

# SUBJECT: Drama



## KS3 CURRICULUM PLAN

KS1 and 2 Knowledge and Key skills

YEAR 7	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
<b>TOPIC</b>	<i>All About Me, Stanislavski and The Island</i>	<i>The Island - developing character and action</i>	<i>Children in Conflict</i>	<i>Children in Conflict</i>	<i>Lord of the Flies</i>	<i>Lord of the Flies</i>
<b>Knowledge</b>	All About Me: Learning how to create a performance using Role on the Wall activity to create a monologue (speech) that could be delivered to an audience. Leads into Introduction to Stanislavski's work on creating character through creating a 'survivor' of a plane crash in the Island Project.	Development of character created in Autumn 1 using methods such as Magic If, Circles of Attention and Given Circumstances in order to build up scenes of life on the island / reactions to Caliban (the Island's tyrant ogre) / creation of monsters on the island and scenes of returning home.	The Children in Conflict module. Explore term conflict. Create short scenes to focus on characters' responses to a prop that tells a story of conflict. Focus on tales of Evacuées from WW2, short scenes showing research. Study of Anne Frank - creation of monologues.	Looking at The Boy in the Striped Pyjamas. Creating scenes where friendship gets people through. The Lion, the Witch & the Wardrobe Creating an imaginary world.	'Lord of the Flies' Looking at key themes of the play version Creating character profiles Exploring Savagery versus Rules Using Physical Theatre and Stage Fighting techniques to stage key scenes	Developing own characters Creating plotlines Creating own character development and character arcs Reviewing and Revising for CAE
<b>Skills</b>	Confidence building / use of effective acting skills such as voice and movement. Planning, creation and delivery of a devised character to take part in The Island drama.	Creativity: role on the wall, diary entries, message in a bottle, story boards, design of costume and scripting.	Empathy, group work, monologue, sequencing, flashback & flashforward, voice & movement, interpretation of text & visual stimuli such as 'Goodnight Mr Tom' & extracts from The diary of Anne Frank. Using Stanislavski's system - character creation and depth.	Collaboration, Creativity, Imagination, transferring skills from what watched or studied to own pieces of work, analytical skills. Applying what learnt to own creative process.	Textual study through medium of Drama, discussion and study of themes, messages, meaning of the text and the character profiles of the key roles. Applying Physical Theatre skills to key scenes of action, Directing, Staging, Performing text.	Staging / Designing / Directing / Performing key scenes. Application of skills to creation of own characters and situations. Retrieval skills taught and applied to revision for Exam on the Text.
<b>Key Vocab</b>	Stanislavski's naturalism, character, inner life and outer life, Magic If, Given Circumstances, acting, monologue	Circles of Attention, acting to role, physical theatre, developing role, belief and imagination	Flashback, flash forward, cross cutting, story boarding, hot seating, script writing, character, empathy	Empathy, research, experience, symbolism, theme, message, friendship, escapism, imagination.	Text, adaptation, staging, directing, designing, movement, action, plot, character, development, acting	Performance, Feedback, Retrieval, Revision, Analysis, Application and Demonstration of skills

Key Knowledge Transfer

YEAR 8	SUMMER 2	SUMMER 1	SPRING 2	SPRING 1	AUTUMN 2	AUTUMN 1
<b>TOPIC</b>	<i>Romeo and Juliet</i>	<i>Romeo and Juliet</i>	<i>Curious Incident</i>	<i>Brecht and The Curious Incident</i>	<i>Pantomime</i>	<i>Commedia dell'arte</i>
<b>Knowledge</b>	Working on the Prologue. Creation of Tableaux that are brought to life to Storytell the plot as a class. Design tasks. Focus on teenagers issues with parents. Hotsseat to create some context / understand the issues in the play. Prepare for the Exam via retrieval exercises and by going through exam technique	Workshops on Key Themes. Watching opening of film version to create own Gang shields / motifs / characters. Shakespearean insults. Backstories behind vendettas between Gangs. Study of key extracts of the script - focus on the Gang back stories / reasons behind wanting to leave	Studying key extracts from the text of 'The Curious Incident of the Dog in the Night Time'. Comparing the work of Brecht and the style of the play. Using prior knowledge to stage the play in an Epic style. Assessment of performances of key extracts.	Study of and exploration of the key techniques of Brecht's Epic Theatre. Simple story told in 3rd Person. Creating pieces from Moral messages. Yes / No. Exploring different points of view through the 'Road Accident' scenario. Looking at how this relates to the style of TCL	Development of own comedy work. Moving on to genre of Pantomime. Looking at key exemplar - typical plotlines, characters, links to Commedia made and analysed. Scripts used as basis for own work - adapt, develop and perform a section of script for assessment.	Study of the Commedia Dell Arte stock characters, plots, action, skills on order to design, script write, create own versions of Commedia characters and situations to display understanding of the genre. Study of e.g. 'National Theatre' training & work of key practitioners
<b>Skills</b>	Performance skills. Storytelling techniques. Hotsseating. Understanding roles and situations and applying them to selves. Design skills. Revision skills. Retrieval skills. Exam technique.	Research into Shakespeare, Shakespearean Theatre, creative adaptation, devising on a theme, ability to work collaboratively as part of a team to create a new piece. Performance skills Plot and character analysis	Research into the play version of the book. National Theatre guidance studied to enable the application of the blend of Epic and Physical Theatre styles that are required. Ensemble nature of the piece worked on in groups. Message acted to throughout.	Research into Brecht. Applying key techniques to own work on own and children's stories - message first, passing narration on, working to the 'Gestus' / 'Gier', Captions, Inquests, reading out stage directions, playing more than one role, exploring differing perspectives	Research into the genre, study of key extracts, learning lines, script adaptation and annotation, directing, collaborating, adding in all 3 Performing Arts, polished performance skills, team work, feedback, peer assessment, self assessment, teacher feedback.	Research, study of Commedia Dell Arte Context. Design skills, Comic performance skills, key roles such as Zanni, Harlequin, Columbina. Verbs studied and skills required to perform them analysed and put into own pieces. Double Acts. Ensemble work. Audience. Asides.
<b>Key Vocab</b>	Prologue Overview Tableaux Hotsseating Conflict Angst Tragedy Costume Set Staging Acting Directing	Shakespeare Montague Capulet Character Plot Devising Gangs Vendetta Motivation	Epic theatre, Frantic Assembly, National Theatre, Ensemble, Collaboration, Message, Multirole, Physical Theatre, Choreography.	Gestus, Narration, Placards, Montage, inquest, 3rd Person narrative, ensemble, multirole, message, storytelling techniques	Pantomime, Dame, Hero, Villain, Magic, Music, Dance, Fairy tales, Good v Evil, Direct Address, Analyse, Performance skills.	Commedia dell'arte, Harlequin, Zanni, Comic timing, jokes, audience participation, asides, situation comedy, slapstick, farce.

