

## Drama KS3 Overarching Objectives

Overarching Objective	Knowledge/Skill components (golden nuggets)
1. Work creatively with others	<p><b>Communication skills.</b></p> <ul style="list-style-type: none"> <li>• I understand the expectations of personal conduct and collaboration in the drama lesson.</li> <li>• I can vocalise my creative ideas &amp; listen attentively to the ideas of others.</li> <li>• I can choose the right time to be vocal and the right time to listen.</li> <li>• I can select appropriate subject specific vocabulary in group discussion and personal reflection.</li> </ul> <p><b>Teamworking:</b></p> <ul style="list-style-type: none"> <li>• I can share creative ideas with clarity and listen to and build upon the ideas of others.</li> <li>• I enjoy taking active participation in the shaping of theatrical work.</li> <li>• I can use Forum Theatre as a practical tool for helping shape creative ideas.</li> <li>• I am able to show diplomacy when my group decided to remove an idea that was mine in order to refine and improve creative work.</li> </ul>
2. Perform independently	<p><b>Vocal skills.</b> I can use..... Volume / Tone / Pace / Pause / Pitch to communicate character.</p> <p><b>Physical Skills.</b> “I can use..... Body language / Posture / Movement / Facial expression to communicate character.”</p> <ul style="list-style-type: none"> <li>• I can rehearse independently and with a clear individual goal.</li> <li>• I can independently apply a range of devising techniques to develop creative ideas.</li> <li>• I can successfully combine a range of performance skills (Physical / Vocal / Interpretive) in rehearsal</li> </ul>
3. Self/Peer assess	<ul style="list-style-type: none"> <li>• I can Identify strengths and areas for development in the work of others &amp; offer feedback using subject specific terminology.</li> <li>• I can reflect on my own practice and make positive refinements to improve my work.</li> <li>• I can respond to questioning in order to extend and develop my opinion when giving verbal feedback.</li> </ul>
4. Identify and use key skills	<p><b>Vocal skills:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use..... Volume / Tone / Pace / Pause / Pitch to develop a character.</li> </ul> <p><b>Physical Skills:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use..... Body language / Posture / Movement / Facial expression to develop a character.</li> </ul> <p><b>Interpretive skills:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use..... Eyeline / Focus / Spatial Awareness / Musicality / Timing to communicate with my audience.</li> </ul> <p><b>Rehearsal Techniques:</b></p> <ul style="list-style-type: none"> <li>• I can identify a range of rehearsal techniques for devising and performance: Improvisation / Role Play / Hot Seating / off text improvisation / Freeze Frames / Still Images / Repetition / Flash back</li> </ul> <p><b>Technical Elements:</b></p> <ul style="list-style-type: none"> <li>• I can identify and use Lighting / Sound / Costume / Props / Staging to enhance the impact of a piece of Drama</li> </ul> <p>I can evaluate my own practice, with a focus on key skills and set a suitable target for improvement.</p> <ul style="list-style-type: none"> <li>• I am able to track my target with confidence and understanding.</li> </ul>

