

DRAMA KEY STAGE 3 CURRICULUM

YEAR 9

In every scheme of work students develop the skills of:

COMMUNICATION, CONFIDENCE, COLLABORATION, ANALYSIS, EVALUATION, SELF AWARENESS, RESPONDING TO FEEDBACK, TARGET SETTING, CONSTRUCTIVE CRITICISM, LEADERSHIP, PROBLEM SOLVING, TIME MANAGEMENT, MOTIVATION, RESILIENCE and many more!

SCHEME	CONTENT	SKILLS / KNOWLEDGE	ASSESSMENT
GETTING TO KNOW YOU	Drama games, baseline assessment	Team building, communication, devising, evaluating, setting targets.	Baseline assessment both performance and written evaluation – result not shared with pupils
BORSTAL	<p>Students become prisoners in a 1950's borstal. They develop a rounded character over the scheme which culminates in an ambitious monologue in front of the whole class.</p> <p>The Teacher in Role plays the part of the uber-strict warden and students must remain in role at all times.</p>	<p>Teacher in Role, naturalism, whole class improvisation, self discipline, understanding the structure of a monologue, writing in role, monologue performance, tableaux, snapshot.</p> <p>Exploring the themes and issues surrounding crime and punishment.</p>	<p>Summative assessment at end – all students given written feedback on practical and written assessments.</p> <p>Peer assessment – formative feedback on dress rehearsal performance.</p>
BLOOD BROTHERS	<p>A thorough exploration of the GCSE set text of Blood Brothers through workshops, study lessons, written exercises, discussions and debates.</p> <p>Students will experience 3 elements of the GCSE course in this scheme – scripted performance, directing a set text and analysing live theatre seen through watching a recording of a live performance of the show.</p>	<p>Analysing text, directing, evaluating live theatre, developing their writing style, understanding Brechtian theatre in performance, contextual understanding, choral speaking, the role of the narrator, keeping an active audience, dramatic irony.</p> <p>Students will explore the themes and issues in the play – class, addiction, superstition.</p>	<p>Practice and 'real thing' versions of GCSE style assessment questions based on 'Live Performance Seen' and 'Understanding Texts' so formative and summative.</p> <p>Summative assessment of duologue– all students given written feedback on practical and written assessments.</p> <p>Peer assessment as formative assessment – feedback given on dress rehearsal using mark scheme.</p>

VERBATIM THEATRE	Students will be taught about the theoretical aspects of Verbatim Theatre and then apply this to a piece that they have devised based on a theme or issue of their choice in a piece of Theatre in Education	Contextual understanding – where Verbatim fits within other types of theatre, Verbatim theatre techniques, sourcing material, adapting material, recorded delivery, political theatre, cross-cutting, using technical elements to create atmosphere, poetry in performance, choral speaking, research, Theatre in Education	Worksheets as formative assessment of understanding of the theory behind the style. Summative assessment of duologue– all students given written feedback on practical and written assessments. Peer assessment as formative assessment – feedback given on dress rehearsal using mark scheme.
BRECHT	Students learn about Bertolt Brecht, an influential drama practitioner who revolutionised the theatre – he is held up as a contrast to Stanislavski who is studied in Y7. Students study Brecht's Caucasian Chalk Circle and devise their own Brechtian performances.	Verfremdungseffekt, keeping the audience active, placards, Spass, use of song and music, the impact of design and technical elements, gestus, contextual understanding, moral dilemmas. Themes and issues in the play – good/evil, power and greed, authority.	Formative assessment sheets to assess theoretical understanding. Summative assessment at end – all students given written feedback on practical and written assessments. Spelling and definition assessment. Peer assessment.
REVIEWING LIVE THEATRE	Students to watch digital streamings of excellent performance work in order to develop their evaluative skills.	Evaluating the work of others, using the language of drama and theatre, exploring how theatre is made, exploring how theatre makers communicate meaning, evaluating the use of performance and design skills.	Extended written evaluations.

NB – All practical and written assessments with the exception of the end of year written exam are both formative and summative – the students are awarded a grade for the work they did for that topic but are given targets (based around skills) to work on in future topics.