



Through the Drama curriculum at St Matthew's we enrich the spiritual, moral, social, cultural and emotional development of all pupils. Through the exploration of a wide range of drama practitioners, play texts, style and performance techniques pupils develop the skills of communication, self-confidence, enquiry, empathy, collaboration, leadership and negotiation. Through the transfer of knowledge and opportunities for performance pupils' passion, enthusiasm, involvement and individual creativity is nurtured and developed, thus developing critical thinking and problem – solving skills that can be used across all curriculum areas and beyond school life.

Year 7 Curriculum						
Learning Focus	The History of Theatre	Introduction into Brecht & Non-Naturalism	Stephen Berkoff. Silent Movies and Melodrama	Masks and Commedia	Introduction to Stanislavski: Naturalism	Characterisation: Ernie's Incredible hallucinations
Learning Hours Associated	Weeks 1-7 7 Hours Approx.	Weeks 7 to 14 7 hours Approx.	Weeks 15 to 21 6 hours Approx.	Week 22 to 27 5 hours Approx.	Weeks 27 to 33 6 Hours Approx.	Week 34 to 39 5 Hours Approx.
What pupils will know, understand and be able to do.	<ul style="list-style-type: none"> ✓ To understand key styles through exploration of 'History of Theatre' introduction. ✓ To know and identify examples of Greek Theatre, 20th Century Theatre and The Plays of William Shakespeare. ✓ Know the origins of Theatre and how modern theatre takes inspiration. 	<ul style="list-style-type: none"> ✓ Know about the practitioner Bertolt Brecht and his Epic Theatre. ✓ Know a range of Brechtian techniques. ✓ Know the style of Non-Naturalism and be able to use this style within rehearsal and performance. ✓ Know how to use key vocabulary to articulate their understanding. ✓ Know how to analyse and 	<ul style="list-style-type: none"> ✓ Know about the practitioner Stephen Berkoff and his exaggerated style ✓ Know about the style of Silent Movies ✓ Know about the style of Melodrama ✓ Know how to use key vocabulary associated with the style to articulate understanding. ✓ Be able to devise from stimulus as 	<ul style="list-style-type: none"> ✓ To know how to effectively perform as an ensemble ✓ To know about the style Commedia dell'arte including techniques and conventions associated with the style. ✓ Know the categories of characters within Commedia. ✓ Know key storylines of the commedia style. 	<ul style="list-style-type: none"> ✓ Know about the practitioner Konstantin Stanislavski and his style of Naturalism. ✓ Know about the style of naturalism and how to make an effective naturalistic performance. ✓ Know about Stanislavski's System for performance. ✓ Be able to articulate themselves using 	<ul style="list-style-type: none"> ✓ To know the meaning of the word characterisation. ✓ To know how to show status successfully on stage ✓ Know how to successfully block a scripted performance. ✓ To know how to demonstrate the objective and super-objective of characters.

