

**Key Stage 3 Curriculum Map: Drama**

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Topic : Challenges	Topic : Conflict	Topic : Equality	Topic : Freedom of choice	Topic : Diversity	
	Skill to develop : <b>Devising</b>  Performance type : <b>Monologue ( Direct Address )</b>  Links to English study of Great Expectations.  Introduces actor’s need for empathy. Explores fear and how it motivates both Pip and Magwitch. How might you show this through the character’s inner monologue?  Skills focus : Vocal - <b>Tone , volume.</b> Physical - <b>Posture, proxemics..</b>	Skill to develop : <b>Devising</b>  Performance type : <b>Duologue ( Good Angel vs Bad Angel )</b>  Links to English study of The Breadwinner.  Introduces concept of inner conflict. Explores dilemma through duologue using ‘good’ and ‘bad’ angels. Explores Parvana’s position in family.  Skills focus : Vocal - <b>Pace, pitch.</b> Physical - <b>Facial expression, gesture.</b>	Skill to develop : <b>Performing script</b>  Performance type : <b>Group</b>  Links to previous character- Parvana.  Introduces extract from Sweetie Pie. Explores ideas of oppression and choices. Explores: Women’s Liberation Movement in 1970’s, Equalities Act, the limited expectations for Margaret.  Skills focus : Vocal - <b>Tone, pace.</b> Physical - <b>Eye contact, gait.</b>	Skill to develop : <b>Devising</b>  Performance type : <b>Group</b>  Links to the 3 suitors in extract.  Introduces group writing challenge. How will you work together on 3 roles? Who will take lead ? Speak more ? Who are the oppositional characters ? Why?  Skills focus : Vocal - <b>Pitch, tone, volume.</b> Physical: <b>Facial expression, gesture</b>	Skill to develop : <b>Characterisation</b>  Performance type : <b>Group</b>  Links to previous character – Margaret and similar need for equality of opportunity for Christopher re: neuro divergence.  Introduces extract from The Curious Incident. Explores how Christopher is treated by the younger police officer compared to the older officer. Explores emotional intelligence, interpersonal skills, writer’s intentions, atypical interaction behaviours.  Skills focus : Vocal - <b>Tone , pitch.</b> Physical - <b>Eye contact, facial expression.</b> Written - knowledge and understanding of key words for vocal and physical skills.	
	Assessment: Devise and perform a defence ( monologue ) for Magwitch.	Assessment: Devise and perform inner conflict dilemma ( duologue ) for Parvana.	Assessment: Develop scripted performance - Sweetie Pie, opening extract ( group )	Assessment: Create director’s notes for actor playing Christopher Perform scene between Christopher and older police officer		

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Year 8	Topic : War		Topic : Division		Topic : Opposition	
	Skill to develop : <b>Characterisation</b>	<b>Devising</b>	Skill to develop : <b>Creating comedic interaction</b>	<b>Improvisation</b>	Skill to develop: <b>Creating tension</b>	<b>Improvisation</b>
	Performance type : <b>Duologue (Script)</b>	<b>Monologue</b>	Performance type: <b>Duologue (Script)</b>	<b>Individual and group</b>	Performance type: <b>Group ( Script )</b>	<b>Individual</b>
	Links to theme of conflict (Year 7) , Remembrance Day Assemblies.		Links to scripted duologue skills		Links to scripted duologues and group work	
	Introduces Blue Remembered Hills, The Veteran ( poem ) Explores use of physical skills to convey age and emotions and vocal skills for accent, including online voice coaching. Revisits and develops monologue writing and performance skills.  Skills focus : Vocal - <b>Accent, pace, tone.</b> Physical – <b>Facial expression, gait, gesture, posture.</b>		Introduces Blood Brothers, characterisation, research of historical context , concept of a backstory, development of a backstory, use of proxemics to create comedy, improvisation technique: <b>hotseating.</b> Revisits and develops use of accents and interaction between two characters.  Skills focus : Vocal – <b>Accent, pace, pause.</b> Physical - <b>Eye contact, gait, gesture, proxemics.</b>		Introduces Macbeth Act 1 Scene 3. Explores use of vocal and physical skills to create tension. Explores context and views of supernatural in Shakespeare’s time. Introduces character development through improvisation technique : <b>thought tracking.</b> Revisits interaction skills between two characters with oppositional reactions but with focus on fear and tension.  Skills focus : <b>Vocal - Pace, pause, tone, volume.</b> Physical - <b>Facial expression, gesture, posture, proxemics.</b>	
	Assessment : Scripted duologue BRH. Devise and perform Recruiting Officer’s monologue		Assessment : Scripted duologue Edward and Mickey (from Act 1) Improvise in ‘hotseat’ as either Mickey or Edward		Assessment : Scripted group performance; Banquo, Macbeth, witches. Improvise by ‘ thought track’ for either Macbeth or Banquo.	

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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 9	Topic : Control		Topic : Fear / Responsibility /Toxic Masculinity		Topic : Pack behaviour	
	Skill to develop : <b>Creating a threatening/ threatened character</b>		Skill to develop : <b>Physical theatre</b>		Skill to develop : <b>Characterisation</b>	
	Performance type : <b>Group ( Script )</b>		Performance type : <b>Individual and group ( Script )</b>		Performance type : <b>Group</b>	
	Links to creating tension from Year 8		Links to both tension and comedy		Links to Term 1; control.	
	Introduces The Crucible, Abigail’s threat. Explores scene through reading, sharing responses, comparing ideas, group rehearsal. Research historical context, attachment theory, Abigail’s motives. Complete key questions for your character. Introduces freeze frames in rehearsals to enable character development through shared motivations/ objectives, feedback.		Introduces Slow Time. Explores scene through physical theatre, survival behaviour, animal characteristics. Research setting and conditions for young offenders currently in institutions and effects on mental health. Research Roy Williams and his reasons for writing this play.		Introduces DNA . Explores the resilience of teenagers in a threatening situation, appearance versus reality, personality conflicts. Research: writer’s intentions, different settings and ways of staging this play using online resources. Create gingerbread profiles.	
	Skills focus : Vocal - <b>Pace, pause, tone.</b> Physical - <b>Eye contact, gesture, proxemics.</b>		Skills focus : Vocal - <b>Pace, pause, tone , volume.</b> Physical - <b>Eye contact, gait, gesture, posture.</b>		Skills focus : Vocal - <b>Pace, pitch, volume.</b> Physical - <b>Eye contact, gesture, proxemics.</b>	
	Assessment : Character motivations interview. Group rehearsal and final performance.		Assessment : Individual and group character profiles. Group rehearsal and final performance.		Assessment : Gingerbread profiles. Group rehearsal and final performance.	