## Year 7 and 8 Drama Overview

Year 7: Introduction to Drama	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit Title:	Darkwood Manor	Titanic / Treasure Island	Commedia Del Arte	War and Conflict	Blood Brothers	
Primary Unit Focus:	Unit 1: Devising	Unit 2: Performing from text	Unit 1: Devising	Unit 1: Devising	Units 2 & 3: Performing from text and Analysis and Interpretation	
Assessment Objectives:	1-4	1-4	1-4	1-4	1-4	1-4
Overview	<p>¶ The scheme uses the medium of storytelling to develop the ability to perform confidently using a core range of physical and vocal skills.</p> <p>¶ Students will work from stimulus to devise the story of Darkwood Manor, using sustained roleplay, basic stage craft and an introductory range of dramatic techniques.</p> <p>¶ Students will learn how to work collaboratively in mixed ability groupings, developing their ability to contribute ideas and listen to those of others.</p> <p>¶ They will learn how to constructively articulate their thoughts on the work of others and to reflect on and make improvements to their own work.</p>	<p>¶ This scheme uses the framework of the 'Titanic' or 'Treasure Island' Story to develop the students' ability to create and sustain skills in characterisation.</p> <p>¶ They will develop their understanding of the social, historical context to inform choices about vocal and physical delivery.</p> <p>¶ There is a specific focus on exploring class, status and social advantage and being able to communicate this in performance.</p> <p>¶ The students will learn to interpret text and make decisions about communicating character motivation, character relationships and subtext.</p> <p>¶ Students will learn the basics of costume design, linking this to their character's role and status and justifying their choices using key terminology.</p>	<p>¶ This scheme introduces students to the genre of Commedia Del Arte and its place in the dramatic canon. They learn the historical background of commedia which introduces them to the idea of theatre both social entertainment and political satire.</p> <p>¶ Students will learn the movement language and function of the core stock characters and be able to trace the features of these in modern comedy characters.</p> <p>¶ Students will focus on heightened physicality, mime and, pace, tension and timing to create suspense of comedy.</p> <p>¶ They will be introduced to the use of gromolot and extend their skills in creative expression using tone, pitch, volume and breath. This also encourages highly active listening and responding in pairs and small groups.</p> <p>¶ Students will learn the basics of sound design, creating sound effects to accompany their scenes and choosing and describing appropriate music to underscore their scenes.</p>	<p>¶ This scheme uses the theme of war and conflict to introduce students to the concept of abstract movement and symbolism with a focus on the basics of physical theatre.</p> <p>¶ Students will learn a range of abstract techniques and begin to link them into sequences to create symbolic meaning.</p> <p>¶ Students will work from a range of stimuli connected with war and conflict. They will use these to inform discussion about the social impact or war and conflict and develop dramatic material in small groups.</p> <p>¶ Students will learn the basics of lighting design, creating lighting cues to accompany their scenes and learning how to describe and justify their choices</p>	<p>¶ This scheme uses set text (Blood Brothers) to allow the students to take on role of designer and director, making creative decisions about the technical and performative elements of key scenes.</p> <p>¶ Students will learn the key components of set design and how to articulate their design choices in a written response.</p> <p>¶ Students will learn how to direct their peers to communicate nuanced differences in social class and status. They will develop the ability to be able to clearly communicate this in a written response.</p> <p>¶ Students will consolidate their exploration of the three areas of Drama (Creating, Performing and Responding) via a 1 hour written paper (section A only) which is based on the Eduqas Specification GCSE Drama Unit 3 paper.</p>	
Performance skills	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> <li>*Audience Awareness</li> <li>*Freeze Frames</li> <li>*Soundscape</li> <li>*Devising from Stimulus</li> <li>*Improvisation</li> <li>*Hot-seating</li> <li>*Dramatic Tension</li> <li>*Roleplay</li> </ul>	<ul style="list-style-type: none"> <li>*Core Characterisation Skills (see cells c15-19)</li> <li>*Status</li> <li>*Levels</li> <li>*Position</li> <li>*Interpreting Text</li> <li>*Emphasis</li> <li>*Subtext</li> <li>*Non-verbal communication</li> </ul>	<ul style="list-style-type: none"> <li>*Giving and taking focus</li> <li>*Performing Stock Characters</li> <li>*Exaggeration</li> <li>*Mime</li> <li>*Comic Timing</li> <li>*Non-verbal communication</li> <li>*Clocking the audience / asides</li> <li>*Sculpting</li> <li>*Audience awareness and *engagement</li> <li>*Gromolot</li> <li>*First Actor Speech</li> </ul>	<ul style="list-style-type: none"> <li>*Ensemble work</li> <li>*split scene / cross cutting</li> <li>*unison</li> <li>*choral speech / movement</li> <li>*slow motion</li> <li>*motif</li> <li>*mirroring</li> <li>*body propping</li> <li>*counter balance</li> <li>*abstract movement &amp; symbolism</li> </ul>	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> <li>Characterisation Skills (see cells c15-19) *Narration</li> <li>*Monologue &amp; Duologue</li> <li>object manipulation *Off text improvisation</li> <li>*Ranking</li> <li>*Hot seating</li> <li>communication *non-verbal</li> </ul>	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> <li>Characterisation Skills (see cells c15-19) *Core</li> </ul>