	<ul style="list-style-type: none"> ✓ Know how to effectively block a performance ✓ Know how to create characters through vocal and movement skill. ✓ 	<p>evaluate their own practical work and the practical work of their peers.</p> <ul style="list-style-type: none"> ✓ Be able to devise from a range of stimuli ✓ Be able to show confidence in rehearsal and performance 	<p>well as create performance based on script.</p> <ul style="list-style-type: none"> ✓ Be able to show confidence in rehearsal and performance. 	<ul style="list-style-type: none"> ✓ Know how to effectively perform using a mask. 	<p>key words linked to the practitioner's style.</p>	
Subject Vocabulary	<ul style="list-style-type: none"> ✓ Facial expression ✓ Body language ✓ Gesture ✓ Tone ✓ Pace ✓ Pitch ✓ Projection ✓ Blocking ✓ Positioning ✓ Levels 	<ul style="list-style-type: none"> ✓ Alienation Effect ✓ Didactic Message ✓ Episodic Structure ✓ Gestures ✓ Technique ✓ Direct Audience Address ✓ Placards ✓ Still Image / Tableau ✓ Narration ✓ Devising 	<ul style="list-style-type: none"> ✓ Exaggeration ✓ Facial Expression ✓ Gesture ✓ Placard ✓ Mime ✓ Stylised Movement ✓ Stock Character ✓ Blocking ✓ Slow Motion 	<ul style="list-style-type: none"> ✓ Ensemble ✓ Stock Character ✓ Exaggeration ✓ Comedy ✓ Dialect ✓ Physical comedy ✓ Mask 	<ul style="list-style-type: none"> ✓ Naturalism ✓ Magic If ✓ Given Circumstances ✓ Objective ✓ Super Objective ✓ Characterisation 	<ul style="list-style-type: none"> ✓ Objective ✓ Super-objective ✓ Characterisation ✓ Direct audience address ✓ Status
Subject Texts Used	Daydream 'pocket size' learner guide to the History of Theatre.	Introducing Alienation (ehdlitd teaching resources)	The Black Hearted Villain		The Terrible Fate of Humpty Dumpty by	Ernie's Incredible Hallucination by Alan Ackbourne
Cultural Enrichment Opportunities	<p>An introduction to the history of theatre, including links to our modern world.</p> <p>Examples can be access through our subscription of The National Theatre Collection</p>	<p>Variety of stimulus that offers opportunity for historical and cultural input</p> <p>Relevant news topics, PSHE themes and research-based discussion</p>	National Theatre Collection online (access to live theatre for all learners as a SMRCHS drama learner)	Exploration of a historical theatre style and links to our modern world. NTC examples of live theatre to show style on stage	<p>Relevant topics, PSHE themes and research-based discussion.</p> <p>News Round / Docu-drama examples</p> <p>NTC online</p>	<p>Scripted stimulus that offers opportunity for historical and cultural input.</p> <p>Online examples in live performance.</p> <p>Possible opportunity for TIE</p>
Learning Behaviours	<u>Active Listening</u>	<u>Collaboration</u>	<u>Critical thinking</u>	<u>Individual Creativity</u>	<u>Active Listening</u>	<u>Active Listening</u>

	<p>Encouraging pupils to listen with sensitivity articulate with consideration</p> <p><u>Articulate to Communicate</u></p> <p>Learners will learn to articulate themselves with clarity when sharing ideas in group work and rehearsal.</p> <p><u>Self Confidence</u></p> <p>Learners encouraged to use 'eye contact' and 'projection' in performance to show self-confidence.</p>	<p>Learners will work in small performance groups to create performance</p> <p><u>Self Confidence</u></p> <p>Learners encouraged to use 'eye contact' and 'projection' in performance to show self-confidence.</p>	<p>Learners asking questions about style and form.</p> <p><u>Articulate to Communicate</u></p> <p>Learners will learn to articulate themselves with clarity when sharing ideas in group work and rehearsal.</p> <p><u>Self Confidence</u></p> <p>Learners encouraged to use 'eye contact' and 'projection' in performance to show self-confidence.</p>	<p>Learners to show understanding through their own use of masks.</p> <p><u>Active Listening</u></p> <p>Encouraging pupils to listen with sensitivity and articulate with consideration</p> <p>Leadership</p>	<p>Encouraging pupils to listen with sensitivity and articulate with consideration.</p> <p><u>Leadership</u></p> <p>Learners working and rehearsing in small groups, leaders emerge.</p> <p><u>Speaking with clarity</u></p> <p>Learners to articulate through the use of key vocabulary to show knowledge and understanding.</p>	<p>Encouraging pupils to listen with sensitivity and articulate with consideration.</p> <p><u>Reading with clarity</u></p> <p>Learners to infer and deduce exploration of the script.</p> <p><u>Speaking with clarity</u></p> <p>Learners to articulate through the use of key vocabulary to show knowledge and understanding.</p>
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Year 8 Curriculum

Learning Focus	Exploring Epic Theatre	Physical Theatre & Frantic Assembly	Theatre of Cruelty: Antonin Artaud	Greek Theatre	Theatre of the Oppressed: Augusto Boal	Brecht and Stanislavski: Boys Don't Cry
Learning Hours Associated	Weeks 1 to 7 7 hours Approx.	Weeks 8 to 14 6 hours Approx.	Weeks 16 to 22 6 hours Approx.	Week 23 to 26 4 hours Approx.	Week 27 – 33 5 hours Approx.	Week 34 – 39 7 hours Approx.
What pupils will know, understand and be able to do.	<ul style="list-style-type: none"> ✓ Know the form, style and structure of Epic Theatre ✓ To understand Brecht's political theatre ✓ To be able to make links with modern social and political issues. 	<ul style="list-style-type: none"> ✓ Know what 'physical theatre' looks like in performance. ✓ Understand the social, historical context of war and conflict. ✓ To know how to create sensitive performance using a range of physical skills. 	<ul style="list-style-type: none"> ✓ To Know about Artaud's style of Theatre. ✓ To know how to create Gothic Genre performances. ✓ To understand how design can be used to assault the senses of audience members. 	<ul style="list-style-type: none"> ✓ To know about Greek Theatre, including conventions and techniques used within the style. ✓ To understand how to effectively use chorus within Greek Theatre performance. ✓ To identify how Greek Theatre 	<ul style="list-style-type: none"> ✓ To know about Boal's style of Theatre. ✓ To know a range of groups who have experienced oppression throughout history. ✓ To understand a range of techniques used 	<ul style="list-style-type: none"> ✓ To know how to successfully stage a scripted performance. ✓ To know how to use the Brechtian technique of multi-role to create a range of characters. ✓ To know how to use Stanislavski's system to create

