

KS3 SOL

| | | Term 1 | Term 2 | Term 3 | Term 4 | Term 5 | Term 6 |
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| YEAR 7 | Topic Summary | Creating Adverts Introduction to basic drama skills | Melodrama Stock characters in Victorian theatre | Introduction to script - Exploring Refugee Boy | Introduction to script - Exploring Refugee Boy | The campfire Mastering theatrical storytelling | Performance Project Grimm's Tales |
| | LOs / Key Knowledge | To be able to define and understand the basic physical and vocal skills used within performance. To understand how to be persuasive and apply skills in a way that will entice and engage an audience. | To understand what melodrama is as a genre of theatre and the basic history behind melodrama. To be able to read and understand basic scripts and use these as a basis for creating melodrama performances. To be able to recall and demonstrate the key stock characters from the genre. | To understand what a refugee is and how this can affect people's lives. To be aware of the main character's emotional journey and consider how to show this on stage. To explore stage directions and their importance in theatre. To begin using stage directions within performance. | To understand what a thought track is and what purpose it serves within a performance. To be able to apply this knowledge and use thought track within performance. To understand that performances need an aim and create aims for performance. To try out different delivery methods and make choices based on your aims and intent as well as preference. | To consider what makes a good story and picking material that is going to engage an audience. To think about how you can use performance skills in order to tell a story in the most exciting and engaging way. To explore the importance of structuring performance and how to do this. | To learn and use a short script, understanding the lines and why they are being spoken. To think creatively and collaboratively about the performance choices being made. To follow a rehearsal schedule and take directions. To consider how to engage and perform in front of a live audience. |
| | Structure | Practical exploration with performance elements and peer feedback written. Workshops on particular skills, research into topic of | Practical and theoretical learning. Powerpoints with key information characters which is then modelled and explored physically. Scripts are given as a | Practical learning with strong focus on discussion. Using the script as a vehicle for understanding the topic and skills. Playing with | Exploratory learning of the script that consists of discussion, devised work and script based work. Workshops in this part of the scheme are skills | Practical structure that consists of both individual and group learning. Written elements in both class and for homework will allow | Rehearsal and performance based structure, where students are to follow a schedule and are directed by their class teacher in order to create a performance. |

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| | | interest and rehearsal time provided within lessons | basis with varying scripts to allow students an opportunity to have differing work and challenge students. Script based performances. | certain scenes. Some devising elements added for character exploration and furthering understanding. Discussion around sensitive topics and relating to the real world to have a societal and wider understanding of the topic at hand. Linking to own knowledge will help for understanding and exploration. | based and therefore and very exploratory to allow skills to build. | the students to build and develop particular skills in order to use them as a basis for practical work. | This scheme has a performance element at the end which is delivered in front of a live audience. |
| | Key Skills | Physical skills (Gesture, Body language, Facial expressions) Vocal skills (Tone, Volume, emphasis) Performance skills - facing audience, projection, focus Feedback skills - critical thinking, target setting, focused working | Physical skills - exaggeration, elongated movements Vocal skills - exaggerated speech and changing accent and tone to fit characters Performance skills - to perform as certain character types. To explore comedy and exaggeration in performance Understanding | Showing character emotion Capturing a theatrical journey Script reading Applying stage directions to performance. Creating own stage directions Ability to devise based on understanding of characters. Relating to prior knowledge | Learning new drama strategies and using them to enhance character development and understanding (i.e thought track) Creating aims and intentions. Directorial thinking and applying directorial knowledge. Relating to prior knowledge Sharing experiences and | Story telling Written skills such as writing for dramatic purpose Direct address to audience Basic intro to monologue delivery and skills. Using a structure Combining ideas and characters | Rehearsal skills Organisational skills Line learning Following instructions Contribution of creative ideas. Stage craft Projection Engaging an audience Professional performance skills |

