



# KS3 Curriculum Content **Drama**



**Year 7-** Every SoW asks student to create scripts, devise drama, work as an ensemble, perform and evaluate drama. This applies to all topic over the 3 year KS3. Therefore, the following skills are developed in all schemes (where these skills are focussed on more within schemes of work they are listed within the topic description):

Leadership, communication, team work, listening skills, confidence, critical awareness of an audience, verbal and written evaluation, praise and constructive criticism, creativity, concentration, responsibility, imagination, flexibility, maturity, self-control, and compromise.

| <b>Year 7</b> | <b>Half Term 1<br/>September – October</b>  | <b>Half Term 2<br/>November - December</b>  | <b>Half Term 3<br/>January - February</b>   |
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| <b>Topic</b>  | <p><b>Topic: Baseline- Mime</b><br/>This forms a basis for staff to baseline pupils and pupils explore tasks individually, in pairs and groups. Pupils are taught this as an introduction to drama so they can simply focus on physical skills and understand movement and gesture as a starting point. Voice is introduced later in the scheme but as speaking in role rather than the use of voice as physical skills are the focus. This also allow pupils to experience creating a sequence of drama, with less focus on character.</p> <p><b>Knowledge:</b> what is mime as an art form, historical context, thought tracking, awareness of audience, other’s opinions, what acting is, quality of performance, physical communication.</p> <p><b>Skills:</b> basic mime skills, use of body language and gesture, use of voice- projection and speaking in role, facial expression, use of space, devising, rapport on stage, evaluation, self-assessment, writing in role, imagination. Focus, creative performing and evaluating.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a group mime, set on a beach. There is also a written assessment, which asks pupils to display knowledge of mime and evaluation of their own and other’s work.</p> | <p><b>Topic: The Village of Padstow</b><br/>This topic develops physical skills but focuses more on character. Pupils experience a range of characters, based on stereotypes and understand how an audience expect certain aspects from certain characters. Use of dialogue is also explored and debate is generated. The scheme is based on a small fishing town in Cornwall and tries to encourage pupils to create recognisable characters. It is announced in a whole class scene that a theme park is to be built in the centre of the village and causes uproar, which extends the debate and characterisation. The final assessment is a news report where pupils share their characters view.</p> <p><b>Knowledge:</b> stereotypes, culture of seaside village, comedy as a genre, teacher in role, the use of reportage, open and closed questioning, profit, environment issues, still image, levels, use of props, transitions, multi-rolling, improvisation, environmental issues, use of props, British values.</p> <p><b>Skills:</b> to play different character in order to discover what kind of person they want to be, debate, use of voice and body, building confidence, staying in role, improvisation, still image, accent, use of levels, gesture, transitions, and thought tracks.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing in small groups to present a news report where characters discuss their views on the theme park. There is also a written assessment, which asks pupils to display their</p> | <p><b>Topic: Pantomime</b><br/>This topic builds on the knowledge of stereotypes and encourages pupils to develop stock characters seen in the theatre style, Pantomime. Pupils explore the conventions of Pantomime such as slapstick comedy, narration, audience participation and pantomime dames and principle boys. This scheme is worked on just after the Christmas period so pupils are encouraged to visit the theatre and see the festive performance or can link to performances they may have previously seen.</p> <p><b>Knowledge:</b> Pantomime as a style of theatre, conventions of the style, use of narration, still image, stock characters, stereotypes, slapstick comedy, use of costume/props how to encourage an audience to respond positively, the role of the director, use of dames and principle boys, fairy tales used as script, thought tracking, performing a play, end on staging.</p> <p><b>Skills:</b> comic timing, staying in role, line learning, organisation, projection, eye contact, transitions, exaggeration, audience participation, performing as a character, change of voice/body, levels, still image, narration, multi-rolling, facing the audience, facial expression, humour, gesture.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they form a theatre cast in groups and perform their own version of Jack and The Beanstalk, including all the conventions covered in the topic. There is also a written assessment, which asks pupils to display their knowledge of pantomime and evaluation of their own and other’s work.</p> |

