



Arts Faculty

Drama

KS3
Curriculum Details

Year 7

Content

Homework

Parent / Carer Support

Introduction to Acting:

Introduction to acting skills, physical, vocal and interaction workshops. Brief exploration of naturalistic and non-naturalistic performance techniques for storytelling onstage with character.

Lesson 1: Getting to know you worksheet / acting skills 'matching words to definitions.'
Lesson 3: Back-story for character / storyboard.
Lesson 5: bring in relevant costume and props for practical
Optional: Spelling/key terms SMH quiz.

Ensuring character worksheet is completed neatly, lots of personal detail, clear date/title with relevant underlining. Reminding their son/daughter to bring in appropriate props/costume items and that key terms are used correctly, e.g. storyboard work/exercise books.

Brecht and Epic Theatre

Exploration of Brecht's alienation technique for performance and political/issue based theatre, exploring 'slap and tickle' (juxtaposition), Gestus, breaking the 4th wall and vocal/physical character work. Looking at Brechtian set design onstage and using stimuli (lyrics to 'Mack the Knife') as starting points to create our own mini-Brecht performances.

Lesson 1: Background/facts research activity on Brecht
Lesson 4/5: Bring in relevant costume/props for formal assessment

Supporting student with Brecht research (differentiated outcomes). Reminding their son/daughter to bring in appropriate props/costume items – this will be a formal assessment, they will need this for recorded performance.

Darkwood Manor

Continued development of non-naturalistic drama exploration via genre work and 'mystery' as a storytelling device in literature. Aiming students to take leadership roles as per curriculum aims and work with script and stylized, melodramatic character. A fun, 'mysterious' whodunit-style storytelling scheme.

Lesson 3: back-story spider gram for their chosen character.
Lesson 7 Word/Meaning/When I Used This - self-evaluation.

Please support your son/daughter with accurate, interesting 'back-story' character ideas, this homework will serve as 'flipped learning', the ideas for this homework transfer to practical the following lesson.

Please ensure their self-evaluation work at the end of this unit is completed neatly (date/underlined properly with a ruler/clear title)

Scripted 1: The Terrible Fate of 'Humpty Dumpty'

Rehearsal techniques and script work. Analysis of 'given circumstances', 'subtext', 'units and objectives'. A skill-building unit on how rehearsal techniques build character pictures and develop individual performance. Emotion Memory, Imagination exercises, Hot Seating, Thought Tracking

This unit mirrors C2 (scripted) for Eduqas GCSE, an entirely practical unit with little written content.

On-going: Line-learning for 2 contrasting scenes for performance.

Lesson 6/7: Write-up of 'artistic intentions' sheet for character performance

Students will benefit their child through line learning support, parents to test their cues and that they have fully learnt the order of their dialogue in the scene.

Artistic Intentions are clear, as per the homework, 2 examples of action are written in the 120 word write-up.

Set and Stage Design

Evaluating the stage space and its meaning in a production via scenery, set dressing, furniture, props, stage items (fixed and movable) and exploring our own interpretation on existing plays and ideas for staging.

Lesson One: look at the designs you completed in lesson and write down the changes that would need to be made for a Traverse,

Lesson 4: Completion of set design project booklets from home.

This is a theory unit, students will need to come up with their own ideas and research past productions, they may need pointing in the right direction for help with concepts.

Theatre Through the Ages

Modern European Theatre from its roots in Ancient Greece, 'Restoration' Theatre and Shakespeare, a 'taster' on Stanislavski in the 20th Century, recap on Brecht work from Year 7.

Lessons 1-6: Show My Homework quizzes on below, these will reflect the learning aims.
Greek Theatre, Restoration Theatre Shakespeare, Stanislavski, Brecht

Students have the chance to improve their quiz score and can take the quiz again, encourage students to identify errors.



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Steven Berkoff

A scheme of work helping students explore the methods and key ingredients to Berkoff's physical style of theatre. The scheme aims to enrich student appreciation of how this style can be used to tell stories – both devised and scripted. Berkoff is heavily workshopped at KS4.