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| | | Other - confidence, teamwork, research, rehearsal | <p>character types</p> <p>Feedback skills - written feedback. Target setting. Ability to try new ideas and reflect on them</p> <p>Other - historical understanding, versatility, clarity</p> | Sharing experiences and stories | stories | | |
| Assessment | <p>Peer feedback</p> <p>AfL - remote control performances and student modelling</p> <p>Final assessment - performances of adverts - focused on ability to apply skills and create engaging drama.</p> | <p>Peer feedback and individual written feedback.</p> <p>AfL- watching individual groups, class modelling and room walks</p> <p>Final assessment - performing scripts in class with Q+A from peers about characters</p> | <p>Part of a two HT project so main assessment in HT 2.</p> <p>AfL- sharing different pieces of work as we explore the play.</p> <p>Peer assessment and group sharing of work.</p> <p>Creative writing task at end of half term to be marked and used in second half term</p> | <p>Part of a two HT project so main assessment in HT 2.</p> <p>AfL- sharing different pieces of work as we explore the play.</p> <p>Peer assessment and group sharing of work.</p> <p>Final assessment is about responding to a key part within the play and creating theatre to show these responses with specific aims and intentions</p> | <p>Group discussions and target setting.</p> <p>Feedback to be led by peers as they work on their smaller individual parts of the task.</p> <p>Final assessment- all individual stories are brought together in a group performance structured around a campfire session, with focus on the performance and teamwork skills.</p> | <p>Teacher led feedback with homework tasks to help assess progress throughout. Dress rehearsals with notes and feedback.</p> <p>Final assessment - live performance where the students are expected to hit certain criteria on performance skills. This will be paired with a few written notes on their rehearsal experience to assess students fairly.</p> | |
| Key Literacy | Vocab – Gesture, facial expression, tone, emphasis, exaggeration, persuasion, rehearsal, perform. | Vocab – melodrama, damsel, genre, heroine, villain, hero, accomplice Oracy- Team work and group work. Peer | Vocab – Refugee, war, stage directions, playwright, immigration, isolation Oracy- Team work and group work. Peer | Vocab – Thought track, isolation, intentions, aims, development Oracy- Team work and group work. Peer | Vocab – Direct address, story telling, structure, framework, camp fire Oracy- Team work and group work. Peer | Vocab – Fairytale, performance, live audience, rehearsal, feedback Oracy- Team work and group work. Peer | |

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| | | Oracy- Team work and group work. Peer feedback. Think pair share and questioning | feedback. Think pair share and questioning. Short scripts (sweeney todd, oliver twist ect) | feedback. Think pair share and questioning | feedback. Think pair share and questioning | feedback. Think pair share and questioning | feedback. Think pair share and questioning |
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| YEAR 8 | Topic Summary | Greek Theatre Exploring the chorus | Staging Shakespeare The Tempest | Commedia Del'Arte Introduction to characters | Commedia Del'Arte Creating a commedia performance | Curious Incident Of The Dog In The Night Time Physical Theatre through script | Monologues Creating solo performances and dramatic writing |

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| | Key Knowledge / LOs | <p>To understand the history of greek theatre, its performance space and its importance within greek society.</p> <p>To develop knowledge on the importance of a greek chorus and begin learning and applying the skills required.</p> <p>To explore certain and myths and legends that can be performed in a greek chorus style.</p> | <p>To understand the difference between reading Shakespeare and performing Shakespeare.</p> <p>To explore the different themes within the tempest and how to show this onstage.</p> <p>To apply knowledge and understanding of the play to create clear messages for an audience.</p> | <p>To explore the 6 main characters within commedia del'arte and understand their specific character tropes.</p> <p>To identify the skills needed to achieve these character archetypes and begin applying them.</p> <p>To explore and understand the different status' within commedia and how to show this physically.</p> | <p>To begin to apply character types to performance.</p> <p>To explore and define grummelot and why it was used in commedia.</p> <p>To combine character types, grummelot and other skills to create commedia performances based around status.</p> | <p>To explore physical theatre and frantic assembly through one of their scripts.</p> <p>To understand and explore neurodiversity as a theme and how we can raise awareness through theatre</p> <p>To use multi media within performance</p> | <p>To develop understanding of story telling further into delivering monologues.</p> <p>To identify what a monologue is and what it's dramatic purpose is.</p> <p>To create monologues based on individual views and understanding, through the form of verbatim theatre.</p> |
| | Structure | <p>Practical based structure.</p> <p>Workshop based using scrips as a guideline in some places or basic stories to help guide devised work.</p> <p>Videos will be used in order to help understanding of choral work and modelling is incorporated.</p> | <p>Practical based structure, with strong amounts of reading and literacy incorporated.</p> <p>Workshop and discussion based exploration involving Mantle of the expert and teacher in role to develop students understanding.</p> | <p>Separate character workshops consisting of clear modelling, exploration and creating to help build up skill.</p> <p>Drama games and exercises used and adapted in this part of the scheme to understand character types</p> | <p>Practical based, building and developing scenes based on the characters from the first half of the scheme.</p> | <p>Practical exploration through script</p> <p>Following videos and trying different ideas</p> <p>Theoretical learning incorporated based on practitioner, but embedded with modelling and exercises.</p> | <p>Both written and spoken.</p> <p>Small activities and masterclass based work.</p> <p>Mostly individual work where the end product is built slowly throughout the course of the three weeks.</p> |