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|  |   | knowledge on character, acting skills and evaluation of their own and other's work.   |  |
| <b>Vocabulary Links</b>  | Mime, thought-track, body language, gesture, facial expression, gesture, movement, use of space, evaluation, physicality, stage, freeze, imagination, voice, rehearse, ideas, devise, improvisation, structure, audience, role, character, perform, rapport, improve, volume, projection, end on stage.   | Stereotypes, improvisation, staying in role, still image, mime, characterisation, role-play, narration, thought-tracking, dialogue, teacher-in-role, props, using scripts, costume, expressing views, transitions, reportage, confidence, comedy, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space.   | Pantomime, comedy, stock characters, slapstick comedy, still images, thought-tracking, mime, transitions, eye contact, role-play, characterisation, staying in role, comic timing, humour, performance, dame, principle boy, theatre, proscenium arch, audience participation, exaggeration, stereotypical, narration, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space.   |
| <b>National Curriculum-taken from the English National Curriculum for 'Spoken English'</b> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Expressing own ideas</li> <li>• Participating in structured discussions</li> <li>• Improvising, rehearsing and performing</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>   | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> |
| <b>Year 7</b>  | <b>Half Term 4<br/>February - March</b>   | <b>Half Term 5<br/>April – May</b>  | <b>Half Term 6<br/>June - July</b>   |
| <b>Topic</b>   | <p><b>Topic: Horror 'Darkwood Manor'</b></p> <p>After topics focussing on comedy, tension and atmosphere are worked on which encourage pupils to develop a more serious role, now that pupils understand the basics of character creation and audience expectations. Their task is to create scenes and tell stories to scare an audience and to play characters who are scared. Character is also developed as the same character is used for a series of lessons rather than the previous lessons where new characters are used most lessons.</p> | <p><b>Topic: Macbeth</b></p> <p>This topic explores the popular Shakespeare play, pupils also study Macbeth plays in English during the year. This is their first experience of script and use of Shakespearian language therefore longer is spent on this topic. They are challenged to perform as characters as the playwright intended. They also are asked to perform 'in the round' which is a new staging term. This is taught over a longer period of time as the narrative is quite complicated and</p>   | <p><b>Topic: continued study of Macbeth</b></p> <p>This topic explores the popular Shakespeare play, pupils also study Macbeth plays in English during the year. This is their first experience of script and use of Shakespearian language therefore longer is spent on this topic. They are challenged to perform as characters as the playwright intended. They also are asked to perform 'in the round' which is a new staging term. This is taught over a longer period of time as the narrative is quite complicated and Shakespeare is an</p>                           |

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|                                | <p><b>Knowledge:</b> use of tension/atmosphere, structure of ghost stories, storytelling, physical theatre, horror genre, hot seating, characterisation, rumours, cross cutting, action narration, teacher in role, role on the wall, evaluation, emotion of character, relationships, proxemics.</p> <p><b>Skills:</b> delivery of ghost stories, voice, creating tension, dynamics, pace, pitch, narration, accuracy, control, stillness, mime, dance, sustaining a role, creative writing, questioning, exaggeration, quick thinking, transitions, thought tracking, creating a character, creative writing, imagination, question and response, characterisation, mime, thought track and transition.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing in groups to present a polished performance as developed characters who enter a haunted house. They have to include conventions such as still image, transition and thought track. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, acting skills and evaluation of their own and other's work.</p> | <p>Shakespeare is an icon within the theatre world. It allows pupils to understand the story and recreate parts of it accurately and explore several characters who feature within the play. It is taught after improvisation schemes, so pupils understand and are used to improvising if a script goes wrong or lines are forgotten.</p> <p><b>Knowledge:</b> The story of Macbeth, physical theatre, the blasted heath, rehearsal technique, role of the director, use of Shakespearian language, performing in the round, stage directions, persuasive performance, use of angel and devil technique, silent films, character development, genre and style of performance.</p> <p><b>Skills:</b> improvisation, entrance and exits, accuracy and control, use of space, use of script, audience awareness, audience involvement, vocal techniques, characterisation, opposing views, debate, mime, tension, timing, reacting, storytelling, staying in role, use of voice, use of movement, body language, rhythm and rhyme.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing in groups to present a polished performance as the three witches on the heath. They have to develop their own concept, style, characters and script. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, the play script, acting skills and evaluation of their own and other's work.</p> | <p>icon within the theatre world. It allows pupils to understand the story and recreate parts of it accurately and explore several characters who feature within the play. It is taught after improvisation schemes, so pupils understand and are used to improvising if a script goes wrong or lines are forgotten.</p> <p><b>Knowledge:</b> The story of Macbeth, physical theatre, the blasted heath, rehearsal technique, role of the director, use of Shakespearian language, performing in the round, stage directions, persuasive performance, use of angel and devil technique, silent films, character development, genre and style of performance.</p> <p><b>Skills:</b> improvisation, entrance and exits, accuracy and control, use of space, use of script, audience awareness, audience involvement, vocal techniques, characterisation, opposing views, debate, mime, tension, timing, reacting, storytelling, staying in role, use of voice, use of movement, body language, rhythm and rhyme.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing in groups to present a polished performance as the three witches on the heath. They have to develop their own concept, style, characters and script. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, the play script, acting skills and evaluation of their own and other's work.</p> |
| <p><b>Vocabulary Links</b></p> | <p>Characterisation, role-play, thought-tracking, eye contact, still images, proxemics, action narration, tension, cliff-hangers, atmosphere, mood, dynamics, pace, pitch, control, rumours, accuracy, dance, storytelling, using scripts, staying in role, improvisation, teacher-in-role, hot-seating, cross-cutting, transitions, voice, accent, tone, volume,</p>   | <p>Role-play, thought-tracking, narration, still images, using scripts, tension, improvisation, storytelling, blasted heath, angel and devil, persuasion, mime, silent movie, melodrama, story whoosh, masks, SFX, LFX, entrance, exits, style, genre, voice, accent, tone, volume, projection, levels, facial expression, body</p>   | <p>Role-play, thought-tracking, narration, still images, using scripts, tension, improvisation, storytelling, blasted heath, angel and devil, persuasion, mime, silent movie, melodrama, story whoosh, masks, SFX, LFX, entrance, exits, style, genre, voice, accent, tone, volume, projection, levels, facial expression, body</p>   |

