

### 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><b>Silent film</b> 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"> <li>● pretending</li> <li>● imagining</li> <li>● demonstrating</li> </ul> <p>How do we create silent films? e.g.</p> <ul style="list-style-type: none"> <li>● melodrama</li> <li>● Mime</li> <li>● Slap stick</li> <li>● Stage fighting</li> <li>● status</li> </ul>	<p><b><u>Creating</u></b></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><b><u>Rehearsing</u></b></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><b><u>Performing</u></b></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>
Autumn 2	<p><b>Without words and physical theatre</b></p> <p>Introduction to developing drama skills for characterisation and how to use improvisation techniques to build storylines and characters.</p>	<p>How do you establish trust and effective working relationships?</p> <ul style="list-style-type: none"> <li>• take a risk</li> <li>• be confident</li> <li>• listen to others</li> </ul> <p>How do you use physicality, non-verbal communication and voice?</p> <ul style="list-style-type: none"> <li>• try out new ideas</li> </ul> <p>How do you use a performance space effectively?</p> <ul style="list-style-type: none"> <li>• think about the relationship between the performers and audience</li> </ul>	<p><b><u>Creating</u></b></p> <p>Creating a performance using physical theatre, narration, sound effects and soundscapes using a given stimulus (Alex - physical theatre story)</p> <p><b><u>Rehearsing</u></b></p> <p>Problem solving</p> <p>Working in a group</p> <p>Working to deadlines</p>

		<p>How do you become aware of an audience?</p> <ul style="list-style-type: none"> <li>• watch others</li> <li>• acting and reacting to an audience</li> </ul>	<p><b>Performing</b></p> <p>Techniques:</p> <p>Facial expressions and body language</p> <p>Freeze frames</p> <p>Physical theatre</p> <p>Narration</p>
Spring 1	<p><b>An Actor Prepares</b></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"> <li>• pretending</li> <li>• imagining</li> <li>• demonstrating</li> </ul> <p>How do we create characters? e.g</p> <ul style="list-style-type: none"> <li>• hot-seating</li> <li>• Magic If</li> <li>• emotion memory</li> <li>• given circumstances</li> </ul>	<p><b>Creating</b></p> <ul style="list-style-type: none"> <li>• Circles of attention as a focus exercise</li> <li>• Hot seating to help build a character</li> <li>• Magic If' to help create a context and scene.</li> <li>• 'Characterisation and physicality exercise</li> <li>• Diary writing</li> <li>• Emotional memory</li> </ul> <p><b>Rehearsing</b></p> <ul style="list-style-type: none"> <li>• Working from a stimulus (memory box), making choices appropriate to character and scenario, and implementing.</li> </ul> <p>• <b>Performing</b> Perform scenes based on stimulus exploration</p>

Spring 2	<p><b>Using ‘The Ballad of Charlotte Dymond’ to teach storytelling through drama</b></p> <p><b>Apply learning Silent Films, without words and ‘An Actor Prepares’ to a story.</b></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"> <li>• Voice</li> <li>• physicality</li> <li>• emotion memory</li> <li>• given circumstances</li> </ul> <p>What is a conventional dramatic structure?</p> <p>(link to Year 7 English):</p> <ul style="list-style-type: none"> <li>• exposition</li> <li>• rising action</li> <li>• climax</li> <li>• falling action</li> <li>• resolution</li> </ul>	<p><b>Creating</b></p> <p>Students to create various situations and roles appropriate to story and context</p> <p><b>Rehearsing</b></p> <p>Using what we have learned in previous projects, what can we add and how can we work</p> <p><b>Performing</b></p> <p>Hot seating</p> <p>Teacher in role</p> <p>characterisation</p> <p>Thought tracking</p> <p>Improvisation</p>
Summer 1	<p><b>Shakespeare A Midsummers Night Dream</b></p> <p>Students will learn the story of ‘MSNSD’ through a selection of short scenes.</p>	<p>Recap; Stan work</p> <p>How does understanding characters’ ‘given circumstances’ help you create a performance?</p>	<p><b>Creating</b></p> <p>Blocking short scenes from ‘MSND’.</p> <p><b>Rehearsing</b></p> <p>Learning lines and interpreting language using Stanislavskian techniques.</p>

	They will use acting techniques (Stanislavski) and characterisation to create polished performances (scripted work)	Can the exploration of social, cultural and historical contexts allow greater understanding of the script and parallels to today to be forged by students?	<b>Performing</b> Performing short scenes in small groups after learning lines off by heart.
<b>Summer 2</b>	<p><b>Musical theatre</b></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><b>Creating</b></p> <p>Students to learn how to create their own routines</p> <p>Use 'The Greatest Showman' as an inspiration.</p> <p><b>Rehearsing</b></p> <p>Students start to learn and polish their routines. They make suggestions and have input; taking ownership of their work.</p> <p><b>Performing</b></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)
<b>Autumn 1</b>	<b>Parachutes</b>  Students will use a parachute to explore physicality, stage space, a way to communicate non-verbally, a representation of character and feeling.	Recap:  How do we use an item as a stage space, a stimulus, a prop?  How do we work as a cohesive unit to create a theatrical experience for the audience.  Understanding of the blurring of the lines between actor/audience. (Boal)	<b>Creating</b>  Use a prop (parachute) to build trust relationships.  Use parachute to create imaginative spaces.  Use the parachute to transform the acting space into a 'theatre'  Stretch our imaginations into new fields of creativity.  <b>Rehearsing</b>  Freeze frames  Audience positioning  Imaginative use of props.  Working as a group: small & whole class.  <b>Performing</b>  Devise a group scene  Work as a whole class to create theatre.  Use a variety of staging and technical skills: lighting, sound, projections to create an acting space.

