



## KS3 Curriculum Overview (Year 7 and 8)

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### Year 7

During Year 7 students...

#### Autumn Term

During this term students will be introduced to drama as a subject and a variety of drama techniques. They build the fundamental skills needed in drama; confidence, concentration, communication and team work. They create their own performances while exploring the stimuli of Roald Dahls Revolting Rhymes. In the second half of the autumn term the drama classes are transported back in time to when theatre first was founded. They learn historically and practically about a Greek theatre and about ensemble and a Greek chorus.

#### Spring Term

During this term the students study a script. It is modern and looks at the issues that are involved with Bullying. They learn all about *Terry Dumpton* and what he was put through by a nasty gang of pupils when he started a new school. Students will learn about the genre of *Theatre in Education* and how theatre can be used as a method of education. It will look closely at themes of bully, consequences and loss. During the second half of this term students will then go on to study *Stanislavski* a theatre practitioner that is known as the father of modern theatre. We will look at how he radicalised theatre in the early 20<sup>th</sup> century with his modern ideology and pedagogy about *Realism* and created *Method Acting*.

#### Summer Term

In the summer term students explore how to use their bodies to create drama, while studying the genre of Physical theatre and the theatre practitioner *Frantic Assembly*. They explore and use their bodies to create interesting, modern and often moving pieces of theatre with their bodies and voices. They will be introduced to a range of devising techniques such as *Hymen Hands* and *Chair Duets*. Students will then go creating their own performance using theatre design, they will be asked to use all the knowledge gained from Year 7 and create their own performance in any style they have learnt, they will be assessed on all aspects of the production, and just like in Greek theatre it will be a competition where house points can be won for the best performances.



### Year 8

During Year 8 students build on the skills that have been learnt throughout Year 7...

#### Autumn Term

The first topic revisits the genre of T.I.E and another script, this time looking at the consequences of drunk driving. The script is written by *Mark Wheeler* and is based on true events in Epping in the late 1970's. The students use physical theatre and non-naturalistic styles within their work and learn to present real life story in a stylistic manner. In the second half of the autumn term students learn about Mask theatre through time, starting again in the Greek period and how they have changed, developed and integrated to modern theatre today and are used by theatre groups such as *Trestle and Vamos Theatre Company's*.

#### Spring Term

Students will start the spring term revisiting the genre of *Physical Theatre*, this time looking at theatre practitioner styles of Commedia Della arte and Jacques Lecoq. Students then move on to studying a very famous political text by *Bertolt Brecht*. They will learn what is meant by a Brechtian style and how Brecht like Stanislavski revolutionised contemporary theatre. Students will also look at the play *Face* by *Benjamin Zephaniah* and make comparisons between the two scripts.

#### Summer Term

In the summer term students will watch a live theatre performance and learn how to import sound and lighting into a performance and how to analyse live theatre. What is important to productions and how to deconstruct live theatre, they will learn how performance support can aid in the creation of atmosphere, build tensions and ultimately the climax of a production. During the final term of Key stage 3 students will be again asked to show their passion for the art form in creating another play of their own, this time drawing on all that has been learnt in the last 2 years. They will again be expected to create a finalised piece of performance that has sustained characterisations and performance support. This again will form a house competition where the best performances will be chosen to perform in an evening for parents to come and view the work created.