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|                            | projection, levels, facial expression, body language, gesture, use of space, horror, physical theatre, devising.  | language, gesture, use of space, scripted, performing in the round, characterisation, blasted heath.  | language, gesture, use of space, scripted, performing in the round, characterisation, blasted heath.  |
| <b>National Curriculum</b> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> |

**Year 8-** skills are built on through emotional experience and maturity from year 7 and throughout year 8. The emotional and empathetic skills are built upon as maturity develops towards the end of year 8. Context is a new aspect pupils use within year 8 in comparison to year 7. Pupils now need to understand how research is used to create scenes and drama- a skill which continues into Year 9 and is used within the devising and scripted units in the GCSE.

| <b>Year 8</b> | <b>Half Term 1<br/>September – October</b>  | <b>Half Term 2<br/>November - December</b>   | <b>Half Term 3<br/>January - February</b>   |
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| <b>Topic</b>  | <p><b>Topic: The Sinking of the Titanic.</b><br/>This topic develops historical and social context within performance and explores characters suitable to the time period. The communication of emotion is the main skill developed, which is suited as pupils are now in year 8 and the topics within year 8 drama focus on real life and believability.</p> <p><b>Knowledge:</b> historical and social context, poor and rich divide, research of the tragedy, empathy, monologue, cross cutting, sound scaping, dramatic</p> | <p><b>Topic: A Christmas Carol</b><br/>This topic is taught in the build up to Christmas, as it is a festively relevant topic. Pupils also study in English for GCSE. This continues from the work done in Titanic to show how historical and social context is relevant within narrative and performance. Emotion is also continued within this topic focussing on empathy.</p> <p><b>Knowledge:</b> Dickens upbringing and career, DELTA (depth, expression, levels and tension), conscience</p> | <p><b>Topic: Soap Opera</b><br/>This topic stretches over a longer period of time as pupils are challenged to develop a character who, as in a soap, is shown over time and the storyline they are involved in links with real life issues so it allow pupils to consider how people cope with this within a similar community to that they may live in. This suits students’ knowledge in drama as they have previously focussed on how the story of A Christmas Carol builds to create empathy and comes to a climax.</p> |