	<ul style="list-style-type: none"> ✓ To be able to create didactic performance in response to a range of stimulus ✓ To show a secured knowledge and understanding of Non – naturalism in rehearsal and performance. ✓ To understand how the genre of reporting can be used within a Brecht performance 	<ul style="list-style-type: none"> ✓ To understand how key themes explored in scripts are relevant in our modern world. 	<ul style="list-style-type: none"> ✓ To be able to identify key techniques and conventions that are used in Gothic Genre and Theatre of Cruelty. 	<ul style="list-style-type: none"> has influenced a range of other styles of Theatre. ✓ To be able to discuss a range of Greek Theatre terms with confidence. 	<ul style="list-style-type: none"> by Boal to challenge Oppression. ✓ To understand social, historical context of oppression and reasons groups of people were oppressed. 	<ul style="list-style-type: none"> 'believable' characters. ✓ To know how to effectively stage scripted performance using a variety of ground plans.
Subject Vocabulary	<ul style="list-style-type: none"> ✓ Epic Theatre ✓ Breaking the Fourth Wall ✓ Multi – role ✓ Split Stage ✓ Spoken Thought ✓ Non linear ✓ Conventions ✓ Colloquialism ✓ Formal Delivery 	<ul style="list-style-type: none"> ✓ Directorial Interpretation ✓ Style ✓ Genre ✓ Round, By, Through ✓ Body as Prop ✓ Choral Speech ✓ Synchronised Movement 	<ul style="list-style-type: none"> ✓ Gothic Genre ✓ Theatre of Cruelty ✓ Assault the senses ✓ Soundscape ✓ Conscience Alley ✓ Body as Prop 	<ul style="list-style-type: none"> ✓ Tragedy ✓ Chorus ✓ Synchronised movement ✓ Choral Speech 	<ul style="list-style-type: none"> ✓ Oppression ✓ The Joker ✓ Cop in the Head ✓ Marking the Moment 	<ul style="list-style-type: none"> ✓ Multi-role ✓ Direct Audience Address ✓ Non-naturalism ✓ Given Circumstances ✓ Characterisation
Subject Texts Used	Topical Newspapers	Lest we Forget (script) Dulce Et Decurum Est (poem)	The Haunted Lift The Ballad of Darkwood Manor	Greek Theatre Plays	Topical newspapers	Boys Don't Cry By Kirsty Walters
Cultural Enrichment Opportunities	Present learners with factual news reporting both historical and contemporary.	Present learners with extracts from newspapers exploring key acts of war.	Exploring storytelling within performance.	Exploring the history of theatre and it's influences on modern theatre today.	Exploring different forms of oppression and how this can still be seen in our modern world.	Exploring themes of: Discrimination Toxic Masculinity

Learning Behaviours	<u>Critical thinking</u> Learners asking questions about style and form. <u>Active Listening</u> Encouraging pupils to listen with sensitivity articulate with consideration. <u>Leadership</u> Learners working and rehearsing in small groups, leaders emerge.	<u>Active Listening</u> Encouraging pupils to listen with sensitivity articulate with consideration <u>Articulate to Communicate</u> Learners will learn to articulate themselves with clarity when sharing ideas in group work and rehearsal.	<u>Critical thinking</u> Learners asking questions about style and form. <u>Individual Creativity</u> Learners to show understanding through their own use of masks. <u>Active Listening</u> Encouraging pupils to listen with sensitivity articulate with consideration	<u>Reading with clarity</u> Learners to infer and deduce exploration of the script Speak with clarity <u>Speaking with clarity</u> Learners will learn to articulate key vocabulary to show knowledge and understanding. <u>Active Listening</u> Encouraging pupils to listen with sensitivity articulate with consideration.	<u>Collaboration</u> Learners will work in small performance groups to create performance <u>Self Confidence</u> Learners encouraged to use 'eye contact' and 'projection' in performance to show self-confidence.	<u>Reading with clarity</u> Learners to infer and deduce exploration of the script <u>Speaking with clarity</u> Learners to articulate through the use of key vocabulary to show knowledge and understanding. <u>Collaboration</u> Learners will work in small performance groups to create performance
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Year 9 Curriculum

