



KS3- Year 8 Long Term Mapping

Expressive Arts - Drama

Subject Intent/ Aims:

All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.

Drama and role-play can contribute to the quality of pupils' writing by providing opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings.

Reading, re-reading, and rehearsing plays for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words. Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension.

Curriculum features

The curriculum is structured based on the expectations for A Level Drama and Theatre as well as BTEC national qualifications; key concepts and skills required by the end of year 13 are fed down into schemes of work from Year 7 upwards. This is designed to raise expectations and standards from the start of Key Stage 3 and ensure that drama knowledge is being understood both practically and theoretically. A linear curriculum is in place at Key Stage 3. Year 7, 8 and 9 will all study a theatre style during Autumn





term, explore a text through performance during Spring term and put their skills into practice in Summer term devising theatre, through exploration of a social, historical and cultural topics. This linear structure allows students to return to key concepts throughout the key stage, but build on them to advance their knowledge further as the years progress.

| <u>ADVENT- Key Concepts:</u> | <u>LENT- Key Concepts:</u> | <u>PENTECOST- Key Concepts:</u> |
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| SERIOUS FUN/DRAMA SKILLS revisited #TEAMSPH PHYSICAL COMEDY/SLAPSTICK COMEDY from early 20 th Century to present day. SCRIPTED STIMULUS: The Evil Landlord | PEER PRESSURE-THEMATIC WORK SCRIPTED -Refugee Boy PANTOMIME it's history and style of performance | RESPOND TO A STIMULUS AND DEVISE A PERFORMANCE Spontaneous Improvisation Role Play Still Imaging Thought tracking Cross Cutting Marking the Moment Soundscape |



| <u>National Curriculum Coverage:</u> | <u>National Curriculum Coverage:</u> | <u>National Curriculum Coverage:</u> |
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| <p>All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.</p> <p>All children should learn through and about drama; describes drama as an artistic practice; and makes it clear that young people should be enabled to respond to theatre and performance. It is a first building block for teachers, drama and theatre professionals to base great</p> | <p>Pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate.</p> <p>Reading, re-reading, and rehearsing poems and plays for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words. Pupils should be encouraged to use drama approaches to understand how to perform plays and poems to support their understanding of the meaning. These activities also provide them with an incentive to find out what expression is required, so feeding into comprehension.</p> | <p>All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.</p> <p>All children should learn through and about drama; describes drama as an artistic practice; and makes it clear that young people should be enabled to respond to theatre and performance. It is a first building block for teachers, drama and theatre professionals to base great</p> |



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| teaching and learning on. Role-play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to. | Explore in role (performing/responding) Collaborate on scripts (responding) Spoken repertoire (making, performing, responding) Exploratory drama (responding) Evaluate presentations (Making, Performing, Responding) Respond to a play (Making, Performing, Responding) | teaching and learning on. Role-play and other drama techniques can help pupils to identify with and explore characters. In these ways, they extend their understanding of what they read and have opportunities to try out the language they have listened to. |
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| <u>Components</u> <u>(Key Content):</u> | <u>HO Knowledge:</u> | <u>Components (Key Content/ Knowledge)</u> | <u>Components (Key Content/ Knowledge)</u> |
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| <u>Advent 1</u> | | <u>Lent 1</u> | <u>Pentecost 1</u> |
| <p>To understand the genre of mime and slapstick comedy.</p> <p>To understand how to use the body to explore physical characterisation.</p> <p>To understand how to create devise complex physical drama.</p> <p>To use stimuli as the basis for devising drama.</p> <p>Vocabulary: Using text and improvisation to</p> | <p>To understand complex physical drama.</p> <p>To use the body in a range of ways to create and explore physical characterisation.</p> <p>Working collaboratively with peers demonstrating empathy, support and leadership.</p> <p>To understand and be able to create freeze frames independently that link to the theme.</p> | <p>To understand how situations, develop and how people can react.</p> <p>To develop an understanding of drama techniques.</p> <p>To develop an understanding of structure and character</p> <p>To understanding the importance of group work.</p> <p>To understand and use appropriate drama techniques in a range of situations was work develops.</p> <p>Understand the consequences of actions</p> <p>To develop confidence for a performance</p> <p>To understand the importance of a rehearsal.</p> <p>To learn empathy for others situations.</p> | <p>To understand how to create a response to a stimulus.</p> <p>To understand how to devise a performance.</p> <p>To understand how to be spontaneous and improvise when performing.</p> <p>To demonstrate a clear understanding of 'Role Play'</p> <p>To understand when to use techniques such as still imaging, thought tracking, cross Cutting, marking the Moment and soundscape.</p> <p>To understand how to work with other students when creating a performance.</p> <p>Vocabulary: Using text and improvisation to create a character.</p> |