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|                                | <p>irony, real life events, coping with grief, research of the Titanic, monologue, naturalism, status, idiot boards.</p> <p><b>Skills:</b> conveying emotion in performance, showing contrast, improvisation, use of voice, thought track, still-image, mime, characterisation, role-play narration, thought-tracking, dialogue, using scripts, cross-cutting, status, tension, mood, reportage, soundscape, empathy, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, role play, portraying emotion.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a solo performance to present a polished monologue from the perspective of a character who is on a lifeboat, with the aim to emotionally engage the audience. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, acting skills and evaluation of their own and other's work.</p> | <p>alley, contrast, atmosphere, flashback, marking the moment, Victoria era.</p> <p><b>Skills:</b> empathy, thought tracking, still image, transitions, cross cutting, use of pause, emotion within voice, characterisation, transition in time, exaggeration, flashback/flash forward, body language, gesture, levels.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing the story of A Christmas Carol, including flashback and flash forward, in groups. There is also a written assessment, which asks pupils to display their knowledge on scenes explored during the topic, acting skills and evaluation of their own and other's work.</p> | <p><b>Knowledge:</b> conventions of soap opera, historical context, storylines, cliff-hanger, suitable existing soap characters, stereotypes, relationships, acting for camera, creating a role on the wall, areas of the stage, forum theatre, melodrama, naturalism, sequencing, real life issues, unison, cannon, stage fighting, climax, multi strand narrative.</p> <p><b>Skills:</b> thought track, direct address, breaking the forth wall, creating characters, staying in role, projection, change of voice, body language, suitable reactions, awareness of the camera, suggestions to improve drama, exaggeration, spotlighting, mime, slow motion, facial expression, choral speech, rhythm, pace, tempo, dance, choreography, cross cutting, stunts, synchronisation, ensemble performance.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing within their own soap opera. Each lesson scenes are filmed which are edited together to form an hour-long soap episode. Pupils are assessed in the final episode of the soap. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, acting skills and evaluation of their own and other's work.</p> |
| <p><b>Vocabulary Links</b></p> | <p>Still image, mime, characterisation, role-play, narration, thought-tracking, dialogue, improvisation, using scripts, idiot boards, cross-cutting, status, tension, mood, reportage, soundscape, dramatic irony, research, empathy, tragic, believable, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, tragedy, naturalistic, monologue, set, end on stage.</p>   | <p>Still image, mime, characterisation, role-play, narration, thought-tracking, dialogue, improvisation, cross-cutting, tension, mood, dramatic irony, research, morals, transition, marking the moment, depth, expression, levels, tension, audience, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, contrast, atmosphere, status, empathy, emotion.</p>   | <p>Characterisation, role-play, thought-tracking, tension, choreography, synchronisation, improvisation, mood, comedy, cliff-hangers, issues, stereotypes, gossip, relationships, stage fight, marking the moment, role on the wall, forum theatre, characters, choral speech, direct address, climax, cross-cutting, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, melodrama, exaggeration, emotion, the forth wall.</p>   |

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| <b>National Curriculum</b> | <b>National Curriculum Covered:</b> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>  | <b>National Curriculum Covered:</b> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>   | <b>National Curriculum Covered:</b> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>   |
| <b>Year 8</b>              | Half Term 4<br>February - March   | Half Term 5<br>April – May   | Half Term 6<br>June - July  |
| <b>Topic</b>               | <b>Topic: Continued study of Soap Opera</b><br>This topic stretches over a longer period of time as pupils are challenged to develop a character who, as in a soap, is shown over time and the storyline they are involved in links with real life issues so it allow pupils to consider how people cope with this within a similar community to that they may live in. This suits student’s knowledge in drama as they have previously focussed on how the story of A Christmas Carol builds to create empathy and comes to a climax.<br><br><b>Knowledge:</b> conventions of soap opera, historical context, storylines, cliff-hanger, suitable existing soap characters, stereotypes, relationships, acting for camera, creating a role on the wall, areas of the stage, forum theatre, melodrama, naturalism, sequencing, real life issues, unison, cannon, stage fighting, climax, multi strand narrative. | <b>Topic: Sweeney Todd</b><br>After a melodramatic scheme previously, this links well into the musical style, but with horror being the genre, it brings another challenge of a different atmosphere. Script is present within this topic, which offers a different aspect to soap opera. Emotion is key which is built on within all of the previous schemes.<br><br><b>Knowledge:</b> the story of Sweeney Todd, characters within the play, subtext and subplot, use of stages, use of script, Victorian language, dramatic irony, reportage, use of appropriate comedy, interviewing, non-naturalism,<br><br><b>Skills:</b> still image, delta, thought track, tableau vivant, hot seating, narration, role play, devising, learning lines, stage directions, flashback, tension, body language, use of voice, empathy, interview techniques, role play, marking the moment, slow motion, use of a script. | <b>Topic: The Hillsborough Disaster</b><br>This is the final topic of year 8 and continues to use real life events to develop empathy skills. The topic consolidates that research is essential within performance as it is based on a true event, yet also links to empathy, climax, narrative and context, which have all been taught within pervious schemes within the year and is essential in year 9.<br><br><b>Knowledge:</b> understanding different viewpoints, cultural diversity, promote British values, justice system, development of mood, the history of the Hillsborough Disaster.<br><br><b>Skills:</b> develop empathy, devising and script skills for GCSE, narration, facial expression, thought tracking, gesture, role play, physical theatre, monologue, using testimony.<br><br><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a solo |

