

KS3 Drama and Performing Arts Curriculum

“Only Connect” – E. M Forster



	Skills	Styles	Social Purposes	Scripts	Spectatorship
Year 7	Character and Conflict How can you employ contrasting emotions to create a dramatic scene?	Mime and Space How can you make the invisible, visible?	Voice and Speech How can your individual voice make a difference through the way you express it?	Musical Theatre How might you move from performing a speech to becoming a “triple threat” and what training might an actor need to become one?	
Year 8	Devices and Suspense Why do dramatists build tension in plays, and employ different devices and conventions to make their drama more effective?	Supernatural Shakespeare What can be made to be exciting in Shakespearean Theatre for audiences of today?	The Pantomime Festival How might theatre be entertaining, whilst drawing from tradition and pop culture?	Dreams and Surrealism How might you move from the literal and larger-than-life nature pantomime performance to creating an abstract work of art?	
Year 9	Yoho Can an issue-based drama make an impact in society? How can we show empathy?	Empowerment What is stage presence and what are strong leadership skills? How have speeches changed history?		Connections What do you believe makes theatre most effective when it is ‘for and about young people’?	
How will you be assessed? Through 2 formal performances per year, and 3 termly progress reports on impressions you’ve made in: <ul style="list-style-type: none"> • The Process: warm-ups, games, explorations and activities, rehearsals, scripting and sharing of work-in-progress to the teacher and the class. • Performance: the formal presentation of your work in front of camera/ a live audience of the teacher, the class and possibly beyond. • Evaluation: your application of knowledge and understanding to reflect upon drama made and seen, as well as in considering teacher feedback. 					

DRAMA AT KS3	CURRICULUM INTENT		
By the end of KS3 students are able to...	Year 7	Year 8	Year 9
-apply knowledge and understanding when making, performing and responding to drama ● explore performance texts , with awareness of their social, cultural and historical background ● apply a range of theatrical skills to create performances ● work collaboratively to generate, develop and communicate ideas ● contribute as an individual to a theatrical performance ● reflect on and evaluate their own work and that of others ● adopt safe working practices . <i>Additionally:</i> Appreciate the opportunity to play a	A U T U M N Students will be able to: Understand and appreciate the notion that ‘ drama is conflict ’ and begin to see that a character is created through playing emotional objectives and improving varied moods . They each will have made a performative contribution to creating a drama which combines comic and serious moments, and ends with hope, based on a brief entitled ‘The Nightmare Before Christmas’, in which contrasting characters engage in an argument and later overcome their differences. This group devised piece will be	Students will be able to: Develop performances of age appropriate/ edited extracts from critically acclaimed play texts by professional playwrights, studied at GCSE level (eg. by Enda Walsh, Mark Ravenhill, Debbie Tucker Green and Dennis Kelly). These extracts all contain a sense of building suspense . The students will explore innovative ways of staging these texts, using devices such as telephones and out-front conventions like a missing screen . They will incorporate techniques like ‘chair duets’ to reflect the themes of manipulation and tension in each extract.	Students will be able to: Contribute to the creation of a drama on the theme of young homelessness/ running away from abuse, incorporating research and a range of TIE dramatic forms (including rap). Each class’s devised performance will be influenced by the musical ‘YoHo’ professionally produced in Cambridge in 1990. Each student will have been directed by the teacher and co-directed with peers. As part of the performance, each individual will present a solo moment following the creative brief of ‘The

<p>part in Chesterton Youth Theatre's workshop/productions with an active appreciation of the commitment demanded from GCSE Drama at Chesterton.</p>	<p>assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project.</p>	<p>Students will at least attempt to learn some complex, quick-fire dialogue off-by-heart. These duologues will be assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project.</p>	<p>Lost Letter', and this will be embedded into the wider drama. The group devised piece will be assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project. Some may go on to perform as part of a Charity event beyond the classroom.</p>
<p style="text-align: center;">S P R I N G</p>	<p>Students will be able to: Appreciate the dramatic form of mime as theatre which is silent, but speaks a universal language through the body, making the invisible, visible. Exaggeration, resistance and energy is required to succeed with it, and these techniques can used for legitimate comic effect! They will perform a group devised piece based on the brief 'The Robbery That Went Wrong'. This performance will be informally and formatively assessed by the teacher. By contrast, in this term they will also be beginning to understand how to motivate others through speech, bringing their developed physical and vocal skills together as one dynamic force.</p> <p>After Easter, students will be able to: Perform their own speech on a subject matter which matters to them. This self-</p>	<p>Students will be able to: Benefit from having a deeper sense of how to perform Shakespeare and experiment with designing the more supernatural elements of Shakespearean drama (focusing on Hamlet's Ghost, the fairies in 'The Dream', and the Witches in 'Macbeth'). They will better understand Shakespeare's rhythms, as a means of making the work more energised. Students will also recognise the importance of the visual elements of theatre in our culture today, as well as play publicity and marketing, which is so important in theatre's survival. They will select a performance or design Brief through which to demonstrate this. Armed with an appreciation for heightened acting and language, students will go on to create their</p>	<p>Students will be able to: Benefit from having a greater awareness of power structures and how to guard against abuses of power. They will consider what it means to be 'present' and become a positive leader or role model, growing familiar with body language theories, Rodenburg's 'Circles of Energy', sightlines and proxemics. They will study status numbers as both an internal and social way of forming relationships in drama and in life. As a result of this extensive exploration of power, every student will deliver a famous speech from history off-by-heart to an audience/camera (often selecting one from the Brief provided), and they will connect the task with the difference they might want to make to the world in their future vocations, as well</p>

