

Key Stage 3 Subject Curriculum Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y7	Drama 101 Terms, Improvisation and Pantomime		Script and Characterisation		Play study :- The Little shop of Horrors	
	<ul style="list-style-type: none"> • Introductions • Studio expectations • Audience/performer expectations • Drama toolkit • Using the space • Improvisation • mime 	<ul style="list-style-type: none"> • Group work • What is a Pantomime • Stock stories and characters • Use of voice and body • Devising a performance • Rehearsal practice 	<ul style="list-style-type: none"> • Emotion • Movement • Rehearsal • Hot seating, Role on the wall • Getting off script. 	<ul style="list-style-type: none"> • From reading to performing • Characterisation • Using the space. • Developing confidence and imagination. 	<ul style="list-style-type: none"> • Characteristics of a play • Genre • Structure • Form • Style and language • Context of play 	<ul style="list-style-type: none"> • Costume design (mood board + costume designs) • Stage design – Box models + diagrams • Prop design – designs + origami/paper Mache Audrey II
	Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Verbal and Non-verbal communication • Stock characters • Staging and stage layout • Theatre Warmups 		Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Importance of characterisation • Emotional signals • Rehearsal techniques – hot seating, role on the wall • Using space effectively • Reading for rehearsals 		Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Characteristics and importance of context of a play • Importance of Theatre design and how to explore character and play. 	
Y8	Devised and Ensemble and Greek theatre		Script and Radio drama		Shakespeare + Moliere (comedia dell arte)	
	<ul style="list-style-type: none"> • Moving in cannon • Moving as an ensemble • Moving in the round • Talking in cannon • Talking in the round • Becoming the chorus 	<ul style="list-style-type: none"> • Greek theatre – History and structure • Myths and legends • Catharsis and Hamartia • Use of the messenger and OB SCENE (off stage) and Deus ex Machina • Creating a Greek theatre style performance from story to stage • Exaggeration and incorporation of chorus 	<ul style="list-style-type: none"> • Examples of Radio Dramas (H. G Wells War of the Worlds) • How to use only voice to perform a script. • Soundscapes • War of the Worlds’ stylised disaster script • Fairy tale radio drama (telling a story without a narrator) 	<ul style="list-style-type: none"> • Emotion • Movement • Rehearsal • Hot seating, Role on the wall, Objective + Secret objective • Getting off script. • From reading to performing • Characterisation • Using the space. • Developing confidence and imagination. • Monologues and Duologues. 	<ul style="list-style-type: none"> • Stock Characters • Stock Scenes • Energy • Lazzi • Exaggeration • Moliere’s ‘the miser’ (L’Avare) • (HA will be challenged to perform extracts from the French. • Slapstick comedy 	<ul style="list-style-type: none"> • Twelfth night • Shakespearean Language, rhythm sound and style. • Outline of play • Off script extract and performance. • Naturalism within Shakespeare
	Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Working as an Ensemble • Greek theatre use of the chorus • Links to modern Theatre and Cinema 		Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Monologue and Duologue • Soundscape • Effective use of Speech for setting scene • Objectives + secret objectives. 		Knowledge, skills and understanding explicit to these topics/stage <ul style="list-style-type: none"> • Stock characters • Lazzi • Slapstick • Shakespearean verse. 	
Y9	DV8/Frantic Assembly/Meyerhold/Artaud - Physical Theatre		Brecht and Stanislavski – Scripts		Play study – The Woman in Black	
	<ul style="list-style-type: none"> • Abstract Theatre • Repeated movement and gesture • Use of space • Representing an idea through movement • Theatre of the oppressed • Devising from a theme or topic 	<ul style="list-style-type: none"> • Rhythm • Moving with a purpose • Audience interpretation • Exploration of music and movement 	<ul style="list-style-type: none"> • actioning • Physical/emotional memory • Zones of Focus • Naturalism • Who is Stanislavski? 	<ul style="list-style-type: none"> • disassociation • Actor and Character • Alienation • Signage • Who is Brecht? • Audience learns 	<ul style="list-style-type: none"> • Characteristics of a play • Genre • Structure • Form • Style and language • Context of play • Motivations and interactions • Creating mood and atmosphere • Pace and rhythm and demands of text 	<ul style="list-style-type: none"> • Responding to the text + live performance • Directors choices • Live Show (youtube) + film • (*Linking with years 10, and 9s who have signed up for Drama GCSE taking to see show live at Fortune theatre London) • Writing a review.

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	<i>Knowledge, skills and understanding explicit to these topics/stage</i> <ul style="list-style-type: none"> • Abstract • Dv8 and Frantic assembly • Theatre of the Opressed • Exploring a theme through the use of the Human Body 		<i>Knowledge, skills and understanding explicit to these topics/stage</i> <ul style="list-style-type: none"> • Brecht and Epic Theatre • Stanislavski and Naturalism 		<i>Knowledge, skills and understanding explicit to these topics/stage</i> <ul style="list-style-type: none"> • Studying a Text for Drama • Studying a performance for Drama 	