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|                            | <p><b>Skills:</b> thought track, direct address, breaking the forth wall, creating characters, staying in role, projection, change of voice, body language, suitable reactions, awareness of the camera, suggestions to improve drama, exaggeration, spotlighting, mime, slow motion, facial expression, choral speech, rhythm, pace, tempo, dance, choreography, cross cutting, stunts, synchronisation, ensemble performance.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing within their own soap opera. Each lesson scenes are filmed which are edited together to form an hour-long soap episode. Pupils are assessed in the final episode of the soap. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, acting skills and evaluation of their own and other's work.</p> | <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a group performance to present a polished performance based on the story of Sweeney Todd, in a non-naturalistic style. Staging is encouraged to be explored. There is also a written assessment, which asks pupils to display their knowledge on conventions experienced during the topic, acting skills and evaluation of their own and other's work.</p> | <p>performance to present a polished monologue from the perspective of a character who has been effected by the Hillsborough Disaster, with the aim to emotionally engage the audience.</p>  |
| <b>Vocabulary Links</b>    | <p>Characterisation, role-play, thought-tracking, tension, choreography, synchronisation, improvisation, mood, comedy, cliff-hangers, issues, stereotypes, gossip, relationships, stage fight, marking the moment, role on the wall, forum theatre, characters, choral speech, direct address, climax, cross-cutting, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, melodrama, exaggeration, emotion, the forth wall.</p>  | <p>Characterisation, role-play, thought-tracking, narration, still images, hot-seating, using scripts, tension, improvisation, marking the moment, characters, song, reportage, choral speech, flashback, flash-forward, staging, end on stage, traverse, theatre in the round, promenade, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, horror, musical, non-naturalistic, mood.</p>               | <p>Characterisation, role-play, thought-tracking, narration, mime, still images, using scripts, tension, improvisation, marking the moment, character, testimony, witness, flashback, flash-forward, voice, accent, tone, volume, projection, levels, facial expression, body language, gesture, use of space, contrast, pace, unison, research, reconstruction, timeline, slow motion, cross-cutting, sound tunnel, British legal system, audience, monologue, verbatim.</p>                  |
| <b>National Curriculum</b> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> </ul>  | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> </ul>  | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> </ul> |



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|  | <ul style="list-style-type: none"> <li>Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <ul style="list-style-type: none"> <li>Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <ul style="list-style-type: none"> <li>Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> |
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In Year 9, the final year in KS3 we currently offer an academic course which uses many skills in the written exam encouraged in English such as justify, research, explain and compare. There is also practical units and written units, which offer pupils the experience of drama as a process and performing from both a script and devising- both elements experienced within year 7 and 8. Pupils have more freedom to choose suited characters and demonstrate performance choices. This year is essential to pupils as they find their strengths through a variety of schemes, which advises their final pieces, if chosen as a GCSE option, and allows pupils time to gain skills and knowledge as their final performance exams start as early as the end of year 10. We also offer an alternative Performing Arts course for pupils who lack confidence in performing to focus on their spoken language skills and develop confidence. There is a focus on appreciation of music and drama and this is run throughout Year 9. Skills developed are similar to those in the topics below and the work produced builds on creating blogs and podcasts to share opinion, debate and creative interests.

