

Key Stage Three Curriculum Map

	<u>AUTUMN 1</u>	<u>AUTUMN 2</u>	<u>SPRING 1</u>	<u>SPRING 2</u>	<u>SUMMER 1</u>	<u>SUMMER 2</u>
Y E A R 7	<p><u>Greek Theatre and musical elements</u></p> <p>Epic Theatre, choral speaking, soundscape. Historical content, vocal projection, fundamental drama skills. Introduction to staging and musical elements</p>	<p><u>Pantomime and musical theatre</u></p> <p>Melodrama, improvisation, big group work, breaking the fourth wall, comic timing, singing and vocal warmup exploration</p>	<p><u>Social media/pop culture</u></p> <p>Core Drama techniques, Naturalism, improvisation, current climate focus, pop music influence on storytelling</p>	<p><u>A Midsummer Night's Dream/acoustic guitar</u></p> <p>Shakespeare, old English, choral speaking, ensemble work, English studies crossover, comic timing, basic guitar skills/folk music</p>	<p><u>Mary Reed/sea shanty singing</u></p> <p>Historical content, core drama techniques, physical theatre, stage combat, narration, historical content, feminist storytelling, singing</p>	<p><u>Commedia del Arte</u></p> <p>Improvisation, physical theatre, mask work, comic timing, vocal improvisation using gromalot, mime</p>
Y E A R 8	<p><u>Character study, script work, scoring music and Frankenstein</u></p> <p>Finding dramatic climax and tension within a script. Looking deeper into character study, exploring various scripts and stories to create dramatic</p>	<p><u>The Woman in Black and Artaudian theatre</u></p> <p>Artaudian Theatre, Surrealism, horror genre, theatre of cruelty techniques.</p>	<p><u>Noughts and Crosses with hip hop/soul</u></p> <p>Naturalism, breaking the 4th wall, core drama techniques, social, cultural content, exploring hip hop and soul music as a means of historical content</p>	<p><u>Lizzie Borden</u></p> <p>Historical content, improvisation, choral speaking, naturalism</p>	<p><u>Macbeth</u></p> <p>Shakespeare, old English, choral speaking, ensemble work, English studies crossover</p>	<p><u>Devising from a musical stimulus</u></p> <p>Collaborating without a script or clear guideline Stimulating the imagination to create work based off and inspired by music</p>

	performance. Adding music to storytelling					
Y E A R 9	<p><u>Naturalism,</u> <u>Knife Crime and</u> <u>scoring music</u></p> <p>Stanislavski, Naturalism, social, cultural content, given circumstances, adding music to storytelling</p>	<p><u>The Crucible and pagan folk</u></p> <p>Stanislavski, Naturalism, script work, historical content, given circumstances, guitar music and folk</p>	<p><u>Blood Brothers</u> <u>and the music of</u> <u>Liverpool</u></p> <p>Historical content, Naturalism, improvisation, Stanislavski, given circumstances, sounds of Liverpool/The Beatles</p>	<p><u>Frantic Assembly</u></p> <p>Physical theatre, lifts, script work, movement as a focus for storytelling</p>	<p><u>Shakespeare medley</u> <u>with contemporary</u> <u>music</u></p> <p>Looking at several Shakespeare plays and how we can modernise/adapt them, exploring the music of Radiohead</p>	<p><u>Film studies and</u> <u>acting for screen</u></p> <p>Acting for screen, study of specific films and their value, developing script work</p>