



King Harold Academy

Drama Curriculum Overview



YEAR 7

	Autumn Term	Spring Term	Summer Term	Rationale
Composites	Introduction to Drama , Shakespeare	Evacuation, Silent movies	Cluedo , Ernie’s incredible illusions	<p>Autumn term: This term firstly introduces year 7 to the basic principles of Drama. Teaching them to focus, stay in character and understand basic theatrical conventions that are needed for future devising . This practical exploration supports and sparks creativity which inspires the students to become confident performers. Students develop communication, team work , stage presence and are then challenged further to understand and apply Elizabethan language during module 2.</p> <p>Spring term: This term practically explores the history of WW2 encouraging students to take on the role of evacuees. All students are challenged to empathise and draw upon emotion to be able to perform a true account of life for children during WW2.</p> <p>Module two is designed to be fun and engaging , allowing the students to learn about the history and development of silent movies. Each lesson they apply a new skill such as slap stick ,that leads to a final performance of a short silent movie. Students also look at the works of Charlie Chaplin, Laurel and Hardy to inspire their performance ideas.</p> <p>Summer Term: During this term students draw upon the skills they have previously learnt to begin to consider characterisation. Script work is completed as this challenges the students to acquire the skill of generating creative ideas , positioning the scene considering the audience whilst using a script. They are supported when taking on the role of directors to enable them to lead their peers and use stage directions.</p>
Key Components	Basic theatrical conventions , types of improvisation, 6 golden rules of a still image. Types of blocking. Hamlet, Macbeth , Elizabethan language, physicality.	History of WW2, monologues , theatrical conventions. Slap stick, stock characters, , over exaggeration of performance skills.	Role on the wall (developing/ creating character) Understanding how to create a performance using a script, considering blocking, use of space) and positioning.	
Tier 3 language	Mime, still image, role play and choral speech, blocking, focus, spontaneous and prepared improvisation.	Thought tracking, cross cutting., direct address. Facial expression, body language and gesture.	Characterisation. Status. Proxemics and levels.	
Assessment	Practical performance Low stakes tests, Written evaluation	Practical scripted performance Written evaluation	Practical performance Written evaluation WTM of Q1, 2 GCSE paper style (linked to Ernie script).	
The best that has been thought and said	William Shakespeare	Charlie Chaplin , Laurel and Hardy, Chamberlin	Alan Ayckborn	

YEAR 8

Composites	Let Him Have It , Darkwood Manor	Pantomime, Directing	Performance space, Terrible Fate of Humpty Dumpty	<p>Autumn Term: Introduced to gritty topic (death penalty) which generates challenging debates and conversations. Students are supported when practically exploring what happened on the roof top and the reasons why Christopher Craig shot PC Miles.</p> <p>Basic principles of physical theatre, trust falls and lifts are introduced inspiring students to try something new, have trust in themselves and others .</p> <p>Spring term: Students learn and apply all techniques and stock characters required to create a pantomime. They are then asked to devised and write scripts for a mini pantomime.</p> <p>Summer Term: Students perform and work in a range of performance spaces allowing them to identify the pros and cons of that particular workspace. This then challenges students to adapt their positioning, levels, use of space based on what stage type they are performing on. Students practically look at the story of Humpty Dumpty which looks at a range of social issues. Whilst exploring the text they independently apply a range of theatrical conventions .</p>
Key Components	Capital punishment, debating justice/injustice. Developing transitions, performance skills, hot seating to develop character, motivations and backstory. Theatrical conventions and movement. Planning performance. Physical theatre and lifts.	Stock characters, history of pantomime and techniques. Forest Gump narrative, themes, characters, responsibilities of a director. Taking and giving direction .	Explore bullying, gang culture, friendship and morality through the narrative of the Terrible fate of Humpty Dumpty, whilst applying a range of theatrical conventions previously learnt.	
Tier 3 language	Thought tracking, marking the moment, stylised. Choral movement. Narrative.	Villain, damsel, dame, comic fool, narrator, hero. Direct address, call and response, audience.	Proscenium, in the round, traverse, thrust, proxemics. Stage left, right, centre stage. Downstage left, right, upstage left, right.	
Assessment	Practical performance Low stake test Written evaluation	Practical performance of mini pantomime Direct 1st (opening scene) Forest Gump Written evaluation	Practical scripted performance Written evaluation Q1, 2 and 3 GCSE style exam . (linked to Humpty) script)	
The best that has been thought and said	Derek Bentley, Christopher Craig, DV8, Peter Medak.	Commedia Dell Arte	David Calcutt	



King Harold Academy

Drama Curriculum Overview



YEAR 9

	Autumn Term	Spring Term	Summer Term	Rationale
Composites	Devising, Missing Dan Nolan	DNA, Stage craft	Myths and Legends	
Key Components	Explore a range of stimuli and theatrical conventions to create/ devise a performance. Dan Nolan narrative, themes, characters, research facts and use naturalism to portray characters.	Practically explore the narrative, themes, characters, context of DNA. Apply knowledge of theatrical conventions and learn sections of the script to create a sophisticated version of DNA to perform. Use performance skills to create character successfully. Explore and understand design elements. (lighting types and states, staging, sound, sound cue sheets, costume design)	Explore 4-5 myths/ legends (physical theatre workshops) research 1 chosen myth/legend , plan and perform 10 min physical theatre devised performance. Look at components of a narrative/ linear structure, applying flashbacks, cross cuts for effect. How to create climax. Tempo, pace of movement.	Autumn term: Students independently devise from a stimuli e.g. Poem. They have to consider theatre conventions learnt in year 7 and 8 but ensure that they are used with creativity, fluidity and sophistication. Students are encouraged to consider music and learn how music can juxtapose action happening on stage. This is to prepare students for the demands of component 1. Spring term: This term looks at the narrative, characters and themes of the GCSE set text DNA. Students need a strong understanding of the narrative and characters intentions. Students are also challenged to consider the context and directors intentions of the play. Design elements are introduced so that students have a basic understanding of lighting types/ states, able to design a costume that considers symbolism and can be linked to personality, status, themes of the play. This knowledge will later be used and developed further when looking at component 3 exam in KS4.
Tier 3 language	Characterisation, naturalism.	Fresnel, parcan, barn doors, cues, moving head, wash, snap, fade, spot light, dim, intensity, birdie lights, flood light, profile spot, atmosphere, semiotics.	Chair duets, frantic assembly, transitions, unified movement, cannon.	
Assessment	Using work explored in groups student plan, devise and rehearse an authentic performance that portrays Dan Nolan's story. Written evaluation	Practical performance of DNA . Written evaluation Q1, 2 and 3 component 3 WTM set on DNA. Presentation off chosen design element ideas.	Students research and devise a 10 minute performance (mini component 1) Q1 of component 1 Written evaluation	Summer term: This terms acts as a mini version of component 1. Students use the physical theatre skills learnt in year 8 and the devising skills learnt during the autumn term and develop them further looking at practitioners and companies such as Frantic assembly. This inspires and challenges students to devise a short performance which is marked against the exam criteria.
The best that has been thought and said	Konstantin Stanislavski	Dennis Kelly , National Theatre Connections	Frantic Assembly , Gecko, Curious Incident.	GCSE theory work, texts and practical techniques are filtered throughout KS3 so that all students are prepared for the demands of the new GCSE if choosing Drama as an option.