

Performing Arts Department – Year 8 Drama						
 Shirley High Curriculum Map	The Novice Drama Student will begin to look at drama as a way of exploring issues and themes, as well as continuing to develop their appreciation of drama through the ages, creating and performing a character, and working with script.					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:
	Physical Theatre	Physical Theatre	Cruel Macbeth - Theatre of Cruelty	Cruel Macbeth - Ritual & Ensemble	Frantic Assembly	Devising from a stimulus (CIDN)
Why Now?	Develops students' physical storytelling by moving beyond dialogue and placing the body at the centre of performance. Students begin with mime, body language, facial expression, levels and status before applying these skills to Trestle mask work and the seven states of tension.	Builds on Autumn 1 by developing ensemble physical storytelling through the work of Complicite. Students explore space, controlled movement, playfulness and movement with text, before applying these skills to The Caucasian Chalk Circle.	Builds on the physical theatre skills developed in Autumn by applying body, gesture, movement, voice and sound to an adapted Shakespeare text. Students are introduced to Antonin Artaud and Theatre of Cruelty, using stylised choices to create atmosphere, tension and bold characterisation in Macbeth.	Builds on Spring 1 by deepening students' interpretation of Macbeth through soundscape, ritual, climax and ensemble performance. Students apply physical and vocal choices with greater independence, explore the Weird Sisters' second prediction, and stage key scenes using pace, multi-role and stylised ensemble work.	Students study Frantic Assembly to develop skills in physical theatre, enhance their ability to communicate meaning through movement, and explore innovative approaches to storytelling and ensemble work.	Students develop an appreciation for devising by using the play Curious Incident of the Dog in the Night time. Students are building upon skills learnt in year 7. More independent work for this topic.
Fundamental Concepts	Physical Theatre & Mime: Understand that physical theatre places the body at the centre of storytelling and can communicate meaning without relying on dialogue. Characterisation & Expression: Adapt body, gesture, movement and facial expression to show a clear character and emotion. Levels & Status: Use levels and body language to communicate status and relationships. Trestle Mask Work: Apply the laws of mask work, clock the audience, pass focus and use controlled movement. Seven States of Tension: Experiment with tension from melted through to stuck to shape exaggerated characterisation. Visual Storytelling: Use still image, transition and mime to create contrast and communicate plot.	Complicite: Explore the company's emphasis on movement, narrative, workshops, playfulness and ensemble creation. Space & Movement: Use the full performance space, changing direction, pace and focus to create meaning. Control & Awareness: Develop slow, precise movement and body awareness through ensemble games and repetition. Objects & Levels: Use bamboo sticks and bodies imaginatively to create dynamic shapes, objects and environments. Text & Physical Theatre: Combine movement, body and gesture with text to communicate emotion and action. The Caucasian Chalk Circle: Apply physical theatre to the Flight to the Northern Mountains and use space/levels to clarify story and tension.	Shakespeare in Performance: Understand key plot events, characters and relationships in an adapted Macbeth script and make clear performance choices. Antonin Artaud / Theatre of Cruelty: Explore how theatre can challenge an audience through sensory impact, grotesque acting, sound and intense physical/vocal choices. Grotesque Characterisation: Adapt body, gesture, facial expression and movement to create exaggerated, unsettling characters such as the Weird Sisters. Vocal Skills & Atmosphere: Use tone, pitch, volume and vocal contrast to communicate cruelty, status, mood and intention. Sound & Climax: Direct live sound and soundscape to build atmosphere, tension and dramatic climax. Physical Language: Use body language, gesture and controlled movement to make meaning clear when working from script.	Second Prediction & Tension: Interpret the Weird Sisters, banquet and later events using physical and vocal choices that sustain tension. Ritual & Sensory Theatre: Combine voice, movement, repetition and sound to create ritualistic, immersive moments inspired by Artaud. Soundscape & Mood: Layer thunder, echoes, animal sounds and other vocal effects to establish setting, atmosphere and a clear climax. Ensemble Performance: Stage key moments collaboratively, maintaining focus, pace, tempo and clear stage pictures. Multi-role & Characterisation: Switch roles confidently by adapting posture, gesture, movement, voice and status. Stylised Shakespeare: Explore a lively ensemble approach inspired by Splendid Productions and Brechtian performance conventions. Evaluation: Reflect on how physical, vocal and aural choices communicate story and affect an audience.	Exploring Themes Through Multi-Sensory Stimuli: Use images, soundscapes, music and poems to inspire creative responses. Collaborative Exploration: Discuss and analyse stimuli in pairs, groups and as a class. Physical Storytelling: Use levels, body language and proxemics to convey power, status and relationships. Spatial Awareness & Staging: Apply proxemics to create meaningful stage compositions. Stimulus-Based Creativity: Develop original performance ideas by interpreting themes from stimuli.	Exploring Themes Through Stimuli: Use visuals, soundscapes, music and poems to inspire creativity and develop themes. Collaborative Idea Generation: Analyse and expand themes in pairs, groups and whole-class discussion. Physical Expression: Apply levels and body language to communicate power, status and relationships. Spatial Dynamics & Staging: Use proxemics to convey power, status and interaction. Stimulus (script based): Interpret and transform stimuli into original theatrical presentations.