YEAR 9	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
<b>TOPIC</b>	<i>Godber and Teachers'</i>	<i>Godber and Devising</i>	<i>Blood Brothers</i>	<i>Blood Brothers performance</i>	<i>Frantic Assembly</i>	<i>Devising FA style</i>
<b>Knowledge</b>	Introduction to practitioner John Godber. Focus on use of key techniques. Guide students through examples of text in practice: 'Teachers and Bouncers'. Read / perform script extracts from Teachers. Create script of own character's Direct Address. Start to create own Godber inspired scene.	Creation, development, direction, designing and performances of own versions of Godber inspired scenes. Design skills - creation of Posters, Tickets, advertising materials to go with the performance. Feedback to each group from the audience giving praise and targets.	Watching opening. Comparison of the 2 Mothers. Exploration of the 2 Classes / research on the period the play is set in. Watching the twins at 7. Exploring being 7 in own scenes based in school playground. Watching scenes at 13 for creation of Comedy. Tracing character development.	Watching late teens. Prison. Ending. Tracing the character arcs towards tragedy, part Class has to play, foreshadowing in the plot. Choosing / reading / staging / learning own extracts to prepare for performance. Directing / staging extracts. Performing and giving feedback to each other on performances.	Recap on 'The Curious Incident' from last year - watching Frantic Assembly guide to flying / lifting. Workshop this in groups. Apply it to shortened version of 'The Curious Incident' around the class. Watching FA guide to Chair Duets in Paris. Create own based on examples. Watch past students' FA pieces as Exemplar.	Watching previous students' work & Symbolic Objects as stimuli. Create plot & apply physical theatre skills of FA to develop the ideas into a sequence that includes FA lifts, moves, chair duets movement to music, to develop the first ideas into a FA inspired piece. Exam questions revised for on their own work.
<b>Skills</b>	Analysis of Godber style using video performances. Interpretation of script. Creating and performing character, focus on voice and movement. Devising. Mapping development of scene on storyboard. Script writing skills.	Collaboration, Creative adaptation. Application of skills learnt / style studied. Design skills - working as a production team - assigning roles to ensure all take part in either an acting / directing / staging or design capacity. Analytical skills - to give constructive feedback as an audience member.	Analysis of plot, character, context. Research skills - into 1980's Liverpool, different interpretations of the play. Characterisation. Analysing actor's interpretation. Comparing character types. Discussing Social Class, Superstition, importance of a Political context, key themes.	Character development, analysing plot development, denouement, tragedy. Applying what learnt to on acting and directing skills. Design options for those who want to develop design skills rather than perform.	Ensemble skills. Drawing up safety rules. Physical theatre skills. Devising skills based on an outline. Devising skills based on a series of moves. Devising skills based on close pair work.	Analysis of others' work & application to own. Synoptic skills required to combine what learnt & apply it effectively to own creation. Creativity / imagination / organisation / analysis / evaluation of what works / does not. Responses to feedback. Ability to be flexible. Development of physical theatre skills.
<b>Key Vocab</b>	Godber Bouncers Shakers Teachers Direct Address Comedy Stereotype Storyboard Plot Development Acting skills Style Multirole	Development Feedback Design Style Staging Directing Performing Critical Friend Collaborate Audience Delivery Impact	Analysis Research Thatcher 1980's Liverpool Class Poverty Context Character arcs Comparisons Contrasts	Denouement Tragedy Tragic heroes Narrator Superstition Foreshadowing Staging Design Feedback Impact Dramatic Intent	Physical Theatre Round Through Send Lifting Push Pull Tension Carrying Flying Chair Duet Synchronised Choreography Stylised	Application of skills Analysis Evaluation Critique Proactive Creativity Combine Collaborate Revise Assess Perform Review Examine

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