



KS3 DRAMA – Curriculum Intent


Throughout KS3, pupils' knowledge and understanding will develop in the nine key areas below. Pupils will follow a spiral curriculum and learning pathway that prepares them fully for the study of GCSE Drama at KS4 and the demands of examination specifications. The learning processes are systemic throughout KS3, KS4 and KS5.

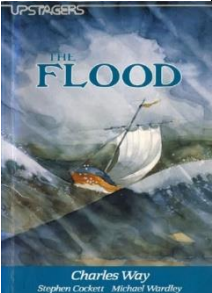
The curriculum will enable students to:


- Apply knowledge and understanding when **Making, Performing** and **Responding** to drama;
- Explore **Performance Texts**, understanding how they can be interpreted in performance;
- Understand **Social, Cultural, Historical and Political Contexts**, including the **Theatrical Conventions** of the period in which texts were created;
- Understand and develop the roles and responsibilities of **Performer, Designer** and **Director**;
- Develop an understanding of different **Performance Styles** and a range of **Theatrical Skills** and apply them to create **Devised** performances or **Interpretation of Texts**;
- **Work Collaboratively** to generate, develop and communicate ideas;
- Develop as creative, independent students able to make informed choices in **Process** and **Performance**;
- **Analyse** and **Evaluate** their own work and that of others, including the evaluation of professional live theatre;
- Adopt **Safe Working Practices**.


YEAR 7	Throughout Year 7, pupils are introduced to a range of dramatic forms and conventions. Emphasis is placed on using the drama process to develop performance skills, theatre design knowledge, life skills and character virtues.			
TOPIC	OBJECTIVES AND OUTCOMES	ASSESSMENT	KEY CONCEPTS / SKILLS	KEY TERMINOLOGY
Introduction to Drama Conventions 	<p>To develop group work skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of Kindness, Respect and Teamwork: ➤ Collaborative rehearsal and performance work ➤ Develop working relationships with peers in small group work ➤ Explore feelings and emotions of imaginary characters within fictitious scenarios; develop empathy. <p>To develop knowledge and understanding of Drama conventions:</p> <ul style="list-style-type: none"> ➤ Drama games / Trust ➤ Physical and vocal work ➤ Mime and still image ➤ Soundscapes ➤ Improvisation ➤ Characterisation ➤ Collaborative group performance to audience ➤ Development of character virtues - Courage and Pride <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 1. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions D.I.R.T. in relation to learning checklists Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Respect and kindness for effective group work and collaboration;</p> <p>Introduction to drama skills and conventions;</p> <p>Making, Performing and Evaluating drama: understanding the 3-part assessment criteria.</p>	<p>Teamwork Cooperation Trust</p> <p>Physical and Vocal work Mime Facial Expression Gesture Still Image Soundscapes Improvisation Characterisation</p> <p>Courage Pride Performance Awareness of audience</p> <p>Analysis Evaluation</p>


<p>Improvisation</p> 	<p>To develop and refine group work skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, kindness, positivity and teamwork; also develop communication, compromise, empathy and confidence <p>To develop skills for devising and improvisation:</p> <ul style="list-style-type: none"> ➤ Create characterisations and imaginative, original dialogue ➤ Focus on themes of Family, School and Relationships and within fictitious scenarios ➤ Explore feelings, emotions and moral decisions of characters ➤ Use an increasing number of Drama conventions to create dramatic meaning ➤ Focus on structure, sequencing of scenes and plot within improvisations <p>To develop acting skills for performance:</p> <ul style="list-style-type: none"> ➤ Physical and vocal performance skills ➤ Lighting and sound skills ➤ Courage and Pride for performance to an audience <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 2. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions D.I.R.T. in relation to learning checklists Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Courage and positivity for performance;</p> <p>Vocal and physical skills for devised improvisation;</p> <p>Building imaginative, fictional characters;</p> <p>Practical application of theatre design elements;</p> <p>Making, Performing and Evaluating drama: understanding the 3-part assessment criteria.</p>	<p>Teamwork</p> <p>Improvisation</p> <p>Characterisation</p> <p>Role play</p> <p>Thought Tracking</p> <p>Still Image</p> <p>Vocal skills</p> <p>Physical skills</p> <p>Lighting</p> <p>Staging</p> <p>Courage</p> <p>Pride</p> <p>Performance</p> <p>Awareness of audience</p> <p>Analysis</p> <p>Evaluation</p>