Students will...	Lesson 1: Introduction to Physical Theatre Explore physical theatre through solo/paired mime. Use body, gesture and facial expression to communicate action without dialogue. Lesson 2: Status & Family Portraits Create contrasting still images using body language, gesture, facial expression and levels to communicate status and relationships. Lesson 3: Transitions Transition between still images using movement while keeping plot and contrast clear to the audience. Lesson 4: Introduction to Trestle Theatre Learn about Trestle mask work and the importance of gesture, movement, tension and clear emotion. Lesson 5: Seven States of Tension Explore melted, fluid, neutral, watchful, grandeur, pushing and stuck to shape character. Lesson 6: Mask Performance Apply mask conventions through clocking the audience, passing focus and a short role-play; assess body, gesture, tension and characterisation.	Lesson 1: Introduction to Complicite Learn about Theatre de Complicite and how movement, narrative and workshop games are central to the company's style. Lesson 2: Using the Space Explore the full stage space, changing direction and acknowledging others without dialogue. Lesson 3: Control, Playfulness & Repetition Use Grandma's Footsteps and repeat the game without Grandma, focusing on slow controlled movement and ensemble awareness. Lesson 4: Bamboo Exercise Use push/pull, levels and controlled movement to create dynamic physical sequences. Lesson 5: The Caucasian Chalk Circle Stage Grusha's flight to the Northern Mountains using movement, bamboo sticks, space and levels. Lesson 6: Assessment Perform text with clear physical action; adapt body and gesture and use movement and space to communicate emotion.	Lesson 1: Witches & Theatre of Cruelty Meet Artaud and Theatre of Cruelty; read the opening of Macbeth and use tone, pitch, grotesque acting and live sound to create the Weird Sisters. Lesson 2: Lady Macbeth & Cruelty Use movement, gesture, tone, pitch and sound to explore Lady Macbeth; build a vocal/aural climax and communicate her intention. Lesson 3: Physical Macbeth Apply body language, gesture and physical theatre to script work, developing clear character relationships and moments of tension. Lesson 4: Physical Language & Voice Combine controlled movement with tone and pitch to stage later extracts; rehearse and refine choices using Artaud-inspired performance techniques.	Lesson 5: The Second Prediction Explore the banquet and Weird Sisters; create a layered soundscape and use physical language, tone and pitch to show growing threat and cruelty. Lesson 6: Ritual & Climax Use repeated movement, ensemble voice, sound and ritual to build a powerful dramatic climax and sustain atmosphere. Lesson 7: Splendid Macbeth Stage key scenes as an ensemble, maintaining pace and tempo; use multi-role and clearly adapted characterisation inspired by Splendid Productions. Lesson 8: Final Performance & Evaluation Rehearse and perform a selected Macbeth sequence, combining physical, vocal and sound choices; evaluate how effectively the work communicates story, tension and style.	Lesson 1: Introduction to Frantic Assembly and Physical Theatre Explore movement, proxemics and non-verbal storytelling. Lesson 2: Themes Through Stimuli Use images, soundscapes, music and poems to generate performance ideas. Lesson 3: Power and Status Use levels, body language and proxemics to communicate power and status. Lesson 4: Building Relationships Through Physicality Use lifts, counterbalances and synchronised movement to create meaning. Lesson 5: Integrating Dialogue and Movement Combine text and movement with fluid transitions. Lesson 6: Frantic-Inspired Performance Devise and rehearse a physical theatre performance inspired by Frantic Assembly.	Lesson 1: Introduction to Curious Incident Create a busy train station using viewpoints; develop movement and gesture with text. Lesson 2: Frantic Warm-Up / Train Station Use viewpoints, mime, repetition, script and music in a whole-class performance. Lesson 3: Assessment Performance Create a final whole-class physical theatre performance exploring Christopher's world. Lesson 4: Hidden Letters Use physical theatre to bring Christopher's feelings about the letters to life. Lesson 5: Truth Explore how Christopher's life changes and why truth is important. Lesson 6: Assessment Rehearse and present devised performances, then evaluate the creative process and outcome.