| Year 9       | Half Term 1<br>September - October  | Half Term 2<br>October - December   | Half Term 3<br>January – February   |
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| <b>Topic</b> | <p><b>Topic: Greek Theatre</b><br/>Pupils are introduced to a historical style of theatre, which does not hugely rely on emotion or maturity; therefore, it is taught at the beginning of year 9. It is vital pupils experience line learning and understand their role within an ensemble for GCSE. This topic focussed on the reliance of the group of actors as well as tests direction when using a script, which is an element of the GCSE.</p> <p><b>Knowledge:</b> historical context, style of theatre, communication to an audience, chorus, comedy and tragedy, use of a chorus, use of an amphitheatre, use of mask, roles of theatre makers, genre, myths, how to structure essay style paragraphs.</p> | <p><b>Topic: Blood Brothers Practical</b><br/>This topic is taught here as the play is the text used for the first half of the written exam in year 11, so they must remember the work done, however this can then be revisited within year 11. The GCSE specification states pupils must explore the play practically as well as through theory. It is a longer topic because it is an exam text.</p> <p><b>Knowledge:</b> social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.</p> | <p><b>Topic: Physical Theatre</b><br/>This topic is taught later in the year as some pupils will not be comfortable with heavily movement based pieces as not all will have dance experience, so confidence within the class is key. This is a devising topic so is taught after a scripted unit. It will use all of the skills already introduced through the year to create a movement piece.</p> <p><b>Knowledge:</b> Theatre companies, DV8, Frantic Assembly, Push Theatre, devising techniques, body as a prop, use of movement and dance to tell a story, motifs, Chair duets, formation.</p> <p><b>Skills:</b> physical theatre, accuracy, control, balance, lifts, contacts, duets, dynamics, direction, expression, gesture, movement, body language, sequencing, dance, motifs, formation.</p> |

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|                                | <p><b>Skills:</b> working as a chorus, line learning, choral speech, exaggeration, gesture, unison, canon, ensemble work, script work,</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a final scripted performance, based on a Greek myth. There is also a written assessment, which asks pupils to explain their artistic choices and evaluation of their own and other's work.</p>   | <p><b>Skills:</b> defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.</p> <p><b>Assessment:</b> Pupils are assessed on their practical presentation of acting skills for scripted work, using the GCSE marking criteria. Their assessment is for the to take on a role from the final scene of Blood Brothers and present this to an audience, sticking to the writer's intentions.</p> | <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a final physical theatre performance, based on techniques used by theatre companies. There is also a verbal evaluation which asks pupils to explain their use of techniques and evaluation of their own and other's work.</p>  |
| <p><b>Vocabulary Links</b></p> | <p>Ampitheatre, Chorus, Style, Genre, Greek Theatre, Tragedy, Comedy, Tragic, Comedy, Myth, Choral Speech, Unison, Over Exaggeration, Duplicity, Mirroring, Rhythm, Narration, Canon, Synchronisation Audience, Tone, Pitch, Volume, Accent, Expression, Mannerism, Emphasis, Stage Whisper, Diction, Pace, Flow, Rhythm, Pause, Song, Choreograph, Direct Address, Ad-Lib, Movement, Gesture, Facial Expression, Posture, Body Language, Levels, Blocking, Neutral Position, Proxemics, Gaze, Ensemble, Spectator, Realism.</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Costumes, Makeup, Act, Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Forum Theatre, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still</p>  | <p>Abstract, Actor, Apron, Artistic Intention, Artistic Vision, Atmosphere, Audience, Backstage, Black Box Studio, Blocking, Body Language, Breaking The Fourth Wall, Canon, Cast, Centre Stage, Character, Characterisation, Choreographer, Choreography, Chorus, Climax, Collaboration, Company, Contemporary, Context, Costumes, Cue, Cultural Context, Dancer, Devised Theatre, Directional Choices, Director, Downstage, Dramatic Tension, Dramatic Theatre, Dramatist, Dress Rehearsal, Dynamics, Emphasis, End On, Ensemble, Expressionistic, Facial Expression, Flash Forward, Flashback, Flow, Freeze-Frame, Gaze, Genre, Gesture, Greek Theatre, Improvisation, In The Round, Levels, Lighting, Makeup, Mannerism, Marking The Moment, Melodrama, Mime, Mirroring, Motif, Motivation, Movement,</p> |