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<p>Murder Mystery Genre</p> 	<p>To develop group rehearsal work and performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, positivity, teamwork and leadership through collaborative work <p>To develop knowledge and understanding of contextual issues and themes:</p> <ul style="list-style-type: none"> ➤ Exploration of fictitious characters, focusing on the themes of Victorian England, Wealth, Poverty, Crime, Gender Issues, Education, & Moral Values <p>To develop knowledge and understanding of the Murder Mystery genre:</p> <ul style="list-style-type: none"> ➤ Key characters – victim, detective, murderer, suspects ➤ Techniques – clues, red-herrings, twists ➤ Development of structured plot within fictitious scenario <p>To develop acting skills for performance:</p> <ul style="list-style-type: none"> ➤ In-depth characterisation ➤ Physical and vocal performance skills ➤ Lighting, sound, costume and props to communicate dramatic meaning and context ➤ Courage in performance <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 3. This will focus on –</p> <ol style="list-style-type: none"> Descriptive writing – development of the fictional scenario D.I.R.T. in relation to learning checklists Target setting <p>Written analysis and evaluation will take place at the end of Term 4. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions Group work skills Structuring of devised work D.I.R.T. in relation to learning checklists Target setting 	<p>Leadership roles and positivity within teamwork;</p> <p>Contextual issues: social, political, historical context of Victorian England;</p> <p>Murder Mystery genre and conventions;</p> <p>Character development and refinement of vocal and physical skills for structured improvisation;</p> <p>Making, Performing and Evaluating drama: understanding the 3-part assessment criteria.</p>	<p>Leadership Positivity Teamwork</p> <p>Victorian England Wealth & Poverty Moral Dilemma</p> <p>Improvisation Characterisation Role play Teacher-in-role Hot Seating Thought Tracking Still Image Vocal skills Physical skills Storyboard</p> <p>Lighting Music Staging Props as symbols</p> <p>Audience Perspective</p>
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<p>The Flood – Play Text Exploration</p> 	<p>To develop collaborative rehearsal and performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, positivity, teamwork and leadership ➤ Understand the performers' relationship with the audience <p>To develop knowledge and understanding of contextual issues and themes:</p> <ul style="list-style-type: none"> ➤ Exploration of moral, spiritual and ethical issues, focusing on themes of Dreams, Wealth, Moral Values ➤ Explore character virtues of kindness and courage and apply these to characters' feelings, emotions and moral decision making <p>To develop knowledge and understanding of performance styles:</p> <ul style="list-style-type: none"> ➤ Realism – truth in performance ➤ Expressionism – exaggerated physicality ➤ Lighting and sound to create mood and atmosphere and enhance dramatic meaning ➤ Chorus work and body prop <p>To develop skills of analysis and evaluation: Verbal and written feedback of own work and others' work</p>	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 5. This will focus on –</p> <ol style="list-style-type: none"> Descriptive writing – development of the fictional scenario D.I.R.T. in relation to learning checklists Target setting <p>Written analysis and evaluation will take place at the end of Term 6. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions 'As a designer' style questions D.I.R.T. in relation to learning checklists Target setting 	<p>Directorial roles – developing leadership, courage and positivity;</p> <p>Contextual issues: moral, spiritual and ethical issues within the play;</p> <p>Moving from page to stage: understanding how drama elements combine to create dramatic meaning;</p> <p>Building characterisations and relationships through vocal and physical performance skills;</p> <p>Practical application of theatre design: lighting, sound, costume, set, staging;</p> <p>Making, Performing and Evaluating drama: understanding the 3-part assessment criteria.</p>	<p>Leadership Respect Positivity Teamwork</p> <p>Moving from Page to Stage Realism – creating truth Expressionism Exaggerated physicality Body prop Stage Directions</p> <p>Characterisation Role of the Chorus Role play Hot Seating Thought Tracking Still Image Vocal skills Physical skills</p> <p>Lighting Sound Staging Costume Props as symbols</p> <p>Audience Perspective</p>