Year 8: Introduction to Drama	Autumn 1 Unit 1	Autumn 2 Unit 2	Spring 1 Unit 1	Spring 2	Summer 1 Unit 3	Summer 2 Unit 3
Unit Title:	Devising	Scripted Performance	Devising	Scripted	Analysis & Interpretation	Analysis & Interpretation
Primary Unit Focus:	Stage Settings & Space	Physical Theatre	Epic Theatre	Naturalism	Design & Technical	Design & Technical
Assessment Objectives:	1-4	1-4	1-4	1-4	1-4	1-4
Overview	<p>¶ The scheme uses the medium of storytelling to develop the ability to perform confidently using a core range of physical and vocal skills. New focus will be placed on Stage settings - Audience location &amp; stage directional terminology.</p> <p>¶ Students will work from stimulus to devise the story of The Island using sustained roleplay, basic stage craft and a developed range of dramatic techniques.</p> <p>¶ Students will learn how to work collaboratively in mixed ability groupings, developing their ability to contribute ideas and listen to those of others.</p> <p>¶ They will learn how to constructively articulate their thoughts on the work of others and to reflect on and make improvements to their own work.</p>	<p>¶ This scheme uses the framework of the Curious Incident of the Dog in The Night-time Story to develop the students' ability to create and sustain skills in Physical Theatre.</p> <p>¶ They will develop their understanding of the social, context to inform choices about vocal and in particular, physical delivery.</p> <p>¶ There is a specific focus on exploring physicality and movement and being able to communicate relationships and symbolism in performance.</p> <p>¶ The students will learn to interpret text and make decisions about communicating character motivation, character relationships and subtext through Physical Theatre style.</p> <p>¶ Students will learn the basics of set design choices by engaging with professional set design for Curious Incident. using key terminology.</p>	<p>¶ This scheme introduces students to the genre of Epic Theatre and the methodologies of Bertolt Brecht. They learn the historical background of Epic Theatre style which introduces them to the idea of theatre both social entertainment and political satire with social commentary.</p> <p>¶ Students will learn the fundamental features contributing to the Alienation Effect and communication of social message such as Spass, Gestures, Archetypes etc.</p> <p>¶ Students will focus on Multi Rolling, Archetypes, Integration of Placards, Spass and Direct Address.</p> <p>¶ They will be extend their skills in creative expression using tone, pitch, volume and breath. An increased focus on communication of social message will be present, linking to political themes in the UK today.</p> <p>¶ Students will learn the basics of prop design, integrating props to accompany their scenes.</p>	<p>¶ This scheme uses a naturalistic play text to introduce students to the concept of abstract movement and symbolism with a focus on the basic rehearsal techniques of Stanislavski. Extra focus will be placed on communicating sub-text.</p> <p>¶ Students will learn and re-visit a range of techniques such as Hot Seating and The Magic If to develop naturalistic characterisation and a sense of realism in performance.</p> <p>¶ Students will focus on interpreting monologue or duologue script work. Distinction will be made between naturalism for screen and stage.</p> <p>¶ Students will apply creative expression skills explored in Spring 1, but applied in a naturalistic style. Students will make creative decisions about costume design and prop items to communicate artistic intentions.</p>	<p>¶ This scheme uses set text FACE to allow the students to take on role of designer and director, making creative decisions about the technical and performative elements of key scenes.</p> <p>¶ Students will learn the key components of set design and costume design and how to articulate their design choices in a written response.</p> <p>¶ Students will learn how to direct their peers to communicate characterisation in performance. They will develop the ability to be able to clearly communicate this in a written response, with specific link to GCSE style questioning.</p> <p>¶ Students will consolidate their exploration of the three areas of Drama (Creating, Performing and Responding) via a 1 hour written paper (section A only) which is based on the Eduqas Specification GCSE Drama Unit 3 paper.</p>	
Performance skills	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> <li>*In addition to those covered in Y7: stage areas marking the moment character interaction evaluation working with stage types</li> </ul>	<ul style="list-style-type: none"> <li>*Core Characterisation Skills (see cells c15-19)</li> <li>In addition to skills covered in Y7: grid walking round-by-through eye contact introduction of props choral speaking hymns hands shoaling Physical contact</li> <li>*Non-verbal communication</li> </ul>	<ul style="list-style-type: none"> <li>In addition to skills explored in Y7. Genre specific features including: alienation effect gestures archetypes political/social issues multi-rolling direct address spass placards</li> </ul>	<ul style="list-style-type: none"> <li>*in addition to skills explored in Y7: contrast linking rehearsal techniques and acting skills on paper Proxemics monologue off-text improvisation duologue body language posture gesture intro of rehearsal techniques Role on the wall Character motivation and objective stage types subtext social/historical context playwrights intentions original performance context directing</li> </ul>	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> </ul>	<ul style="list-style-type: none"> <li>*Core Vocal Skills (see cells B14-21)</li> <li>*Core Physical Skills (See Cells A14-23)</li> <li>Characterisation Skills (see cells c15-19) *Core</li> </ul>