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| <p>create a character.</p> <p>To understand and have devised mime and slapstick sequences.</p> <p>To perform a piece of Mime and slapstick theatre.</p> <p>To understand how to perform in collaboration to a piece of music.</p> <p>Working collaboratively with peers demonstrating empathy and resilience.</p> <p>Understanding of the genre</p> <p>Understand more about different dramatic styles.</p> <p>To understand stock characters and how to perform in character.</p> | <p>To have a good understanding and knowledge of Mime and slapstick comedy from the early 20th century.</p> <p>To have a clear understanding of the history of mime and slapstick.</p> | | |
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| <u>Advent 2</u> | | <u>Lent 2</u> | <u>Pentecost 2</u> |
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| <p>To develop an understanding of the genre.</p> <p>To understand how to turn a story into a piece of drama.</p> <p>To develop different performance styles.</p> <p>To perform a character within the genre.</p> <p>To perform with more confidence.</p> <p>To develop an appropriate relationship with the</p> | <p>To have the confidence to lead when working in a variety of groupings.</p> <p>To confidently perform using a range of performance styles.</p> <p>To understand and act on actions and decisions made during a performance.</p> <p>To confidently create a character in response to</p> | <p>To be able to work in a variety of groupings.</p> <p>To understand and use appropriate drama techniques.</p> <p>To understand the consequences of actions.</p> <p>To develop confidence for performance.</p> <p>To understand basic rehearsal skills.</p> <p>To understand how situations, develop and how people can react when planning a performance.</p> <p>To understand how to develop a range of drama techniques.</p> <p>To develop an understanding of structure and character.</p> | <p>To become more confident in performing.</p> <p>To understand more about using different techniques to develop a character.</p> <p>To understand and use a scripted extract</p> <p>To understand how to participate in writing a script and understand script conventions.</p> <p>To understand what a script is.</p> <p>To understand how to work in a group when writing a script.</p> <p>To understand and learn more about character development.</p> <p>To understand and use a variety of dramatic techniques.</p> |



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| audience. To understand how to structure an appropriate piece of drama. | stimulus. | provide opportunities for group work | |
| <u>Generic Composite Skills:</u> | <u>HO Composites:</u> | <u>Composite Skills:</u> | <u>Composite Skills:</u> |
| Self-Confidence Group-Confidence improvisation Characterisation Social Skill Evaluation skills Voice projection skills Script work skills when reading to a group. Skills when 'Line' Learning. Communication skills. | The ability to perform with confidence, in character to others. To skillfully learn a script and demonstrate 'stage' skills. To demonstrate excellent communication skills. Skills revisited and built on each term demonstrating | Skills when taking on a 'character's Life' and how to explore dramatic potential of a text. How to skillfully use poetry in dramatic works. Terminology Drama Terminology Status/Levels skills Body Language Reading skills Live Theatre skills Skillfully use Sound scaping, theatrical conventions and theatre stage styles effectively. Skills revisited and built on each term. Communication skills | Acting skills Directing skills Writing skills Devising skills Ability to choose appropriate material and styles of performance for theatre audiences effectively. Refined and appropriate communication skills Extensive drama terminology and its' usage in practical and evaluation. Literacy skills. Skills revisited and built on each term. Communication skills |