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<p>Poetry through Drama</p>  <p>KARAWANE jollifanto bambla o falli bambla grossiga m'pfa habla horem égiga goramen hugo bloiko russula huju hollaka hollala anlogo bung blago bung blago bung booso fataka u uu u schampa wulla wussa olobo hej tatta gôrem eschige zunboda wutubo ssubudu uluw ssubudu tumba ba- umf kusagauma ba - umf</p>	<p>To develop collaborative rehearsal and performance skills:</p> <ul style="list-style-type: none"> ➤ Leadership and teamwork to delegate and organise roles within group work ➤ Kindness though active listening and tolerance of different perspectives <p>To develop skills for devising and interpretation of poems:</p> <ul style="list-style-type: none"> ➤ Explore poems with passion and courage to express the words with meaning and creativity ➤ Explore rhyme, rhythm, chorus speech, unison speech, canon, narration and onomatopoeia ➤ Interpret and shape poems creatively using drama skills <p>To develop acting skills for performance:</p> <ul style="list-style-type: none"> ➤ Vocal performance skills - using the voice as an instrument ➤ Use of stage space and lighting to communicate dramatic meaning and context ➤ Courage in performance <p>To develop skills of analysis and evaluation: Verbal and written feedback of own work and others' work</p>	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 6. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions 'As a designer' style questions D.I.R.T. in relation to learning checklists Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Leadership roles and positivity within teamwork;</p> <p>Moving from page to stage: exploring poetry through drama;</p> <p>Using physical / vocal performance techniques and drama conventions to create imaginative performances;</p> <p>Practical application of theatre design: lighting, sound, costume, set, staging;</p> <p>Making, Performing and Evaluating drama: understanding the 3-part assessment criteria.</p>	<p>Leadership Teamwork Positivity</p> <p>Improvisation Characterisation Role play</p> <p>Narration Chorus Rhyme Rhythm Vocal skills Physical skills</p> <p>Lighting Music Staging</p> <p>Audience Perspective</p>
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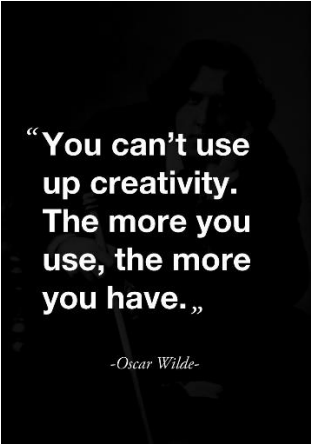
YEAR 8	Throughout Year 8, pupils develop their knowledge and understanding of different theatrical genres and conventions, through the study of play texts and a variety of topics. Emphasis is placed on devising creative theatre, using the drama process to develop performance skills, theatre design knowledge and character virtues.			
TOPIC	OBJECTIVES AND OUTCOMES	ASSESSMENT	KEY CONCEPTS / SKILLS	KEY TERMINOLOGY
Essential Acting Skills  <i>"To be, or not to be, that is the question"</i>	<p>To develop group rehearsal work and performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, positivity, teamwork and leadership through collaborative work <p>To revised and develop knowledge and understanding of Drama conventions:</p> <ul style="list-style-type: none"> ➤ Building characterisations and dialogue for devised theatre and improvisation ➤ Vocal and physical performance skills ➤ Staging and use of stage space ➤ Key terminology for drama elements <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment:</p> <p>Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment:</p> <p>Written analysis and evaluation will take place at the end of Term 1. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Respect, Kindness and Teamwork for effective group work and collaboration;</p> <p>Revision of drama skills and drama conventions;</p> <p>Creating dramatic meaning through the use of theatre design elements - creative staging and stage space;</p> <p>Building characterisations and relationships through vocal and physical performance skills;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Teamwork Respect Kindness Leadership</p> <p>Staging: Proscenium arch, thrust, theatre-in-the-round Use of stage space: Down stage, Centre Stage Upstage, Backstage, Off stage Wings, Front of house</p> <p>Non-verbal communication Gesture, posture, facial expression, proxemics Stock characters Dialogue Role play, Characterisation Improvisation Still images</p> <p>Awareness of audience</p>

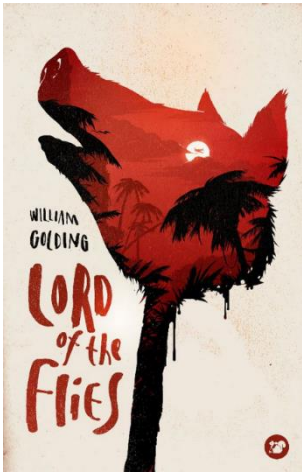
