

This curriculum map covers all three years of the KS3 course. It aims to introduce students to a range of theatrical traditions (Greek, Epic, Ensemble, Commedia and Naturalism) while teaching skills of teamwork, stagecraft, character creation, devising, mime, writing and researching, which in various forms are revisited through different topics. Year 9 is designed to build on existing skills while introducing independent writing and research which prepares students for KS4.

	YEAR 7				YEAR 8				YEAR 9			
TERM	1a	1b	2	3	4a	4b	5	6	7		8	9
TOPIC	INTRO TO DRAMA & DRAMA FORMS	GREEK THEATRE	MIME AND SLAPSTICK	EPIC THEATRE	IMPROVISATION 1	ENSEMBLE THEATRE	COMMEDIA DELL'ARTE	NATURALISTIC SCENES	IMPROVISATION 2	SCENE WRITING	DOCUMENTARY THEATRE	SCRIPTED SCENES
CONTENT	Learning to use narration; freeze frame; slo-mo; levels; unison and canon speaking; ensemble theatre.	Learning about the origins of Western theatre, principles and practices of Greek Theatre. Staging a story in Greek Theatre style	Learning about the origins of Mime and the specific skills of precision, reaction and detail. Slapstick skills of hits, trips, falls. Creating mime and slapstick pieces in groups	Breaking the fourth wall. Using theatre as a medium for storytelling and morality. Working to stage an epic theatre script as a group.	Learning the basic rules of improv using the Abbott style. Working on small exercises and building to longer scenes. Understanding blocking and accepting.	Learning the skills of Total theatre and the Physical Ensemble. Creating atmospheres and environments. Working to stage a theatrical version of <i>The Pardoner's Tale</i>	Learning about Commedia origins and characters. Working on character archetypes and skills. Performing scenes from a Commedia script in smaller groups.	Basic Stanislavskian techniques and actor's process. How to work on a script. Working in pairs to stage short duologues using these principles	Working with increasingly complex scenarios. Learning about prepared improv. Working on short scenes derived from improvisation exercises.	Learning about the structure and principles of scene writing including conflict, scene driver, scene arc, revelation and reversal, raising the stakes. Denouement.	Looking at the principles of documentary and documentary theatre. Selecting a topic/theme and researching it. Constructing this information into a theatrical form and performing this.	Building on the scenes in Year 8, students learn more about objectives, obstacles, backstories and given circumstances in order to work on a series of short scenes.
ACTING SKILLS	Speaking, creating a character, using the body creatively.	Unison and canon speaking, devising scenes, using heightened acting style.	Developing an expressive face and body without words. Sharing emotions and responses with the audience.	Learning neutrality as an ensemble actor. Using the body creatively, bringing all previous skills to bear.	Learning to listen, think and respond quickly and appropriately. Staying on track.	Using voice and body creatively and in a more abstract way.	Creating a character from a social archetype. Extending the body and voice. Physical comedy. Revisiting slapstick.	Actor's process, understanding character and objectives, plus the principles of a dramatic scene.	Applying the Stanislavskian principles to improv scenes. Looking at character, situation, imagination.	Writing realistic dialogue. Constructing scenes that build and then disperse tension. Performing these scenes.	Research and investigation. Creating dramatic scenes from real stories or verbatim interviews.	Advanced characterisation skills, accent, vocal quality and interaction. Learning how to stage a scene. Proxemics and stagecraft.
GROUP SKILLS	Collaboration, listening, contributing ideas, supporting others.	Collaboration, listening, contributing ideas, supporting others. Group imagination.	Comic timing, balance, physical co-operation, getting in synch with other actors.	Heightened voice, characterisations and contrasting roles. Developing awareness of group in performance.	Working with rather than against others, seeking to support and build work, not undermine it.	Understanding the power of the ensemble to create shapes and heightened environments	Principles of stage balancing; interactive physical comedy	How to work productively in pairs to block and stage a scene.	Working in groups to stage scenes.	Collaborative writing.	Working collaboratively to construct a 'patchwork' performance mixing drama and documentary.	Working in groups to stage and 'block' a complex modern text