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| Mime Skills | confidence and belief. | Collaboration skills | Collaboration skills |
| Acting skills Pronunciation | Communication skills | Co-operation skills | Co-operation skills |
| Collaboration | Collaboration skills | Problem solving skills | Problem solving skills |
| Use of stage skills | Co-operation skills | Leadership/direction skills | Leadership/direction skills |
| Explore in role skills- (performing/responding) | Problem solving skills | Critical analysis skills | Critical analysis skills |
| Collaborate on scripts (responding) | Leadership/direction skills | Resilience skills | Resilience skills |
| Spoken repertoire (making, performing, responding) | Critical analysis skills | Self-awareness skills | Self-awareness skills |
| Exploratory drama (responding) | Resilience skills | Creativity skills | Creativity skills |
| Evaluate presentations (Making, Performing, Responding) | Self-awareness skills | | |
| Respond to a play (Making, Performing, Responding) | Creativity skills | | |





| <u>Final composition/ Deliberate Practice:</u> | <u>Final composition/ Deliberate Practice:</u> | <u>Final composition/ Deliberate Practice</u> |
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| <p>Inspire and challenge pupils, provide opportunities for students to make and understand drama, recognising it as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention.</p> <p>Knowledge to be able to develop a range of theatrical skills and apply them to create performance.</p> <p>Think critically and develop a more rigorous understanding of drama.</p> <p>Reflect on and evaluate their own work and that of others.</p> | <p>Inspire and challenge pupils, provide opportunities for students to make and understand drama, recognising it as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention.</p> <p>Knowledge to be able to develop a range of theatrical skills and apply them to create performance.</p> <p>Think critically and develop a more rigorous understanding of drama.</p> <p>Reflect on and evaluate their own work and that of others.</p> | <p>Inspire and challenge pupils, provide opportunities for students to make and understand drama, recognising it as a practical art form in which ideas and meaning are communicated to an audience through choices of form, style and convention.</p> <p>Knowledge to be able to develop a range of theatrical skills and apply them to create performance.</p> <p>Think critically and develop a more rigorous understanding of drama.</p> <p>Reflect on and evaluate their own work and that of others.</p> |



| <u>Assessment/s (Formative and Summative):</u> | | | <u>Assessment/s (Formative and Summative):</u> | | | <u>Assessment/s (Formative and Summative):</u> | | |
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| Term Dates | Sept/Oct | Nov/Dec | Term Dates | Jan/Feb | Feb/Mar/Apr | Term Dates | Apr/May | June/July |
| Curriculum content (Ongoing formative assessments. WWW EBI) | Week starting 23-9-24 | Week starting 18-11-24 | Curriculum content (Ongoing formative assessments) | Week starting 13-1-25 | Week starting 3-3-25 | Curriculum content (Ongoing formative assessments) | Week starting 28-4-25 | Week starting 16-6-25 |
| | Week starting 21-10-24 | Week starting 16-12-24 | | Week starting 10-2-25 | Week starting 31-3-25 | | Week starting 12-5-25 | Week starting 14-7-25 |
| Assessment (Summative assessment. Synoptic Quiz) | Week starting 14-10-24 | Week starting 25-11-24 | Assessment (Summative assessment. Synoptic Quiz) | Week starting 20-1-25 | Week starting 10-3-25 | Assessment (Summative assessment. Synoptic Quiz) | Week starting 5-5-25 | Week starting 30-6-25 (End of year assessment) |
| Feedback | Week starting 14-10-24 | Week starting 9-12-24 | Feedback | Week starting 3-2-25 | Week starting 24-3-25 | Feedback | Week starting 19-5-25 | Week starting 7-7-25 |
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| <u>Key Terms:</u> | | <u>Key Vocabulary:</u> | <u>Key Terms:</u> | | <u>Key Vocabulary:</u> | <u>Key Terms:</u> | | <u>Key Vocabulary:</u> |