<p>Metamorphosis by Steven Berkoff – exploring transformation</p>  <p><i>“He found himself transformed in his bed into a gigantic insect”</i></p>	<p>To develop collaborative rehearsal and performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, positivity, teamwork ➤ Understand the performers’ relationship with each other and the audience <p>To develop knowledge and understanding of performance style and themes:</p> <ul style="list-style-type: none"> ➤ Non-naturalism ➤ Theatre of the absurd ➤ Stylised Berkovian ‘in yer face’ theatre ➤ Expressive physicality and voice ➤ Themes of social inequality, transformation, loneliness, violence, responsibility, sacrifice ➤ Staging, sound and lighting to create mood and atmosphere and dramatic meaning <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others’ work</p>	<p>Formative assessment: Analysis and evaluation of own practical work and others’ practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 2. This will focus on –</p> <ol style="list-style-type: none"> ‘As a performer’ style questions ‘As a designer’ style questions Evaluation of Live Theatre style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Leadership roles and positivity within teamwork;</p> <p>Moving from Page to Stage: exploring the theme of transformation through exaggerated and stylised physicality;</p> <p>Contextual issues and themes: social inequality, loneliness, violence, burden of responsibility, sacrifice;</p> <p>Performance style and genre: non-naturalism, theatre of the absurd, expressive physicality;</p> <p>Building characterisation through expressive, stylised physicality and voice;</p> <p>Creating mood and atmosphere through the fusion of theatre design elements - staging, sound and lighting;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Leadership Positivity Teamwork</p> <p>Transformation Expressive physicality Theatre of the Absurd Externalisation Vocal and physical exaggeration Mechanical, clockwork style Physical storytelling Body prop Mimage Monologue</p> <p>Chorus Soundscape Mood and atmosphere Diegetic and non-diegetic sound Box set Up-lighting Back-lighting</p> <p>Awareness of audience</p>
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<p>Melodrama and Commedia dell'Arte</p>  <p>Commedia Masks</p>	<p>To develop collaborative rehearsal skills:</p> <ul style="list-style-type: none"> ➤ Humility, kindness and courage for rehearsal challenges <p>To develop knowledge and understanding of historical context and genre:</p> <ul style="list-style-type: none"> ➤ 19th Century Melodrama, reaction against realism ➤ 17th Century Italian improvisational comedy ➤ Stock characters ➤ Stock scenarios ➤ Comedic Lazzi <p>To develop directorial skills for comic performance style:</p> <ul style="list-style-type: none"> ➤ Move from page to stage – interpretation of script ➤ Structure comic improvisations ➤ Highly exaggerated physicality and voice suited to comic characterisations ➤ Lighting, sound, costume and props to enhance comedic value ➤ Forum theatre to improve work <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment:</p> <p>Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment:</p> <p>Written analysis and evaluation will take place at the end of Terms 3. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions 'As a director' style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Courage, teamwork and positivity for exploration and performance;</p> <p>Contextual issues:</p> <p>understanding the 19th Century genre of Melodrama as a reaction against realism; understanding the historical correlation between social class and theatre;</p> <p>Using conventions of melodrama to create dramatic meaning: improvisation, mime, exaggerated voice and physicality, sound and music;</p> <p>Understanding the 17th Century genre of Commedia dell'Arte: improvised comedic Lazzi, stock characters, stock scenarios, theatrical pranks;</p> <p>Exploration of stock characters and scenarios from Commedia genre;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Courage Teamwork Positivity</p> <p>Melodrama Improvisation Caricatures, Stereotypes Exaggerated mime Narration Thought-tracking Soundscapes</p> <p>Vocal skills – volume, pace, pause, projection, tone Exaggerated physical skills – movement, gesture, facial expression, proxemics</p> <p>Silent movie Storyboards Design elements: props and costume, lighting, set, staging, sound Script deconstruction</p> <p>Stock character, Zanni, Stock scenario, Lazzi Comic devices Awareness of Audience</p>
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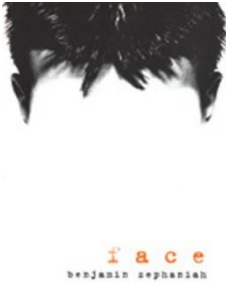