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|                            |  | Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Costume Designer, Dancer, Director, Dramatist, Ensemble, Lyricist, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Composite setting, Fourth Wall, Soundscape, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision.  | Narrative, Naturalism, Neutral Position, Objective, Offstage, Over Exaggeration, Pace, Pause, Performance Conventions, Performance Style, Performance, Physical Theatre, Pitch, Plot, Posture, Projection, Props, Protagonist, Proscenium Arch, Proxemics, Rapport, Realism, Rehearsal, Rhythm, Scene, Semiotics, Sequence, Setting, Site Specific Theatre, Slow Motion, Social Context, Sound Designer, Sound, Soundscape, Stage Areas, Stage Directions, Stage Left, Stage Manager, Stage Positions, Stage Right, Stereotype, Steven Berkoff, Still Image, Stillness, Stimulus, Structure, Stylised, Subtext, Symbolism, Synchronisation, Tableaux Vivant, Tableaux, Technical Rehearsal, Tension, Theatre Makers, Thespian, Thrust Stage, Tone, Total Theatre, Tragedy, Traverse Stage, Unison, Upstage, Vision, Volume, Wings |
| <b>National Curriculum</b> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> <li>•</li> </ul> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Expressing own ideas and keeping to the point.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>  |
| <b>Year 9</b>              | <b>Half Term 4<br/>February – March</b>  | <b>Half Term 5<br/>April - May</b>   | <b>Half Term 6<br/>June – July</b>  |
| <b>Topic</b>               | <p><b>Topic: Physical Theatre</b><br/>This topic is taught later in the year as some pupils will not be comfortable with heavily movement-based pieces as not all will have dance experience, so confidence within the class is key. This is a devising topic so is taught after a scripted unit. It</p>   | <p><b>Topic: Devising from a Stimulus:</b><br/>This topic compiles all the skills learnt throughout year 9. They have the chance to work with different people on different stimulus. The aim is to engage students to be able to think about creating relevant ideas and is less restrictive so develops imagination</p>  | <p><b>Topic: Devising from a Stimulus:</b><br/>This topic compiles all the skills learnt throughout year 9. They have the chance to work with different people on different stimulus. The aim is to engage students to be able to think about creating relevant ideas and is less restrictive so develops imagination and devising.</p>   |

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|                                | <p>will use all of the skills already introduced through the year to create a movement piece.</p> <p><b>Knowledge:</b> Theatre companies, DV8, Frantic Assembly, Push Theatre, devising techniques, body as a prop, use of movement and dance to tell a story, motifs, Chair duets, formation.</p> <p><b>Skills:</b> physical theatre, accuracy, control, balance, lifts, contacts, duets, dynamics, direction, expression, gesture, movement, body language, sequencing, dance, motifs, formation.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a final physical theatre performance, based on techniques used by theatre companies. There is also a verbal evaluation which asks pupils to explain their use of techniques and evaluation of their own and other's work.</p> | <p>and devising. This is taught at the end of year 9 so pupils have freedom of expressing themselves and experience creative freedom rather than working from a text and it runs into GCSE as it is one of the GCSE assessments. It encourages pupils go have their own ideas on what to create a performance about, and how to perform using deeper meaning.</p> <p><b>Knowledge:</b> interpretation of stimulus, how to devise, original drama, current issues, intention of drama, devising techniques and conventions, staging types. Research of stimulus.</p> <p><b>Skills:</b> devising from a stimulus, tableau, thought track, cross cutting, improvisation, dialogue, flashback/forward, narration, role-play, hot seating, choral speech, physical theatre, slow motion, writing in role, evaluation of drama, mime, melodrama, cross cutting, melodrama, vocal emotion, physical theatre, monologue, duologue, tableau vivant, marking the moment.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a final devised performance, based on a stimulus. There is also a written assessment, which asks pupils to explain their artistic choices and evaluation of their own and other's work.</p> | <p>This is taught at the end of year 9 so pupils have freedom of expressing themselves and experience creative freedom rather than working from a text and it runs into GCSE as it is one of the GCSE assessments. It encourages pupils go have their own ideas on what to create a performance about, and how to perform using deeper meaning.</p> <p><b>Knowledge:</b> interpretation of stimulus, how to devise, original drama, current issues, intention of drama, devising techniques and conventions, staging types. Research of stimulus.</p> <p><b>Skills:</b> devising from a stimulus, tableau, thought track, cross cutting, improvisation, dialogue, flashback/forward, narration, role-play, hot seating, choral speech, physical theatre, slow motion, writing in role, evaluation of drama, mime, melodrama, cross cutting, melodrama, vocal emotion, physical theatre, monologue, duologue, tableau vivant, marking the moment.</p> <p><b>Assessment:</b> Pupils undertake a practical assessment, where they are assessed on performing a final devised performance, based on a stimulus. There is also a written assessment, which asks pupils to explain their artistic choices and evaluation of their own and other's work.</p> |
| <p><b>Vocabulary Links</b></p> | <p>Abstract, Actor, Apron, Artistic Intention, Artistic Vision, Atmosphere, Audience, Backstage, Black Box Studio, Blocking, Body Language, Breaking The Fourth Wall, Canon, Cast, Centre Stage, Character, Characterisation, Choreographer, Choreography, Chorus, Climax, Collaboration, Company, Contemporary, Context, Costumes, Cue, Cultural Context, Dancer, Devised Theatre, Directional Choices, Director, Downstage, Dramatic Tension, Dramatic Theatre, Dramatist, Dress Rehearsal, Dynamics, Emphasis, End On, Ensemble, Expressionistic, Facial Expression, Flash Forward, Flashback, Flow, Freeze-Frame, Gaze,</p>  | <p>Tableau, Still Image, Freeze Frame, Thought Track, Improvisation, Dialogue, Cross Cutting, Flask-back, Flash Forward, Narration, Role Play, Hot Seating, Mime, Monologue, Duologue, Choral Speech, Physical Theatre, Slow Motion, Marking the Moment, Breaking the Fourth wall, Tableau Vivant, Devising, Stimulus, Research, Dramatic Intention, Proscenium Arch Stage, Raked Staging, Traverse Stage, Thrust Stage, In The Round, End On Stage, Promenade Stage, Black Box Studio, Rostra/Rostum, Genre, Stage Positions, Audience, Tone, Pitch, Volume, Accent, Expression, Mannerism, Emphasis, Stage Whisper, Diction, Pace, Flow, Rhythm, Pause, Song, Direct Address, Ad-Lib, Movement, Gesture, facial</p>   | <p>Tableau, Still Image, Freeze Frame, Thought Track, Improvisation, Dialogue, Cross Cutting, Flask-back, Flash Forward, Narration, Role Play, Hot Seating, Mime, Monologue, Duologue, Choral Speech, Physical Theatre, Slow Motion, Marking the Moment, Breaking the Fourth wall, Tableau Vivant, Devising, Stimulus, Research, Dramatic Intention, Proscenium Arch Stage, Raked Staging, Traverse Stage, Thrust Stage, In The Round, End On Stage, Promenade Stage, Black Box Studio, Rostra/Rostum, Genre, Stage Positions, Audience, Tone, Pitch, Volume, Accent, Expression, Mannerism, Emphasis, Stage Whisper, Diction, Pace, Flow, Rhythm, Pause, Song, Direct Address, Ad-Lib, Movement, Gesture, facial Expression, Posture, Boy</p>  |