			( Total theatre: Steven Berkoff theatre practitioner.)
<b>Autumn 2</b>	<p><b>Hamlet</b></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><b>Creating</b></p> <p>Blocking short scenes from ‘Hamlet’.</p> <p><b>Rehearsing</b></p> <p>Learning lines and interpreting language using Stanislavskian techniques.</p> <p><b>Performing</b></p> <p>Performing short scenes in small groups after learning lines off by heart.</p>
<b>Spring 1</b>	<p><b>Masks</b></p> <p>Stylised work</p> <p>To explore dramatic techniques used in mask work.</p> <p>To familiarise with clear rules on masks</p> <p>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"> <li>● Learn the rules and conventions of masks.</li> <li>● Create a focused dramatic performance.</li> <li>● Develop the skill of mime and movement.</li> <li>● Focus on a reminder of how to be a good audience.</li> <li>● Look at and use the work of established practitioners such as ‘Trestle’ and ‘Strange face’.</li> </ul>
<b>Spring 2</b>	<p><b>The Factory</b></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"> <li>● How is drama used to explore social and cultural contexts?</li> <li>● How do you use imagined situations to develop a dramatic narrative and characterisation through role play?</li> </ul>	<p><b>Creating</b></p> <p>voice</p> <p>physical movement</p>

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



<p><b>Summer 2</b></p>	<p>Matilda: the Musical</p> <p>Introduction to the genre of 'Musical Theatre'</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><b>Creating</b></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><b>Rehearsing</b></p> <p>Each week, students will polish the learned section and add new moves through whole class rehearsal.</p> <p><b>Performance</b></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><b>All work is shared on google classroom for students to share with form heads and family at home.</b></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)
<b>Autumn 1</b>	<p><b>Improvisation</b></p> <p>Introduces idea of developing the creative parts of our brains, students to work from a prompt, an object, an artefact, a performance in order to develop their independence and creative freedom in devising original work.</p> <p>Link to Technical Award (Unit 2)</p>	<p>Students will learn to improvise in a variety of ways.</p> <p>To create drama with confidence and originality.</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;</p>	<ul style="list-style-type: none"> <li>● Be confident with spontaneous improvisation.</li> <li>● Understand the concept of rehearsed impro</li> <li>● Use a chosen stimulus as a means of creative inspiration</li> <li>● Use a script to stimulate creative ideas and be able to perform around the script without having to learn lines.</li> </ul>

		using the themes and characters but our own words?	
<b>Autumn 2</b>	<p><b>Social Drama and Careers</b></p> <p>Allowed students access to a range of workshops which will support their emotional growth and mental health.</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 coercive relationships. This is linked to PD work )</p> <p>We will have yoga classes for all with mindfulness and positivity. This is linked to beginning to consider options, exams and our futures.</p> <p>We will explore individual choices and encourage the students to become autonomous in their education and their self-reflection and selection of their futures. We are equipping and supporting future selves.</p> <p>There will be practice interviews, exercises in presenting and contributing and becoming more confident and interactive.</p> <p>(This links to options and moving up to KS4.)</p>	<ul style="list-style-type: none"> <li>● Be aware of the issues from the play eg. teenage grooming,</li> <li>● familiarise them with coercive relationships.</li> <li>● Use the skill of 'Forum Theatre'</li> <li>● explore possible careers.</li> <li>● Look at ways in which to handle mental health throughout exams etc.</li> </ul>
<b>Spring 1</b>	<b>Devised</b>	To create drama with confidence and originality.	<ul style="list-style-type: none"> <li>● Create a story through physicality and facial expression.</li> </ul>

	<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>Understand the notion of devising and the structuring of work within this process.</p>	<ul style="list-style-type: none"> <li>• Create spontaneous improvisation using mime and movement.</li> <li>• Use sophisticated and stylised props to create drama.</li> <li>• Use script as a basis for further improvisation.</li> </ul>
<b>Spring 2</b>	<p><b>Shakespeare</b></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"> <li>• Explore when and why Shakespeare wrote.</li> <li>• look at the parallels between what was happening in the world and the world of the plays.</li> <li>• Use the plays to explore some modern day social and cultural issues.</li> </ul>

<b>Summer 1</b>	<b>Scripts and Performance</b>  In preparation for GCSE drama students will explore a variety of classical and modern scripts.	Students will become familiar, learn to explore and become confident with a variety of theatre texts.  Can we bring scripts to life through looking at the Styles of theatre and performance which take these texts from “page to performance”?	<ul style="list-style-type: none"> <li>● become confident about reading and understanding the layout and application of scripts.</li> <li>● Be excited about the wide variety and freedom of modern scripts.</li> <li>● develop levels of confidence about line learning, exploring character, getting into role, applying the storyline to everyday experiences.</li> <li>● understand the world we live in a little better through the script and its themes.</li> </ul>
<b>Summer 2</b>	<b>Dance and Movement: Physical theatre.</b>  Building from musical theater techniques KS3 students create their own choreographed piece based on a given stimulus.	Students to explore dance and movement through workshops.  By looking at the use of contemporary music and how it impacts movement routines, can students develop their confidence and cultural diversity?  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?  Can we expand our knowledge and open mindedness by looking at the different styles and practitioners in modern dance and movement?	<ul style="list-style-type: none"> <li>● recognise modern styles of dance and movement from watching the practitioners work and from exploring this in a physical way.</li> <li>● confidently discuss different practitioners e.g. Frantic Assembly.</li> <li>● Recognise the choice of music and sound that practitioners use and the impact of these choices in their work.</li> <li>● recognise the effective choices of music and sound on their own piece of physical theatre</li> <li>● Create and devise their own short pieces using other influences from the work of practitioners.</li> </ul>