<p>Charlotte Dymond – Murder Mystery</p>  <p>Bodmin Moor 1844</p>	<p>To develop collaborative rehearsal skills:</p> <ul style="list-style-type: none"> • Respect, teamwork and leadership through collaborative rehearsal and performance work. <p>To develop knowledge and understanding of contextual issues and themes:</p> <ul style="list-style-type: none"> ➤ Ballard of Charlotte Dymond ➤ Folklore mystery ➤ Bodmin Moor, 1844 ➤ Themes of ghosts, wealth and class, falsification of facts <p>To develop acting, design and directorial skills for verbatim theatre performance style:</p> <ul style="list-style-type: none"> ➤ Truthful reconstruction of events through improvisation ➤ Characterisations fundamental to fictitious situation ➤ Creation of monologue, narration and news report ➤ Vocal and physical performance skills ➤ Lighting, sound, staging to create locations and climax <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 4. This will focus on –</p> <ul style="list-style-type: none"> a) 'As a performer' style questions b) 'As a designer' style questions c) D.I.R.T. in relation to learning checklist d) Target setting <p>All assessment is based on Making, Performing and Evaluating Drama.</p>	<p>Leadership and respect within teamwork and directorial roles;</p> <p>Contextual issues and themes: exploration of folklore characters and situations based on the mystery of Charlotte Dymond, 1844, Bodmin Moor Cornwall; alongside themes of ghosts, illegitimacy, wealth and class, and falsification of facts.</p> <p>Performance style: using verbatim theatre to create truthful reconstruction through improvisation, a range of voices and perspectives, narration, monologue, and news report;</p> <p>Building characterisations, relationships and action through vocal and physical performance skills;</p> <p>Practical application of theatre design to create atmosphere and dramatic climax: lighting, sound, staging;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Leadership Respect Teamwork Directorial role</p> <p>Folklore Superstitions Illegitimacy Wealth and class Falsification of facts</p> <p>Verbatim theatre Reconstruction Voice and perspective Narration Monologue Hot seating Thought tracking News report</p> <p>Mood and atmosphere Dramatic climax Lighting Sound Staging</p> <p>Analysis and evaluation – writing skills</p> <p>Audience Perspective</p>
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<p>Evacuees – Devising Theatre</p>  <p>Evacuation from London 1938</p>	<p>To develop collaborative rehearsal skills:</p> <ul style="list-style-type: none"> ➤ Leadership, adopting directorial roles to shape performances creatively and delegate / organise roles within the group <p>To develop knowledge and understanding of contextual issues and complex themes:</p> <ul style="list-style-type: none"> ➤ Evacuation of children in WW2 London Blitz ➤ Syrian War ➤ Rabbit Proof Fence - 1905 – 1967, Aboriginal Child Removal Policy ➤ Feelings, emotions and moral decisions – loss, love, family, family strength, humility, kindness <p>To develop acting, design and directorial skills for performance:</p> <ul style="list-style-type: none"> ➤ Characterisations, fundamental to fictitious situations ➤ Vocal and physical performance skills ➤ Use of stage space, set lighting and sound to communicate context and dramatic meaning <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment:</p> <p>Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment:</p> <p>Written analysis and evaluation will take place at the end of Term 5. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions 'As a designer' style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Leadership and respect within teamwork and directorial roles;</p> <p>Contextual issues and themes: exploration of The London Blitz, War in Syria and The Aboriginal people of Australia, focusing on themes of evacuation, loss, displacement, family, within different historical contexts;</p> <p>Exploration of humility, courage and kindness within complex themes, exploring victims' feelings, emotions and moral decisions;</p> <p>Developing truthful, fictitious characterisations, fundamental to historical situations, within imaginative and structured devised improvisations;</p> <p>Practical application of theatre design to enhance dramatic meaning: lighting, sound, costume, props, set, staging;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Leadership Respect Teamwork Directorial role</p> <p>Evacuation Displacement</p> <p>Moral decisions Feelings Emotions Humility Courage Kindness</p> <p>Truthful inner life Structured improvisation</p> <p>Lighting Sound Staging Multi-purpose set Costumes Props</p> <p>Analysis and evaluation – writing skills</p> <p>Audience Perspective</p>
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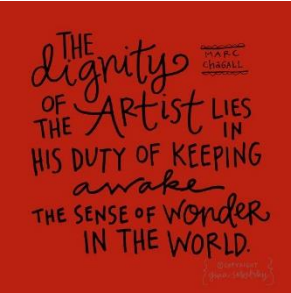