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| | | | Final assessment is an in role interview task based around understanding of characters feelings and development. | | | | |
| Key Skills | <p>Chorus skills - canon, unison, projection, exaggeration, emphasis</p> <p>Understanding stage configuration related to time period.</p> <p>Recalling mythical stories and creatures.</p> <p>Physical creation</p> <p>Team work, accuracy, clarity</p> | <p>Literacy - reading and understanding Shakespeare</p> <p>Defining key terms</p> <p>Identifying themes.</p> <p>Using drama strategies (freeze frames, sculpting ect) to show themes and characters</p> <p>Exploring character journey and development</p> <p>Answering questions in role</p> <p>Hot seating</p> | <p>Understanding and exploring status</p> <p>Physical skills -m exaggeration, archetypes and stock characters clear physicalisation.</p> <p>Relating knowledge - Relating understanding of stock characters to wider society or examples within the media.</p> <p>Barometer- comparing status using scales and functional maths skills.</p> | <p>Vocal skills- exaggeration and clarity</p> <p>Combining physical and vocal skills to make gibberish understandable.</p> <p>Creating scenarios- using improvisation, team work skills and creative collaboration to build up ideas and stories.</p> <p>Showing power and status dynamics in a scene</p> | <p>Physical Skills - frantic assembly movements, hymn hands, connection with the body</p> <p>Music - using music within performance, responding to music</p> <p>Themes - exploring themes such as neurodiversity. Finding indicators to themes within the story.</p> | <p>Vocal skills - considering direct address and projection. How to show emotion and aim through the voice.</p> <p>Public speaking skills - confidence, clarity, deciding on key information to include, persuasion</p> | |
| Key AO Assessment | Practical assessment that is based around | Students are assessed throughout with AfL as | AfL for this part of the scheme | AfL on team work - peer feedback given during | Workshop based exploration with short | Afl built throughout as monologues are | |

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| | | <p>creating a mythical performance incorporating key choral skills.</p> <p>AfL - Spotighting and sharin key ideas throughout, modelling and peer feedback with Q+As and remote control performances during exploration.</p> | <p>the workshops are based on staying in role. Interaction with others and moments where students are improvising and exploring characters is monitored. Discussions about literacy and understanding will be used as well.</p> <p>Final assesment is an in character interview where hot seating is used to show understanding of character development.</p> | <p>Group modelling of characters and building in skills one by one to ensure all students are achieving together. Helps with differentiation.</p> | <p>the development of scenes Written targets and feedback.</p> <p>MNain assesment is a performance based around status dynamics, but with scenarios decided on and created by the students.</p> | <p>written task at the end and a practical task combining music and physical skills with a short extract from the text, chosen from a range of options given to the students for differentiation</p> | <p>workshopped and built. Drafts are marked and short one on one feedback sessions are given</p> <p>Assesments of monologues are done in small groups rather than a full class performance. Q+A by peers</p> |
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| | Key Literacy | <p>Vocab – Chorus, skene, parados, orchestra, theatron, ampitheatre, myths, legends, unison, canon</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> | <p>Vocab – Tempest, stranded, disaster, Shakespeare, development, hot seating, themes</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> | <p>Vocab – Pantelone, Il capitan, arrlechino, el doctore, commedia</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> | <p>Vocab – Grummelot, devise, scenario, differences, status, archetype</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> | <p>Vocab – neurodiversity, frantic assembly, practitioner, physicality, physical theatre, style, music, multi media</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> | <p>Vocab – monologue, verbatim, public speaking, issues, topics, development</p> <p>Oracy- Q&A in all lessons, group work and paired work</p> |
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| YEAR 9 | Topic Summary | Heavy Weather Building The Ensemble | Brecht Political theatre | Lord Of The Flies Text and Character | Lord Of The Flies Set and Atmosphere | Devising theatre Part 1 | Devising theatre Part 2 |
| | LOs / Key Knowledge | To be able to define an ensemble and the different elements of ensemble acting. An introduction into multi-roleing and how to achieve this as a collective To explore the themes of climate change and how the play represents a modern society. | An introduction into the work and ideas of brecht as a practitioner. To be able to consider how comedy can be used a strategy in theatre to create meaningful and impactful theatre. To be able to chose topics that are relevant and personally meaningful for | To use the set text as a framework for exploring character conflict. To explore how we show and capture tension within performance. To consider what causes tension and how certain characters may respond to this. | To define what set is and start to look at theatre through the lens of a set designer. To consider how we create atmosphere on stage. To start building set using minimal materials and imaginative ideas | What is a stimuli An introduction to stimuli and the different types of stimuli. To consider how to interpret and stimuli and how to generate big ideas from small ideas. | .To decided on a solid idea and begin the process of developing the idea. To be able to log progress and understand the different stages of creating devised work. To become comfortable with letting ideas go and trying out new ideas. |