Language for Life (Key terms/Vocabulary)	Physical theatre, mime, body, gesture, facial expression, movement, levels, status, exaggeration, characterisation, still image, transition, Trestle Theatre, mask, clocking the audience, passing focus, seven states of tension.	Complicite, Jacques Lecoq, movement, space, body, gesture, action, text work, levels, controlled movement, ensemble, focus, playfulness, bamboo, Caucasian Chalk Circle, narrative, tension.	Macbeth, Shakespeare, Antonin Artaud, Theatre of Cruelty, grotesque acting, cruelty, sound, atmosphere, soundscape, tone, pitch, volume, body, gesture, movement, body language, physical theatre, physical language, characterisation, Weird Sisters, Lady Macbeth, tension, climax, script, intention.	Macbeth, Weird Sisters, second prediction, banquet, ritual, climax, voice, soundscape, mood, tone, pitch, pace, tempo, action, ensemble, multi-role, characterisation, stylised performance, Splendid Productions, Brecht, physical language, gesture, movement, tension, evaluation.	Synchronised movement, exaggeration, pace, rhythm, sound effects, levels, use of space, quality/direction of movement, physical theatre, ensemble, narration, body tension, characterisation, duologue, still image, marking the moment, slow motion, thought-tracking, freeze-frame.	Synchronised movement, exaggeration, pace, rhythm, sound effects, levels, use of space, physical theatre, ensemble, narration, characterisation, viewpoints, gridlines, gesture, repetition, text, mime, formation, music, stylised movement.
Extended writing Opportunities	Short written evaluation of physical theatre and mask work; character profile for a mask character.	Brief research/fact file on Complicite or The Caucasian Chalk Circle; written performance evaluation.	Short research/profile on Antonin Artaud and Theatre of Cruelty; brief written evaluation of how sound, voice and movement created atmosphere.	Performance evaluation explaining how ensemble, soundscape, ritual and characterisation were used to communicate tension and meaning.	Writing a script.	Writing a script.

Maths Across the Curriculum	Groupings in numbers, timings of performance, angles/facing, spacing, levels, proxemics and distance on stage.	Groupings, timing and pace, use of levels, spatial pathways, angles/facing, spacing and distance on stage.	Timing and duration of scenes; pace and tempo; groupings; spatial formations; levels, angles/facing, spacing, proxemics and distance on stage.	Timing of layered sound and movement; pace/tempo changes; ensemble groupings; spatial patterns, levels, angles/facing, proxemics and distance on stage.	Groupings in numbers, timings of performance, creating shapes, angles/facing, spacing, proxemics, distance on stage.	Groupings in numbers, timings of performance, angles/facing, spacing, proxemics, distance on stage.
Links to careers/ aspirations	Actor, Director, Movement Director, Physical Theatre Performer, Business Manager (leading group work)	Actor, Director, Movement Director, Physical Theatre Performer, Business Manager (leading group work)	Actor, Director, Theatre Director, Movement Director, Sound Designer, Voice Coach, Business Manager (leading group work)	Actor, Director, Ensemble Performer, Movement Director, Sound Designer, Theatre Maker, Business Manager (leading group work)	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)
Cultural Capital	Explore DV8 and Trestle Theatre; consider different physical theatre traditions and how the body can communicate meaning. Work in diverse/mixed groups; SHS Theatre Company; KS3 Drama Club.	Explore Theatre de Complicite, Jacques Lecoq and Bertolt Brecht's The Caucasian Chalk Circle. Work in diverse/mixed groups and consider different perspectives; SHS Theatre Company; KS3 Drama Club.	Explore Shakespeare as a major part of British theatre heritage and encounter Antonin Artaud and Theatre of Cruelty as an influential European theatre practice. Work in diverse/mixed groups; SHS Theatre Company; KS3 Drama Club.	Develop understanding of contemporary approaches to Shakespeare through Splendid Productions, with links to Brecht, ensemble storytelling and stylised theatre. Work in diverse/mixed groups; SHS Theatre Company; KS3 Drama Club.	Students work in diverse and mixed groups; explore multiple perspectives; encourage diverse interpretations; draw on their own experiences; SHS Theatre Company; KS3 Drama Club.	Students work in diverse and mixed groups; explore multiple perspectives; encourage diverse interpretations; draw on their own experiences; SHS Theatre Company; KS3 Drama Club.
Practical Application of Skills	Performing skills and techniques learned in a practical assessment	Performing skills and techniques learned in a practical assessment	Apply Theatre of Cruelty, physical, vocal and sound techniques in a scripted practical assessment.	Apply ensemble, multi-role, ritual, soundscape, physical and vocal techniques in a final Macbeth practical assessment.	Performing skills and techniques learned in a practical assessment	Performing skills and techniques learned in a practical assessment