<p>Playwriting</p>  <p>“You can’t use up creativity. The more you use, the more you have.”</p> <p><i>-Oscar Wilde-</i></p> <p>Oscar Wilde</p>	<p>To develop skills for working independently:</p> <ul style="list-style-type: none"> ➤ Courage and positivity to work independently ➤ Humility to receive feedback ➤ Leadership in sharing ideas with a team <p>To develop playwriting skills to create original imaginative performances:</p> <ul style="list-style-type: none"> ➤ Imaginative scenarios ➤ Truthful characters ➤ Development of relationships through dialogue ➤ Locations ➤ Mood and atmosphere ➤ Conflict and tension ➤ Storytelling ➤ Structuring of plot and stage directions <p>To develop directorial and design skills for performance:</p> <ul style="list-style-type: none"> ➤ Fusion of lighting, sound, set and use of stage space to create dramatic meaning <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others’ work 	<p>Formative assessment: Analysis and evaluation of own practical work and others’ practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 6. This will focus on –</p> <ul style="list-style-type: none"> a) Script writing skills b) Moving from page to stage in performance c) D.I.R.T. in relation to learning checklist d) Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Courage and positivity to work independently and humility to receive feedback;</p> <p>Exploration and development of playwriting skills to create original imaginative performances;</p> <p>Creation of imaginative theatrical skills - scenarios, characters, relationships, dialogue, locations, conflict and tension, storytelling;</p> <p>Structuring of plot, stage directions and script layout;</p> <p>Visual and aural interpretation of action and how the fusion of design elements can depth to dramatic meaning – staging, set, use of stage space, sound, lighting;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Courage Positivity Humility</p> <p>Play script Imaginative scenario Structure of plot Character profile Storytelling Monologue Dialogue styles Public image versus Private image Given circumstance Conflict and tension Relationships Protagonist Antagonist</p> <p>Visualisation of location Stage directions Sound Lighting Set Staging Use of stage space</p>
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YEAR 9	Throughout Year 9, pupils explore a variety of play texts from a directorial perspective. Emphasis is placed on the study of acting performances, theatre design elements and different performance styles. The drama process continues to develop life skills, in particular group collaboration, and the full range of character virtues.			
TOPIC	OBJECTIVES AND OUTCOMES	ASSESSMENT	KEY CONCEPTS / SKILLS	KEY TERMINOLOGY
Lord of the Flies – Play Text Exploration 	<p>To develop collaborative rehearsal and performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of respect, leadership, teamwork ➤ Understand the performers' relationship with each other and the audience <p>To develop knowledge and understanding of contextual issues and key themes:</p> <ul style="list-style-type: none"> ➤ Futuristic, atomic war ➤ Democracy versus autonomy, moral courage, abuse of power, violence, injustice, loss of innocence <p>To develop directorial and design skills for performance:</p> <ul style="list-style-type: none"> ➤ Fusion of lighting, sound, set and use of stage space to create dramatic meaning <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Evaluation of live professional theatre ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 1. This will focus on –</p> <ol style="list-style-type: none"> 'As a director' style questions Evaluation of Live Theatre style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Respect, Leadership and Teamwork for effective collaboration;</p> <p>Moving from Page to Stage: creative interpretation of text;</p> <p>Contextual issues: social, cultural, political, historical – democracy versus autonomy, order versus anarchy, futuristic atomic war, loss of innocence;</p> <p>Performance style and genre: ritualism, symbolism, psychological realism;</p> <p>Analysis of character performances: vocal and physical skills, relationships and interactions, use of space;</p> <p>Practical application of theatre design: lighting, sound, costume, set, staging;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Teamwork Collaboration</p> <p>Physical Skills: gesture, posture, facial expression, eye contact, orientation, proximity Vocal Skills: volume, pace, pause, tone, inflection, accent, emphasis, still image</p> <p>Symbolism, psychological realism, ritualism</p> <p>Use of stage space: character groupings, choreography, stage patterns, rhythm and pace, synchronisation, levels, exits and entrances</p> <p>Sound: diegetic, non-diegetic Staging: proscenium arch, thrust, theatre-in-the-round, traverse, box set</p> <p>Desired audience response.</p>