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| | | | dramatic exploration | | | | |
| | Structure | <p>Practical exploration with performance elements and peer feedback written.</p> <p>Workshops on particular skills relating to ensemble work with performance of extracts in smaller groups at the end.</p> | <p>Process drama that allows the exploration and understanding of different topics with the skills immersed into the drama throughout.</p> | <p>Practical learning with strong focus on discussion.</p> <p>Using the script as a vehicle for understanding the topic and skills. Playing with certain scenes.</p> <p>Some devising elements added for character exploration and furthering understanding.</p> <p>Discussion around sensitive topics and relating to the real world to have a societal and wider understanding of the topic at hand. Linking to own knowledge will help for understanding and exploration.</p> | <p>Practical and theory combined.</p> <p>Understanding of set and using filmed examples online to help structure this.</p> <p>Practical learning with creation and introduction to more technical elements of theatre.</p> | <p>Individual workshops focusing on a different type of stimulus</p> <p>Mainly student led, with their ideas taking centre stage and rehearsal and creation time provided.</p> | <p>Lengthened rehearsal and development time, led by students and facilitated by teacher.</p> <p>Structured using a log workbook to help guide and keep students on track.</p> |

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| | Key Skills | <p>Physical skills (Gesture, Body language, Facial expressions)</p> <p>Vocal skills (Tone, Volume, emphasis)</p> <p>Roll on the wall, developing individual character</p> <p>Multi-role</p> <p>Collaboration, blending, group movement</p> | <p>Physical skills - exaggeration, elongated movements</p> <p>Vocal skills - exaggerated speech and changing accent and tone to fit characters</p> <p>Performance skills - to perform as certain character types. To learn spass</p> <p>Breaking fourth wall, gestus, placards, narration</p> | <p>Exploring tension Levels of tension</p> <p>Character conflict Understand dialogue</p> <p>Using spacial awareness to show tension and conflict.</p> <p>Controlling vocal skills to show tension</p> | <p>Understanding stage configuration.</p> <p>Set configuration - props, set, texture ect</p> <p>Creating aims through visual elements</p> <p>Using the space</p> <p>Creating atmosphere</p> | <p>Using a stimulus</p> <p>Improvisation - creating initial ideas</p> <p>Group discussions and sharing ideas</p> <p>Combining different ideas.</p> | <p>Developing ideas and building on concepts.</p> <p>Understanding the importance of rehearsals</p> <p>Creating schedules and hitting checkpoints.</p> <p>Logging progress and identifying skills being used.</p> <p>Following criteria</p> <p>Being critical of personal work.</p> |
| | Assessment | <p>Performance of certain parts of the script, focusing on their ability to work as an ensemble and use multi rolling techniques</p> <p>Q+A feedback</p> | <p>AfL throughout as ideas are developed and discussions of ideas and techniques.</p> <p>Final assessment creating a political piece of theatre with criteria relating to brechtian skills.</p> | <p>Part of a two HT project Workshop, mantle of the expert based work with embedded assessment for learning.</p> <p>Spotlight performances for assessment in small areas. Whole class improvisation, with students assessed for their individual involvement.</p> | <p>Part of a two HT project so main assessment in HT 2.</p> <p>AfL- sharing different pieces of work as we explore the play.</p> <p>Presentation based assessment based on set and atmosphere using the text as reference and evidence to help prep for GCSE.</p> | <p>AfL as they go based on response to stimulus and using devising logs for reference. Since this introduction the main assessment will be in the next half term and students effort, collaboration and creativity is assessed in this half term.</p> | <p>Log books continued to help with assessing. Marked and feedback given throughout. Final devised pieces shown at the end of the term and students are assessed based on criteria.</p> |

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| | Key Literacy | Vocab – ensemble, climate change, theme, multi role, character, background, information Oracy- Team work and group work. Peer feedback. Think pair share and questioning | Vocab – spass, gestus, political theatre, fourht wall, slapstick Oracy- Team work and group work. Peer feedback. Think pair share and questioning. | Vocab – tension, conflict, stranded, betrayal Oracy- Team work and group work. Peer feedback. Think pair share and questioning | Vocab – set, configuration, design, atmosphere Oracy- Team work and group work. Peer feedback. Think pair share and questioning | Vocab – stimulus, audio, media, developing, improvisation, exploration Oracy- Team work and group work. Peer feedback. Think pair share and questioning | Vocab – rehearsal, checkpoint, logging progress, Oracy- Team work and group work. Peer feedback. Think pair share and questioning |
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