



KS3 Curriculum Overview

Drama

Curriculum Intent

Know how performances are conducted in a professional way (announcing work, performing in front of an audience, applauding and evaluating work in a public discursive context).
Be able to use subject specific vocabulary that links to other careers and power structures, as well as possess awareness of social skills that will benefit them in relationships and in vocations and jobs for life.

How does the KS3 curriculum build on that from KS2?

At KS2 pupils should be enabled to *participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.*

As such, our model of creating, performing and responding will build on those skills underlined and studied at KS2. Yet, our curriculum develops students' awareness of Drama through time, exposing them to a greater range of theatrical styles and genres than that studied at KS2. Moreover, we embed the theory of practitioners into our practice at KS3 and therefore pupils are given the opportunity to work in a professional format in comparison to the style/genre set by the school at KS2.

What do students *do* with this knowledge or these skills?

They act out devised and scripted performances, in groups and as solo artists;
They participate in warm-up, skills-based games and exercises
They demonstrate the ability to communicate with others in a formal and discursive setting;
They evaluate key moments of assessment in writing and in conversation/presentation.
Some go on to take GCSE Drama and then pursue further study in this area;
All transfer their communication skills and improved self-confidence to other aspects of the curriculum and in their daily lives.

How does the KS3 curriculum align to the National Curriculum?

Drama comes under the spoken language section of the English NC: *Students are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate*
As such, our curriculum goes above and beyond this statement and allow students to participate in the act of creating drama, performing it and responding to it through a hybrid of styles and genres. We work closely alongside the English Department to ensure there are opportunities for students to practically explore the works they study in English to consolidate their appreciation of the way in which texts and be performed. Students also explore a range of work from influential theatre practitioners, engage in professional workshops and are taught by subject specialists who hold high level degree qualifications in Drama and Dance.

What new knowledge or skills are students taught?

Term	Year 7	Year 8	Year 9
Autumn	<p>Conflict and Emotion</p> <ul style="list-style-type: none"> An understanding of 'drama as conflict' and an appreciation of how character is created through emotion-driven intentions. Experience of devising a drama which combines comic and serious moments, and depicts characters that change in attitude. <p>Greek Theatre</p> <ul style="list-style-type: none"> Experience of the history of ensemble theatre and storytelling. Students work in groups to retell a traditional tragedy through physicality and choral speech. Students are asked to draw comparisons with today's drama and how skills explored in this era have evolved through time. 	<p>Melodrama</p> <ul style="list-style-type: none"> Students revisit skills learnt in slapstick comedy, but are now expected to apply vocal skills appropriate for stock characters in a traditional Melodrama. Script work will be a focus in this unit, committing lines to memory and utilising stage directions to create a successful piece <p>Physical Theatre</p> <ul style="list-style-type: none"> Students will then be introduced to the style physical theatre by exploring the work of influential practitioners such as Frantic Assembly, Grotowski and Complicite. Workshops will teach valuable skills such as contact work and lifting, dance and movement to communicate a story to an audience. 	<p>Improvisation</p> <ul style="list-style-type: none"> Students will begin by revisiting improvisation, but as they mature into year 9 students we will look at how to be successful in improvising, comedic timing and pace. <p>Devising Ideas</p> <ul style="list-style-type: none"> Pupils will then develop your ability to devise their own original drama from a range of stimuli including historical events, current news and issues. Students self-direct in small groups using a range of teacher given stimuli. They experience historical events, current news, lyrics and issues through this unit and also develop the ability to research a topic and bring it to life for an audience. Drawing on the work of theatre makers introduced in year 8.
Spring	<p>Shakespeare</p> <ul style="list-style-type: none"> Moving on from Greek Theatre, this unit introduces students to Shakespeare. An understanding of how exaggeration, resistance and energy is required to succeed with this form. They will also work in pairs or alone to develop confidence on stage. Students are asked to draw comparisons with today's drama and how skills explored in this era have evolved through time. <p>Slapstick Comedy</p> <ul style="list-style-type: none"> This unit builds on student's ability to use mime, accuracy and comic timing as used by dramatists' pre 19th century. Students are asked to draw comparisons with today's drama and how skills explored in this era have evolved through time. 	<p>Radicalised Children</p> <ul style="list-style-type: none"> To continue the theme of physicality and expression but to contrast the abnormal, students begin exploration of more realistic and social-based issues through drama. They continue to develop their reflective skills using forum theatre as they consider abstract and physical ways through which radicalisation might be addressed. <p>Blood Brothers</p> <ul style="list-style-type: none"> Students are introduced to a play in which social divide is the key issue. They explore the themes within the play and connect with the characters through in depth exploration of vocal and physical skills. 	<p>Blackout</p> <ul style="list-style-type: none"> Students explore extracts from contemporary plays written for young people and consider their relevance. In particular, a monologue about a boy who wakes up in a prison cell is bought to life by the students as an ensemble. Utilising physical theatre skills from year 8 and Greek theatre learnt in year 7 students use choral speech and physicality to bring this monologue to life as a collective <p>Survival</p> <ul style="list-style-type: none"> Like Mission Impossible in year 8, this unit offers students the chance to use skills learnt in dance or gymnastics into theatre, telling a story purely through movement and interpretation. This will also develop the skills learnt in devising ideas to a set stimuli for groups to self direct.
Summer	<p>WW1 Devising</p> <ul style="list-style-type: none"> An exploration of devising performances based on the stimuli of WW1. Students learn how to devise an original piece through a variety of dramatic techniques such as split scene, physical theatre, duologues, marking the moment etc. This unit also offers the opportunity for students to work in more detail on character development. 	<p>Blood Brothers Continued</p> <ul style="list-style-type: none"> Students focus less now on character and more on the epic conventions used within the piece. Brecht is introduced as a political playwright and students must draw the politics from the play in their interpretations. <p>Mission Impossible</p>	<p>BLM through Noughts and Crosses</p> <ul style="list-style-type: none"> Finally, students will explore how physical theatre can be used alongside naturalistic acting to create meaningful drama about a dystopian play "Noughts and Crosses". The application of these skills will allow students to showcase many of the techniques we have explored over the 3 year KS3 curriculum. Within this unit we will also explore the movement known publically as Black Lives Matter.

		<ul style="list-style-type: none"> • Students further their understanding of movement in Drama through this short exploration of movement to create meaning. • Links to Dance and theatre companies studied previously to develop devising ideas and physical theatre explored earlier in September. 	
<p>Rationale for this sequencing</p>	<p>Firstly, we have to ensure that students develop an appreciation of what it means to create and perform - challenging their skill set as an actor in using voice and movement.</p> <p>In terms of content and dramatic form, we then start at the beginning - expressing our emotions - develop a firm understanding of the basic techniques used to create original Drama.</p>	<p>Throughout Year 8 we want to apply the methodology of theatre practitioners, to show students how their work could be likened to that of professionals.</p> <p>In doing so we are able to give students the time to develop an appreciation for theatre today exploring and perform both devised and scripted drama in the style of contemporary companies – physical theatre inspired by Frantic Assembly/Complicite and The Paper Birds and Epic Theatre introduced by Brecht.</p>	<p>There is opportunity for students to recall and revisit previous skills and techniques through the exploration of each unit. During their time in year 9 we focus on students becoming empowered in their individual ability to communicate in groups, as a public speaker, and in the workplace. Mature and develop awareness of real-life issues in society: showing empathy and seeing the power of catharsis that exists in theatre.</p>