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| Voice 1.Clear tone- harsh, soft 2.Changes in pitch- high, low 3.Changes in pace- fast, slow 4.Use of pause- when thinking, create tension 5.Shows hidden meaning- do you mean what you say? Movement 1.Changes in facial expression 2.Clear hand gestures Legs- Stance shows intention 3.Core- Back and Chest show status (power) 4.Clear difference between each emotion 5.Changes in pace | FREEZE FRAME FACIAL EXPRESSION VOICE CONTROL GESTURE MOVEMENT DEVISING LEVELS GENRE/STYLE REHEARSAL MONOLOGUE THRILLER SUSPENSE REALISM VOICE GESTURE STANCE REACTIONS MOVEMENT LEVELS VOICE PROJECTION | Rehearsal 1. Given circumstance is clear 2. Clear beginning to the performance 3. Clear professional end to the performance 4. Specific decisions made about set 5. Intentions- is your work clear for the audience? 6. Confident sharing ideas Characterisation 1. Accent 2. Exaggerated facial expression 3. Stance 4. Gesture 5. Projection of voice 6. Over the top energy 7. Physicality links clearly to stock character played | FREEZE FRAME FACIAL EXPRESSION VOICE CONTROL GESTURE MOVEMENT DEVISING LEVELS GENRE/STYLE REHEARSAL MONOLOGUE THRILLER SUSPENSE REALISM VOICE GESTURE STANCE REACTIONS MOVEMENT LEVELS VOICE PROJECTION | Devising 1.Spatial awareness 2.Use of safety rules at all times 3.Clear entrance and exit- the whole group looks at a character entering 4.Clear sequence of at least 4 stage fighting moves Set creates the 'world' of the scene Styles 1.Slapstick 2.Naturalistic 3.Theatre in Education 4.Physical Theatre 5.Musical 6.Tragedy 7.Comedy 8.Melodrama Drama Techniques: 1.Narration 2.Slow motion- marking 3. Moment 4.Thought tracking 5.Still image | FREEZE FRAME FACIAL EXPRESSION VOICE CONTROL GESTURE MOVEMENT DEVISING LEVELS GENRE/STYLE REHEARSAL MONOLOGUE THRILLER SUSPENSE REALISM VOICE GESTURE STANCE REACTIONS MOVEMENT LEVELS VOICE PROJECTION |
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| <u>Literacy/ Numeracy/ Cross-Curricular Links:</u> | | <u>Literacy/ Numeracy/ Cross-Curricular Links:</u> | | <u>Literacy/ Numeracy/ Cross-Curricular Links:</u> | |
| Literacy 'I AM' poem' students will learn, read and present the poem to others. | | Literacy Keywords and scripts. | | Literacy Keywords and scripts. | |
| Numeracy Warm up games like 'elephant sausage and following instructions. | | Numeracy Numeracy skills to convert between denary and binary. | | Numeracy Numeracy within blocks of code. | |
| Cross-Curricular PSHE- Communication and group work. | | Cross-Curricular Math's will be the primary cross-curricular subject. | | | |



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| <u>SMSC/ BV/ RSHE:</u> | <u>SMSC/ BV/ RSHE:</u> | <u>SMSC/ BV/ RSHE:</u> |
| <p>Students are encouraged to have an open mind when observing work allowing them to appreciate others viewpoint that may challenge their own beliefs. They are encouraged to give appropriate feedback to peers in a variety of ways, giving justification for their views.</p> <p>Pupils are encouraged to communicate with each other in groups and as a class promoting social development.</p> <p>SOCIAL</p> <p>All year groups are given the opportunity to develop</p> | <p>Students are encouraged to have an open mind when observing work allowing them to appreciate others viewpoint that may challenge their own beliefs. They are encouraged to give appropriate feedback to peers in a variety of ways, giving justification for their views.</p> <p>Pupils are encouraged to communicate with each other in groups and as a class promoting social development.</p> <p>SOCIAL</p> <p>All year groups are given the opportunity to develop</p> | <p>Students are encouraged to have an open mind when observing work allowing them to appreciate others viewpoint that may challenge their own beliefs. They are encouraged to give appropriate feedback to peers in a variety of ways, giving justification for their views.</p> <p>Pupils are encouraged to communicate with each other in groups and as a class promoting social development.</p> <p>SOCIAL</p> <p>All year groups are given the opportunity to develop</p> |