Learning Focus	Emma Rice and alternative theatre	Theatre in Education	DNA by Denis Kelly	Exploring Practitioners	Exploring Scripts (page to stage)	Duologues to develop a role
Learning Hours Associated	Weeks 1 to 7 7 hours Approx.	Weeks 8 to 14 7 hours Approx.	Weeks 15 to 21 6 hours Approx.	Weeks 22 – 26 5 hours Approx.	Weeks 27 – 33 6 hours Approx.	Week 34 – 39 6 hours Approx.
What pupils will know, understand and be able to do.	<ul style="list-style-type: none"> ✓ To know about the practitioner Emma Rice and make connections between Brecht and Rice's style Understand who Emma Rice is be able to apply her techniques in rehearsal and performance. 	<ul style="list-style-type: none"> ✓ To Know and understand the social and historical content surrounding the murder of Stephen Lawrence ✓ To understand the style of Docu – drama and how it is used to explore social and historical 	<ul style="list-style-type: none"> ✓ To know the central themes in the play. ✓ To understand form, structure and style ✓ To be able to show application of performing skills to realise artistic intentions in rehearsal and performance. 	<ul style="list-style-type: none"> ✓ To know the styles of: <ul style="list-style-type: none"> ✓ Brecht ✓ Stanislavski ✓ Berkoff ✓ Rice ✓ Frantic Assembly ✓ To be able to devise from a given stimulus ✓ To show practical understanding of various styles and structure 	<ul style="list-style-type: none"> ✓ To identify the central themes in a selection of play texts. ✓ To interpret character and develop performance with a considered use of vocal and movement skills ✓ To be able to effectively multi – role in rehearsal 	<ul style="list-style-type: none"> ✓ To identify the central themes in the play Two. ✓ To interpret a range of relationship dynamics between characters in the play. ✓ To know how to use vocal and physical skills to effectively create

	<ul style="list-style-type: none"> ✓ To identify themes with Face the play by Benjamin Zephania ✓ To know and be able to identify structural devices within a script ✓ To be able to identify and interpret the use of the 'Street Voices' and make links between the origins of Greek Theatre ✓ To know and explore Rice's alternative/surrealism in rehearsal and performance. 	<p>events that have shaped our culture.</p> <ul style="list-style-type: none"> ✓ To be able to create docu – drama with the intentions of provoking social conscience, questioning the concept of 'social expectations and stereotypes and the modern-day exploration of 'Fake News'. perception ✓ To be able to identify and demonstrate practical knowledge of the conventions of the Reporting Genre in rehearsal and performance. 	<ul style="list-style-type: none"> ✓ To be able to develop vocal skills and movement skills to create believable characters in role. ✓ To know and be able to clearly label all four key stage types of ✓ Proscenium Arch ✓ Thrust ✓ Theatre in the Round ✓ Traverse. 	<ul style="list-style-type: none"> ✓ To be able to showcase style and structure in rehearsal and performance. ✓ <u>Exploration of the following:</u> ✓ Naturalism V Non-Naturalism ✓ Verbatim as a Docudrama ✓ TIE to educate ✓ Community Theatre 	<p>and performance.</p> <ul style="list-style-type: none"> ✓ To demonstrate knowledge and understanding of Naturalism, including: ✓ Developing Character ✓ Creating a Role ✓ Rehearsal Techniques ✓ To demonstrate knowledge and understanding of Non-Naturalism, including: ✓ Multi – Role playing. ✓ Use of voice and movement. ✓ Individual Interpretation ✓ To be able to create 'Off Text' focus in the style of Brech, Stanslavski and Emma Rice 	<p>characters within performance.</p> <ul style="list-style-type: none"> ✓ To know how to use Physical Theatre to successfully explore relationships between characters. ✓ To demonstrate knowledge and understanding of non-naturalism and physical theatre.
<p>Subject Vocabulary</p>	<ul style="list-style-type: none"> ✓ Alternative/ Surrealism ✓ Prologue ✓ Structural Devices ✓ Spatial awareness ✓ Blocking and proxemics ✓ Rhythm & Space 	<ul style="list-style-type: none"> ✓ Institutional Racism ✓ Diversity and Change ✓ Discrimination and Prejudice ✓ Interpretation ✓ Systemic Discrimination 	<ul style="list-style-type: none"> ✓ Hierarchy ✓ Social Stereotype ✓ Class and Status ✓ Artistic Intentions ✓ Cyclical Narrative ✓ Cause & Consequence 	<ul style="list-style-type: none"> ✓ Naturalism ✓ Non – Naturalism ✓ Verbatim ✓ Community Theatre 	<ul style="list-style-type: none"> ✓ Episodic Structure ✓ Emotional Memory ✓ Minimilm ✓ Symbolism ✓ Naturalism 	<ul style="list-style-type: none"> ✓ Physical Theatre ✓ Introduction to Frantic Assembly ✓ Round/By/Through ✓ Push and Pull ✓ Lifts ✓ Proxemics