Lesson 2: Key terms spelling and knowledge quiz, SMH.
Lesson 3/4: Performance grid challenge – label, in no more than 6 frames, your performance and the techniques you used today.
Lesson 5: Complete evaluation of performance
Lesson 10-12: Bring in relevant props/costume for 'Silent' performances and / or Metamorphosis scripted performance.

Ensure incorrect spelling is amended and written in to books / quizzes re-taken.

Evaluations follow writing frames advice and apply key terms from relevant worksheet.

Charles Causley's 'Timothy Winters'

A scheme of work looking at 'kitchen-sink' realism, specifically focused on 40s / early 50s in England and working class living conditions and the impact on young children during the early foundations of the 'welfare state'. Students use poetry as a stimulus for their Drama work. They also develop script-writing skills, a skill needed for C1 GCSE (Devising).

Lesson 1: Background/facts research activity on Brecht
Lesson 3: Students review this before their script lesson
<https://www.bbc.co.uk/bitesize/guides/zqwywcdm/revision/6>
Lesson 5: Students complete their Timothy Winters evaluation.

Please ensure students read the Bitesize advice in Lesson 3 (see link), that welfare state research is not copy/pasted from Wikipedia and their own words. Evaluations follow writing frame advice and students aim to apply new key terms from the relevant worksheet box.

Scripted 2: Blue Remembered Hills

A scheme of work that advances script exploration from Year 7 with the WW2-set Blue Remembered Hills TV-play. Using adult actors as children, this is an affectionate drama, capturing the traumas of childhood beneath the apparently innocent surface. We are reminded that adults are children who have simply substituted subtly for spontaneity. Our affection for rose-tinted youth is not always justified. Throughout the scheme, work further explores rehearsal techniques used at KS4 as well as developing artistic intentions for the stage (both in acting and design).

This unit mirrors C2 (scripted) for Eduqas GCSE:

Lesson 3: Complete set design ideas for your chosen scenes, including stage type justification.
Lesson 5: Research WW2 fashion, create a moodboard of outfits of primary school uniform and men and women's fashion of the late 30s/early 40s.
Lesson 6: Learn lines for final assessment in Lesson 7.

Students will benefit their child through line learning support, parents to test their cues and that they have fully learnt the order of their dialogue in the scene.

Set Design projects are fully completed and include stage type justifications (as per work booklet instructions). Research is accurate for moodboard creation, these are neat and clear.

Hillsborough Tragedy – devising from a stimulus.

A scheme of work building on leadership 'creating' skills and devising ideas from the true story stimulus, Hillsborough. Students build on Berkoff 'physical' performance techniques (unison, canon, mime) and explore montage, flashback as storytelling devices, they also hone 'rehearsed' improvisations for the stage and use empathy to respond to the real-time unfolding events leading up to the tragedy as well as stories from survivors/victims.

Lesson One: POV research project

Lesson 5: Evaluation of process and final performance pieces.

Students may need support when writing about 'process', not just the evaluation of performance.

Aim for them to write in the first person and identify individual contributions to ideas as per the writing frames.

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Theatre Reviews

This scheme of work builds on prior lesson exploration (theatre through the ages, character work and set design) as they analyse the importance of audience interpretation to an acting performance and set design.

We look further in to rehearsal techniques but most importantly refine our 'responding' skills through peer review of performances and analysis of effective live theatre (historic plays, contemporary).

This links to C3 Section B of Eduqas' GCSE Drama where students are asked to review a live piece of theatre (27% of their final GCSE!).

It is also a useful consolidation of prior written assessment work from Berkoff evaluations, Timothy Winters and BRH and Hillsborough.

Final Lesson:

Write a full theatre review of a production you've seen this term in your Drama lesson. Choice of acting or set design.

Students will need to follow appropriate writing frames and use exercise books and notes to support their review work.

These exercise books must be returned the following lesson.

Students to write by hand, neatly, 1.5 sides of A4 or produce 1 full page of type when completing the review.

