Shakespeare's plays, are we able to transcend these to modern day student experiences?</p> <p>Will a consideration of this style of performance through a number of texts and script extracts enhance student engagement and understanding?</p> <p>Can the exploration of social, cultural and historical contexts allow greater understanding of the script and parallels to today to be forged by students?</p>	<ul style="list-style-type: none"> ● Explore when and why Shakespeare wrote. ● look at the parallels between what was happening in the world and the world of the plays. ● Use the plays to explore some modern day social and cultural issues.

<p>Summer 1</p>	<p>Scripts and Performance</p>	<p>Students will become familiar, learn to explore and become confident with a variety of theatre texts.</p> <p>Can we bring scripts to life through looking at the Styles of theatre and performance which take these texts from “page to performance”?</p>	<ul style="list-style-type: none"> ● become confident about reading and understanding the layout and application of scripts. ● Be excited about the wide variety and freedom of modern scripts. ● develop levels of confidence about line learning, exploring character, getting into role, applying the storyline to everyday experiences. ● understand the world we live in a little better through the script and its themes.
<p>Summer 2</p>	<p>Dance and Movement: Physical theatre.</p>	<p>Students to explore dance and movement through workshops.</p> <p>By looking at the use of contemporary music and how it impacts movement routines, can students develop their confidence and cultural diversity?</p> <p>If we look at the health and safety of physical theatre practitioners: clothing, warmups, nutrition, well-being, mindfulness are their lessons to be learnt for students in their everyday lives?</p> <p>Can we expand our knowledge and open mindedness by looking at the different styles and practitioners in modern dance and movement?</p>	<ul style="list-style-type: none"> ● recognise modern styles of dance and movement from watching the practitioners work and from exploring this in a physical way. ● confidently discuss different practitioners e.g. Frantic Assembly. ● Recognise the choice of music and sound that practitioners use and the impact of these choices in their work. ● recognise the effective choices of music and sound on their own piece of physical theatre ● Create and devise their own short pieces using other influences from the work of practitioners.