



The Grey Coat Hospital

Key Stage Three Curriculum Plan - *Subject: Drama*



Year 8

Half Term (HT)	Topic Area / Focus
HT1	Fairy Tales Focus: • Building skills of teamwork and collaboration • Using the space effectively with others • Developing spatial awareness, an understanding of audience and working as an ensemble
HT2	Titanic Focus: • Characterisation: creating and sustaining a role • Building skills in role-play and improvisation • Developing understanding of key Drama skills and techniques (cross-cutting, transitions, status, still images, thought-tracking)
HT3	<i>The Tempest</i> Introduction to Shakespeare on stage - bringing Shakespeare to life Focus: • Exploration of characters and relationships • Theatrical challenge – experimenting with ways of staging Shakespeare; creating stage magic; breaking the fourth wall; physical theatre-making • Heightened language and vocal challenge: developing an understanding of how to ‘speak the speech trippingly’ • Exploration of the moral dilemmas encountered by the protagonists
HT4	<i>The Tempest</i> Focus: Students continue with their study of <i>The Tempest</i>, culminating in their first end of term performance assessment.



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	Focus: • Learn extracts of, and perform, Shakespeare's text • Add own creative touches based on dramatic elements covered in lessons, such as physical theatre, soundscapes, effective transitions, use of proxemics to communicate relationships, human puppetry • Develop a clear artistic intention which is communicated in performance
HT5	<i>Antigone</i> The origins of theatre and building complex characters Focus: • To explore objectives and character motivation, developing an understanding of how rehearsal techniques support character development • To build empathy through exploring and inhabiting roles, and the moral dilemmas they raise • Staging the Greek chorus exploring how a chorus can portray attitudes and reflect societal order • Develop understanding of original performance conditions – consideration of scale in performance and the idea of high stakes in drama
HT6	Scripted end of year performance of <i>Antigone</i> Self-directed performances of the classic text Focus: • Developing understanding of play form and narrative structure through self- editing and direction – consolidation and development of drama skills • Consideration of how to communicate an artistic intention effectively • Assessment of a scripted performance, through student self- evaluation of the term's work (setting targets with teacher response).
Year 9	
Half Term (HT)	Topic Area / Focus
HT1	<i>Be My Baby</i> by Amanda Whittington Working with a modern play to build performance skills and develop a deeper understanding of the rehearsal process



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	Focus: • Working with a full script, editing and selecting text for performance • Experimenting with vocal and physical delivery, including accents • Developing understanding of the rehearsal process, and the crucial role of context and research in developing characterisation • To research specific areas related to the early 1960s, and apply this information to their performance work
HT2	Scripted performances of <i>Be My Baby</i> Presenting and Performing texts (Component 3) – building skills for GCSE Focus (based on the mark scheme at GCSE): <i>Communicating meaning and intention (whole group assessed):</i> • Realisation of artistic intention in the performance • Communication of meaning to an audience • Ability to create mood and atmosphere throughout the performance <i>Performing skills (individually assessed)</i> • Developed characterisations through roles • Rapport with other members of the cast sustained throughout the performance • Control of the use of vocal and physical techniques throughout the performance
HT3	<i>King Lear</i> Developing understanding of performing Shakespeare through a play that offers interesting female characters that pose complex moral questions. Focus: • A more sophisticated focus on Shakespeare's language and the development of vocal and physical performance skills through practical exploration of longer and more challenging key extracts • The examination of the play through the alternative lens of Lear's daughters, offering students the opportunity to consider and challenge the representation of women within the play, asking them to question the notion of the female villain within the canon • The exploration of how to theatrically present more sophisticated, challenging concepts such as memories, emotions, the inner workings of a brain



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HT4	Scripted performances of King Lear Presenting and Performing texts (Component 3) – building skills for GCSE Focus (based on the mark scheme at GCSE): <i>Communicating meaning and intention (whole group assessed):</i> • Realisation of artistic intention in the performance • Communication of meaning to an audience • Ability to create mood and atmosphere throughout the performance <i>Performing skills (individually assessed)</i> • Developed characterisations through roles • Rapport with other members of the cast sustained throughout the performance • Control of the use of vocal and physical techniques throughout the performance
HT5	Introduction to key practitioners: Stanislavski, Brecht – the forefathers of modern theatre-making Devising (components 1&2) - building skills for GCSE Focus: • Developing an understanding of the wider contexts in which theatre is directed and produced, and offers students the opportunity to apply the various theories to their own work • Developing an understanding of different ways to create theatre, namely Naturalism/realism, Epic theatre, Devised theatre, Physical theatre, looking at theatre's rich history of experimentation • Offering innovative and exciting new ways of working to complement the devising unit at GCSE, which asks students to create their own original piece of theatre
HT6	Introduction to key practitioners: The Paper Birds, Frantic Assembly – two modern theatre companies who have been influenced by both Stanislavski and Brecht



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Devising (components 1&2) - building skills for GCSE

Focus:

- **Developing an understanding of the wider contexts in which theatre is directed and produced**, and offers students the opportunity to **apply the various theories** to their own work
- **Developing an understanding of different ways to create theatre**, namely Naturalism/realism, Epic theatre, Devised theatre, Physical theatre, looking at theatre's rich history of experimentation, as well as modern ways of making work
- Offering **innovative and exciting new ways of working** to **complement the devising unit at GCSE**, which asks students to create their own original piece of theatre