<p>Jekyll and Hyde – an Expressionistic Approach</p> 	<p>To develop collaborative rehearsal skills:</p> <ul style="list-style-type: none"> ➤ Teamwork and creativity to enhance experimentation <p>To develop knowledge and understanding of performance style and themes:</p> <ul style="list-style-type: none"> ➤ Realism versus expressionism ➤ Themes of transformation, duality of human nature, mirrors and shadows, truth and deceit, violence, civilised versus primitive, reputation <p>To develop acting skills and theatre design skills:</p> <ul style="list-style-type: none"> ➤ Move from page to stage – interpretation of script ➤ Develop characterisation through contrast in physicality and voice ➤ Lighting, sound, costume and props to create atmosphere, mood, dramatic climax and contrast ➤ Desired audience response <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment:</p> <p>Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment:</p> <p>Written analysis and evaluation will take place at the end of Term 2. This will focus on –</p> <ol style="list-style-type: none"> 'As a director' style questions Evaluation of Live Theatre style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Courage and Positivity for creative experimentation;</p> <p>Moving from Page to Stage: Creative interpretation of text;</p> <p>Performance style: realism versus expressionism;</p> <p>Themes: duality of human nature, good Versus evil, mirrors and shadows, violence, repression, appearance versus reputation;</p> <p>Building imaginative, fictional characters through vocal and physical contrasts;</p> <p>Theatre design application: lighting, sound, costume, set;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Teamwork, Creativity Experimentation</p> <p>Expressionism, Antonin Artaud, surrealism, psychological realism</p> <p>Thought tracking Monologue Hot seating Metamorphosis / transformation Juxtaposition</p> <p>Physical Skills: gesture, posture, facial expression, eye contact, orientation, proximity Vocal Skills: volume, pace, pause, tone, inflection, accent, emphasis</p> <p>Desired audience response</p>
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<p>Face by Benjamin Zaphaniah – Play Text Exploration</p> 	<p>To develop collaborative rehearsal skills:</p> <ul style="list-style-type: none"> ➤ Respect, humility and positivity within teamwork and in relation to characters' moral decisions; <p>To develop knowledge and understanding of performance style and themes:</p> <ul style="list-style-type: none"> ➤ Psychological realism ➤ Episodic style: narration, montage, cross-cutting, chorus, juxtaposition, foreshadowing, multi-purpose set, symbolism, breaking of fourth wall ➤ Themes of prejudice, isolation, friendship <p>To develop acting skills and theatre design skills:</p> <ul style="list-style-type: none"> ➤ Move from page to stage – interpretation of play script ➤ Develop psychological truth in character ➤ Lighting, sound, costume and props to create atmosphere, mood, dramatic climax and contrast ➤ Desired audience response <p>To develop skills of analysis and evaluation:</p> <p>Verbal and written feedback of own work and others' work</p>	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Terms 3 & 4. This will focus on –</p> <ul style="list-style-type: none"> a) 'As a director' style questions b) 'As a designer' style questions c) D.I.R.T. in relation to learning checklist d) Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Respect, Humility, and Positivity within Teamwork;</p> <p>Moving from Page to Stage: creative interpretation of text;</p> <p>Contextual issues: social, cultural, political, historical – themes of prejudice and isolation.</p> <p>Performance styles: psychological realism (Stanislavski), episodic style (Bertolt Brecht); chorus (Greek theatre, Aristophanes),</p> <p>Practical exploration of drama conventions: mood/atmosphere, spatial positioning, rhythm and pace, non-verbal communication, soundscapes, role of chorus, cross-cutting, vocal skills, narration, juxtaposition, chorus;</p> <p>Practical application of theatre design: lighting, sound, costume, set, staging;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Teamwork Humility</p> <p>Moral Dilemma Prejudice</p> <p>Psychological realism Constantin Stanislavski Episodic Style Bertolt Brecht</p> <p>Breaking the fourth wall Symbolism Foreshadowing Diegetic and non-diegetic sound Montage Non-verbal communication Spatial positioning and levels Gesture and facial expression Proxemics Stylisation Narration Cross-cutting and split scene Juxtaposition of emotional states</p>
