

Programme of study for Drama - Year 8

<b>Autumn (1<sup>st</sup> term)</b>	<b>Spring (1<sup>st</sup> term)</b>	<b>Spring (2<sup>nd</sup> Term)</b>	<b>Summer (1<sup>st</sup> term)</b>	<b>Summer (2<sup>nd</sup> term)</b>
<u>From: Sept-Dec</u>	<u>Jan-Easter</u>		<u>Easter-July</u>	
<p><b>Topic / Big Question:</b> Theatre Styles</p> <p><b>Key Learning Outcomes:</b> How theatre developed from rituals, Greek theatre, melodrama, naturalism and epic theatre through practical exploration Develop an understanding of the different styles of theatre coming from different periods in history, to ensure students are exposed to a wide range of styles for their devised work</p>	<p><b>Topic / Big Question:</b> Detectives - Devising skills</p> <p><b>Key Learning Outcomes:</b> What the role of a detective is/characteristics of a detective Structuring a devised performance using different forms of drama Creating a devised performance from the stimuli given</p>		<p><b>Topic / Big Question:</b> Refugee Boy – Lemn Sissay’s adaptation of Benjamin Zaphaniah’s book</p> <p><b>Key Learning Outcomes:</b> The plot, themes are characters in The Curious Incident About Asperger’s and Autism and the effects this can have on a person/people around them How to apply performance skills to bring a script to life How to stage sections of a script</p>	
<p><b>Skills (students should be able to do):</b> Choral speaking and movement Narration Creating stock/comic characters Develop a character with depth using emotion memory and given circumstances Use Brechtian techniques of verfremdungseffekt (distancing) and highlighting a political message Naturalism in acting</p>	<p><b>Skills (students should be able to do):</b> Create the role of a detective Interpret evidence to solve missing person case Use cross-cutting and split stage Use a flashback Use freeze frame and thought track Perform a character</p>		<p><b>Skills (students should be able to do):</b> Use physical theatre to bring a text to life Understand the subtext and how to begin communicating this through physicality Reading and interpreting a script</p>	
<p><b>End of term 1 assessment to cover:</b> A performance that includes 3-4 main elements from the different theatre styles A written summary of their knowledge gained</p>	<p><b>End of term 2 assessment to cover:</b> Performance of the resolution to the missing person’s case using split stage and flashback</p>		<p><b>End of year assessment to cover:</b> Performance task using an extract of script / blending in physical theatre techniques</p>	
<p><b>Building understanding: Rationale / breakdown for your sequence of lessons:</b> This allows students to opportunity to build their understanding of key drama conventions through the engaging topic of a missing person. Students have the freedom to decide what they feel happened to the missing person, focusing on exploring this through the use of key strategies. The aim is to develop their ability</p>	<p><b>Building understanding: Rationale / breakdown for your sequence of lessons:</b> We feel it is important to introduce students to a variety of theatre styles and to understand where they fit within history, in a practical way, so they understand some key skills and concepts that they can use within devised work in following years. We also want to attract students to the kind of work we will be doing in Year 9</p>		<p><b>Building understanding: Rationale / breakdown for your sequence of lessons:</b> This sequence was introduced last year to allow further development of physical theatre. This has proven to be an engaging scheme which aids that final push towards the end of term and retains engagement for those students who won’t be studying the subject next year. It also allows the students who continue with Drama</p>	

to create interesting and varied devised work with a range of structures.	upwards as this will be the term they make their option choices. We have moved this from the	into Year 9 to have a knowledge base from which to develop their ideas for devising using physical theatre. The focus is on interpreting the script but also bringing it to life using characterisation skills and physical theatre. The lessons build to a short performance.
<b>Calendared Centrally Planned Extended Home – Learning Tasks:</b> Research on key practitioners to embed learning Writing a monologue Evaluation of work completed	<b>Calendared Centrally Planned Extended Home – Learning Tasks:</b> Detective profile Learning lines for final group piece	<b>Calendared Centrally Planned Extended Home – Learning Tasks:</b> Research on Frantic Assembly/physical theatre Line learning
<b>Reading / literacy/ Oracy:</b> Use of text extracts Writing a monologue for a character Writing using key drama terminology	<b>Reading / literacy/ Oracy:</b> Reading the evidence logs Reading and writing script extracts	<b>Reading / literacy/ Oracy::</b> Text extracts
<b>Numeracy:</b> Where do key practitioners fit in terms of dates in history? Warm up activities to get into groups of certain numbers	<b>Numeracy:</b> Numerical warm up games Problem solving - timings of Deesha’s disappearance and when action took place	<b>Numeracy:</b> Group warm ups to aid group dynamics - order by height, age (months), 3rd letter of first name etc
<b>Enrichment / opportunities to develop cultural capital (including careers, WRL and SMSC):</b> Drama Club - preparation for Friends and Family performances and other events throughout the year Opportunities for on-stage and backstage support - lighting, costume, set, props etc Development of student relationships and personal confidence in presenting themselves Reward trip for drama club students Workshops – masterclasses with professional actors (last year we had Mousetrap projects who did stage combat, contemporary acting and comedy improvisation workshops with year 8, which we are hoping to do again this year Understanding of people who may be different to them, empathising with different characters and applying this knowledge to real life situations where needed		