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| <p>their critical and independent thoughts when discussing their own work and the work of others. We encourage independent thinking that will enable students to develop their ideas and intentions and express these in an appropriate manner.</p> | <p>their critical and independent thoughts when discussing their own work and the work of others. We encourage independent thinking that will enable students to develop their ideas and intentions and express these in an appropriate manner.</p> | <p>their critical and independent thoughts when discussing their own work and the work of others. We encourage independent thinking that will enable students to develop their ideas and intentions and express these in an appropriate manner.</p> |
| <p>MORAL</p> | <p>MORAL</p> | <p>MORAL</p> |
| <p>Clear high expectations are given every lesson to students so they understand the difference between right and wrong.</p> | <p>Clear high expectations are given every lesson to students so they understand the difference between right and wrong.</p> | <p>Clear high expectations are given every lesson to students so they understand the difference between right and wrong.</p> |
| <p>SPIRITUAL</p> | <p>SPIRITUAL</p> | <p>SPIRITUAL</p> |
| <p>All students work is shared with the class group at some point to build confidence and develop group identity.</p> | <p>All students work is shared with the class group at some point to build confidence and develop group identity.</p> | <p>All students work is shared with the class group at some point to build confidence and develop group identity.</p> |
| <p>Students work is also celebrated throughout the school and displayed in many areas.</p> | <p>Students work is also celebrated throughout the school and displayed in many areas.</p> | <p>Students work is also celebrated throughout the school and displayed in many areas.</p> |
| <p>CULTURAL</p> | <p>CULTURAL</p> | <p>CULTURAL</p> |
| <p>Every term all year groups will research a selection of performers and plays. Students will develop their</p> | <p>Every term all year groups will research a selection of performers and plays. Students will develop their</p> | <p>Every term all year groups will research a selection of performers and plays. Students will develop their</p> |





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| <p>cultural and social understanding when presenting relevant information.</p> <p>BRITISH VALUES</p> <p>Students research current British performers and are encouraged to visit current performances in Britain. Students develop an understanding of the way drama is valued in Britain and how their work can be appreciated by society, nationally and internationally.</p> | <p>cultural and social understanding when presenting relevant information.</p> <p>BRITISH VALUES</p> <p>Students research current British performers and are encouraged to visit current performances in Britain. Students develop an understanding of the way drama is valued in Britain and how their work can be appreciated by society, nationally and internationally.</p> | <p>cultural and social understanding when presenting relevant information.</p> <p>BRITISH VALUES</p> <p>Students research current British performers and are encouraged to visit current performances in Britain. Students develop an understanding of the way drama is valued in Britain and how their work can be appreciated by society, nationally and internationally.</p> |
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| Adaptive Curriculum Content | | Adaptive Curriculum Content | | Adaptive Curriculum Content | |
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| <ul style="list-style-type: none">• Clear instructions on PowerPoint• Adapted handouts• Demo of practical tasks• Extra time given during RRR and mid-term assessments• Homework adapted• The end of topic assessment modified to reflect the topics covered by certain classes and ability levels. | | <ul style="list-style-type: none">• Clear instructions on PowerPoint• Adapted handouts• Demo of practical tasks• Extra time given during RRR and mid-term assessments• Homework adapted• The end of topic assessment modified to reflect the topics covered by certain classes and ability levels. | | <ul style="list-style-type: none">• Clear instructions on PowerPoint• Adapted handouts• Demo of practical tasks• Extra time given during RRR and mid-term assessments• Homework adapted• The end of topic assessment modified to reflect the topics covered by certain classes and ability levels. | |
| Adaptive Implementation Practices | | | | | |
| Practices used during each unit of work | | | | | |
| Differentiated Instruction: Class instructions adapted to meet the needs of students by providing varied materials, activities, and assessments. | Scaffolded Instruction: Break down complex concepts into smaller, more manageable steps, providing additional support and guidance as students' progress through the material. | | Formative Assessment: Use ongoing assessments, such as quizzes, discussions, and peer reviews, to continuously monitor student progress and provide timely feedback. | | Pace: Time given to students to organise equipment and resources at their own pace. |