Study Guides, Resources & Extra Support





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Year 9

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Scripted 3: 'Care'

In Year 9, this scripted topic knits together prior learning and explore new performance techniques for physical theatre and non-naturalism. Students will develop their own empathy and evaluate the family unit and themes of mental health, social media, school and being a teenager through a script called 'Care'.

The text has no stage directions or character names and builds on 'interpretation' techniques from Year 8. The scheme culminates in an ensemble performance in differentiated groups using key skills for performance learnt during the unit.

Lesson 2: Complete given circumstances annotations for Scene 5 and learnt assigned lines
Lesson 4: Complete 'toolbox of techniques' grid in books
Lesson 5: 3 questions as a director.

Students should complete all written tasks in their exercise books carefully, sticking in worksheets and completing all required sections.

For this unit, parents may further support with line-learning, helping them with cues and remembering dialogue order.

Forum Theatre and Documentary Drama- Craig and Bentley.

A topic using Forum Theatre to explore the story of 'Craig and Bentley', expanding empathy and Stanislavski's 'What If' rehearsal technique.

Student will use facts and evidence surrounding the true story of a Warehouse Roof shooting in Croydon, London and the ambiguity of true events, we will debate the ethical question of capital punishment. The unit culminates in completing a 'Documentary Drama' – a genre explored at KS4.

They will also then have an opportunity to evaluate their performance work in a controlled assessment (this links to C1 coursework and evaluation at KS4).

Lesson 1: Background/facts research activity on Craig and Bentley
Lesson 2: Find 2 opposing arguments both for and against gun control and the death penalty.
Lesson 4/5: Write a monologue from the POV of either Chris or Derek or one of his family members after the shooting on the roof.

Help students with online research, finding key information and writing about it using their own words.

Ensure stage directions are included in monologue task, using previous year's exercise book and bitesize link for layout and advice.

Noughts and Crosses.

This GCSE-linked topic is an exciting stage adaptation of Malorie Blackman's novel and combines exciting storytelling with thought-provoking themes and a wide-range of performance and design possibilities for students to explore.

These link with GCSE Drama written paper questions in the Component 3 exam.

Lesson 1: Role on the Wall character development task
Lesson 4: Research of themes in contemporary settings
Lesson 6/7: Costume design portfolio completion

Supporting research through trusted news sites in to Blackman's themes and news stories that may link with the text.

Checking neat presentation, clearly labelled role-on-the-wall character designs.

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Monologues and Duologues – Performance from short scripts (LAMDA inspired)

This topic is both fun and varied, stretching and challenging students in small groups/pairs with short scripts for the stage. The schemes of work covers a variety of LAMDA monologues and duologues pitched at different levels of difficulty and we use the 'Pass, Merit, Distinction' assessment objectives by LAMDA - professional, accredited performance exams. Students will work on a variety of performance projects for the stage during this unit from performance, direction, costume and set design and exploring lighting and sound.

All students are assigned different leadership roles within their groups and this unit prepares students for the collaborative work ethic undertaken in groups at GCSE.

For a full list of scripts, please see the LAMDA website under Acting exams.

Lesson 2: Complete given circumstances annotations for Scene 5 and learnt assigned lines
Lesson 4: Complete 'toolbox of techniques' grid in books
Lesson 5: 3 questions as a director.

Students should complete all written tasks in their exercise books carefully, sticking in worksheets and completing all required sections.

For this unit, parents may further support with line-learning, helping them with cues and remembering dialogue order.

DNA By Dennis Kelly

This GCSE-linked topic allows students to explore the GCSE Set Text early. Students consider the pros/cons to specific stage types, prepare performances of key scenes in groups and complete a controlled assessment on their interpretation of a choice of 2 characters in 2 contrasting scenes within the play.

Lesson 1: Read Act 1 and key sections of Act 2.
Lesson 4: Explain the advantages of staging your chosen scene in either Traverse, In the Round or Thrust and your character's motive in the scene
Lesson 6/7: Bring in props, costume for assessed performance.

Help them identify accurate pros/cons to their chosen stage type for their chosen scene for the stage.

Help your child prepare notes for the controlled assessment.