	<p>scripted solo will be assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project.</p>	<p>own ideas for pantomimes, which incorporate traditions that trace back to Shakespeare's day (from Commedia dell' arte). They will consider the extent to which it all connects.</p>	<p>as knowing the context of the speech's original declaration. This scripted solo will be assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project.</p>
<p>S U M M E R</p>	<p>Following the speech assessment, they will appreciate popular forms of arts and entertainment (through extracts from the musicals 'Annie', 'Oliver', 'Bugsy', 'Hamilton' and/or 'Matilda', all plots derived around orphan protagonists). Meanwhile, they will have appreciated what a career in musical theatre might involve. This includes an informally assessed audition task, demonstrating an idea of what it takes to share a performer's unique talent amongst a competitive pool, with an audition panel judging: 'give it your all'! Students will aim to capture and be alert to star quality in others, knowing the meaning of the term a "triple threat" and how this 'badge of honour' requires the three skills of singing, acting and dancing from an actor. Most of all, they will experience the feel-good factor that most commercial theatre and even some poetry/comic sketches aims to conjure.</p>	<p>Students will be able to: Present an extract from a pantomime or even a full-plot 15 minute Panto as a polished performance. Each group will in some way have incorporated lights/sound/costume/set ideas as part of a creative team. This group devised work will be assessed as a formal performance and each student will receive personalised written feedback for it (including a grade 9 - 1) in their journals, evaluating both this and their own perspective on the project. Some may go on to perform as part of a Festival beyond the classroom. By contrast, they will then move beyond this 'larger than life' study of comedy/magic and traditional stories with an exploration of dreams and feelings, seeing how drama can be devised from our own imaginative experiences. They will create and</p>	<p>Students will be able to: Reflect on having explored definitions and definitive examples of 'Theatre for Young People', such as plays in the National Theatre Connections Festival, novel adaptations and musicals like 'Grease'. They will have acted parts of these contemporary plays and songs written largely for and about teenagers and considered their relevance now as possible revivals in contemporary theatre. Students will perhaps recognise the need for light relief in theatre, for drama to take risks and show the darker side of reality, and how – whilst these objectives are different – they can co-exist. Students will be briefed to produce and perform their own adapted or original piece of theatre for and about young people to share with a wider audience. Some will also already become involved</p>

		improvise abstract movement and text, drawing on personal expression. They will appreciate this might be described as surreal or expressionistic theatre .	in GCSE theatre trips, as a means of stretching their appreciation of what is out there, and how they might move into this next stage of drama study.
<p>Rationale for this sequence</p>	<p>Year 7 is about developing skills in Performing Arts and Drama Year 8 is about building on these skills and developing an appreciation of the contrasting styles that might be embedded in a piece of theatre Year 9 is about building and developing an understanding of the social purpose of theatre and how this objective – armed with a set of skills and theatrical styles from Years 7 and 9 - might lead to a student specialising in drama at GCSE and beyond.</p> <p>Through engaging in the above activities in the order they are designed, they act out devised and scripted performances, in groups and as solo artists with a strong sense of balance and range. They participate in warm-ups, skills-based games and improvisational exercises as part of a ritualistic approach to each fortnightly lesson. They demonstrate the ability to communicate with others in a formal and discursive setting. Building on this, in their 3 year journal they evaluate key moments of assessment in writing and in conversation/presentation. Some go on to take GCSE Drama and then pursue further study in this area, and are able to take this option up with confidence and knowledge as a result of the variance and scope of their KS3 experiences. All transfer their communication skills and improved self-confidence to other aspects of the curriculum and in their daily lives.</p> <p>The curriculum is structured in alignment with a natural trajectory of personal growth, to give Year 7 a comprehensive appreciation of what it means to create and perform, and to challenge their skills set as actors in using both voice and movement. For year 8 it is constructed to enhance students’ awareness of the range of styles and historical forms and genres that can be integrated into modern theatre. For your year 9, the projects have been shaped to empower students in their individual abilities to communicate as public speakers and in the workplace; to mature and become more aware of real-life issues and problems in society, so as to show empathy and see the power of catharsis that exists in theatre.</p>		
<p>How does the KS3 build upon prior attainment?</p>	<p>In previous learning (eg. at KS2), drama is not taught as a subject, but has often only been taught as ‘school plays’ with non-specialist staff leading them. Drama does not feature on the National Curriculum as a discrete subject, though is referenced positively in the English Curriculum as a statutory part of learning, through key words like ‘role play’, ‘improvise’, ‘devise’, ‘script’, as well as ‘audience’, ‘performances’ and ‘rehearsal’. In Performing Arts, we have a responsibility – formal or not – to provide ‘opportunities’ in this sense. Experiences of dance as part of PE and PSHE subject matter also heavily feature in our lesson content.</p> <p>There is enormous leap for pupils coming directly from KS2 simply of attending their first drama lesson. The practices of wearing drama blacks/a PE kit, engaging in warm-ups, vocal and physical techniques, devising and performing to an audience and reflecting on this afterwards are all new concepts for many. To fast track and enhance the experiences of such challenges, from the first lesson of year 7 students are encouraged to attend the extra-curricular clubs on offer from Chesterton Youth Theatre (both for performers and technicians). The notion of</p>		

	<p>after-school rehearsals is again, a challenge for many who have not in any way experienced this before. Nonetheless, students are able to swiftly appreciate what is on offer and engage enthusiastically in this more dedicated and discrete learning of drama in Performing Arts lessons and beyond: interconnected programmes.</p> <p>Even by half-term of Year 7, students should feel ‘at home’ in the drama/dance studio and by the end of year 9, they have come to appreciate that their primary school experiences of school plays are fundamental parts of their personal development, as well as feeders into the more sophisticated study of drama as a subject – moreover, a career in the Creative Arts industry - in its own right.</p>
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