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<p>Texts in Performance – from Page to Stage</p> 	<p>To develop collaborative performance skills:</p> <ul style="list-style-type: none"> ➤ Explore the character virtues of courage, positivity, leadership and pride for performance. <p>To develop acting and performance skills:</p> <ul style="list-style-type: none"> ➤ Move from page to stage – original interpretation of plays ➤ Stanislavski – creating a truthful imaginative inner life, given circumstances and character objectives ➤ Advanced vocal and physical skills, linked to key terminology ➤ Symbolic costume and props ➤ Creative and meaningful use of stage space and proximity ➤ Desired audience response <p>To communicate knowledge and understanding of contextual issues:</p> <ul style="list-style-type: none"> ➤ Truth in Heart, Truth in Justice, Truth in Adversity <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 5. This will focus on –</p> <ol style="list-style-type: none"> 'As a performer' style questions 'As a director' style questions D.I.R.T. in relation to learning checklist Target setting <p>All assessment is based on Making, Performing and Evaluating Drama</p>	<p>Courage, Positivity, Leadership and Pride for performance;</p> <p>Moving from Page to Stage: Creative interpretation of text;</p> <p>Contextual issues: searching for Truth – Truth in Heart (relationships), Truth in Justice (authority, social issues), Truth in Adversity (rights and freedoms);</p> <p>Building characterisations and relationships through physical/vocal performance skills, development of given circumstances and the imaginative inner life;</p> <p>Refinement and polish of vocal skills, physical skills and use of stage space, for performance;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Truth and authenticity in performance – Stanislavski</p> <p>Truthful characterisation - Inner life and Outer life Given circumstances Thought tracking</p> <p>Character objectives and motivation</p> <p>Vocal skills: pitch, volume, pace, pause/silence, articulation, inflection, emphasis, accent Physical skills: gesture, facial expression, gaze, posture, stance, pace, movement</p> <p>Symbolic costume and props</p> <p>Use of stage space: blocking, use of levels, proximity, exits/entrances</p> <p>Desired audience response</p>
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<p>Devising Theatre Project and Playwriting</p>  <p>Mark Chagall</p>	<p>To develop skills for teamwork and collaboration:</p> <ul style="list-style-type: none"> ➤ Courage and positivity ➤ Humility to receive feedback ➤ Leadership in sharing ideas with a team <p>To develop devising skills to create original imaginative performances:</p> <ul style="list-style-type: none"> ➤ Episodic, non-naturalistic style ➤ Narration and direct address ➤ Factual scenes to communicate context ➤ Anchor scenes to structure linear plot ➤ Stylised movement to communicate emotion ➤ Development of truthful relationships through dialogue, monologue and thought tracking ➤ Use of chorus to communicate collective attitudes <p>To develop directorial and design skills for performance:</p> <ul style="list-style-type: none"> ➤ Fusion of lighting, sound, set and use of stage space to create dramatic meaning <p>To develop skills of analysis and evaluation:</p> <ul style="list-style-type: none"> ➤ Verbal and written feedback of own work and others' work 	<p>Formative assessment: Analysis and evaluation of own practical work and others' practical work will take place every lesson, in relation to lesson objectives.</p> <p>Summative assessment: Written analysis and evaluation will take place at the end of Term 6. This will focus on GCSE Portfolio style questions –</p> <ol style="list-style-type: none"> Initial response to stimuli and intentions Exploration of stimuli for performance Significant moments during rehearsal process – genre, structure, character, form, language, style D.I.R.T. in relation to learning checklist Target setting 	<p>Leadership, Positivity and Courage within Teamwork;</p> <p>Exploration and experimentation of drama conventions to create original imaginative performances;</p> <p>Presenting a social conscience and awareness: exploration of political, social, cultural and historical contexts;</p> <p>Character development and refinement of vocal and physical skills for structured improvisation;</p> <p>Practical application of theatre design: lighting, sound, costume, set, staging;</p> <p>Making, Performing and Evaluating: understanding the 3-part assessment criteria.</p>	<p>Creativity Originality Improvisation Devising</p> <p>Narration and direct address Episodic style and montage Stylised movement Information scene News report Linear timeline Anchor scene Monologue Thought Tracking Dramatic climax Contrasts Protagonist Chorus</p> <p>Lighting: Spotlight, Flood light, Fresnel, Parcan, coloured gel, gobo, barn doors, intensity, angle, cross fade, up-lighting, back-lighting</p> <p>Sound: diegetic, non-diegetic Staging: proscenium arch, thrust, theatre-in-the-round, traverse, box set</p> <p>Desired audience response</p>
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