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|                                   | <p>Genre, Gesture, Greek Theatre, Improvisation, In The Round, Levels, Lighting, Makeup, Mannerism, Marking The Moment, Melodrama, Mime, Mirroring, Motif, Motivation, Movement, Narrative, Naturalism, Neutral Position, Objective, Offstage, Over Exaggeration, Pace, Pause, Performance Conventions, Performance Style, Performance, Physical Theatre, Pitch, Plot, Posture, Projection, Props, Protagonist, Proscenium Arch, Proxemics, Rapport, Realism, Rehearsal, Rhythm, Scene, Semiotics, Sequence, Setting, Site Specific Theatre, Slow Motion, Social Context, Sound Designer, Sound, Soundscape, Stage Areas, Stage Directions, Stage Left, Stage Manager, Stage Positions, Stage Right, Stereotype, Steven Berkoff, Still Image, Stillness, Stimulus, Structure, Stylised, Subtext, Symbolism, Synchronisation, Tableaux Vivant, Tableaux, Technical Rehearsal, Tension, Theatre Makers, Thespian, Thrust Stage, Tone, Total Theatre, Tragedy, Traverse Stage, Unison, Upstage, Vision, Volume, Wings</p> | <p>Expression, Posture, Boy Language, Levels, Blocking, Neutral Position, Proxemics, Gaze.</p>  | <p>Language, Levels, Blocking, Neutral Position, Proxemics, Gaze.</p>   |
| <p><b>National Curriculum</b></p> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Expressing own ideas and keeping to the point.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> <li>• Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</li> </ul>   | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> </ul> <p>Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</p> | <p><b>National Curriculum Covered:</b></p> <ul style="list-style-type: none"> <li>• Speaking confidently and effectively</li> <li>• Using Standard English confidently in a range of formal and informal contexts, including classroom discussion</li> <li>• Giving short speeches and presentations</li> <li>• Expressing own ideas and keeping to the point</li> <li>• Participating in formal debate and structured discussions, summarising and building on what has been said.</li> <li>• Improvising, rehearsing and performing in order to generate language and discuss language use and meaning.</li> </ul> <p>Using role, intonation, tone, volume, mood, silence, stillness, and action to add impact.</p> |