Subject Texts Used	Face by Benjamin Zephaniah		DNA by Dennis Kelly		Teachers by John Godber ASBO by Kirsty Walters	TWO by Jim Cartwright Blood Brothers by Willy Russell
Cultural Enrichment Opportunities	<p>Exploring themes of:</p> <ul style="list-style-type: none"> ✓ Culture and Tradition ✓ Class and Society ✓ Social Stereotypes ✓ Systematic Discrimination 	<p><u>Docu – Drama</u></p> <p>Provoking social conscience Citizenship and Society Perception V Truth Fake News</p>	<p>Exploring Themes of:</p> <ul style="list-style-type: none"> ✓ Bullying ✓ Peer Pressure ✓ Discrimination ✓ Cause and Consequence ✓ Gang Culture ✓ Social Conscience 	<p><u>Exploration of Community Theatre</u></p> <ul style="list-style-type: none"> ✓ Mixed Performance Styles ✓ Music & Song ✓ Comedy & Satire ✓ Physical Theatre ✓ Ensemble Work ✓ Storytelling 	<p><u>National Theatre Collection</u> – Learners offered the opportunity to watch live theatre through access to the National Theatre collection online both in and outside of the classroom by logging in as a SMRCHS drama learner.</p>	<p><u>Exploration of Physical Theatre:</u></p> <ul style="list-style-type: none"> ✓ Exploring unhealthy relationships ✓ Examples on NTC, opportunity to visit Theatre on annual London Trip and department organised theatre visits.
Learning Behaviours	<p><u>Active Listening</u> Encouraging learners to listen with sensitivity and articulate with consideration</p> <p><u>Critical thinking</u> Learners asking questions about style and form.</p> <p><u>Individual Creativity</u> Learners to show understanding through their own use of masks.</p>	<p><u>Collaboration</u> Learners will work in small performance groups to create performance</p> <p><u>Self Confidence</u> Learners encouraged to use 'eye contact' and 'projection' in performance to show self-confidence.</p>	<p><u>Active Listening</u> Encouraging learners to listen with sensitivity and articulate with consideration</p> <p><u>Reading with clarity</u> Learners to infer and deduce meaning from the play text through detailed exploration of the script</p> <p><u>Speaking with clarity</u> Learners to articulate through the use of key vocabulary to show knowledge and understanding.</p>	<p><u>Critical thinking</u> Learners asking questions about style and form.</p> <p><u>Individual Creativity</u> Learners to show understanding through their own use of masks.</p> <p><u>Leadership</u> Learners working and rehearsing in small groups, leaders emerge.</p>	<p><u>Reading with clarity</u> Learners to infer and deduce exploration of the scrip</p> <p><u>Active Listening</u> Encouraging learners to listen with sensitivity and articulate with consideration</p> <p><u>Collaboration</u> Learners will work in small performance groups to create performance.</p>	<p><u>Reading with clarity</u> Learners to infer and deduce meaning through exploration of duologue scripts.</p> <p><u>Individual Creativity</u> Learners to show understanding through their own use of masks.</p> <p><u>Active Listening</u> Encouraging learners to listen with sensitivity and articulate with consideration</p>

For Information:

Autumn Term – 15 Weeks (Week 1 – 15)

Spring Term – 11 Weeks (Week 16 – 26)

Summer Term – 13 Weeks (Week 27-39)

DRAMA Curriculum Time – 2 hours per fortnight (2 Week Timetable)