Performing Arts Department – Year 8 Drama

Shirley High Curriculum Map	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	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.					
	Theme/Topic/Skill: **Commedia**	Theme/Topic/Skill: **Melodrama**	Theme/Topic/Skill: **Blood Brothers**	Theme/Topic/Skill: **Seven Deadly Sins**	Theme/Topic/Skill: **Curious Incident**	Theme/Topic/Skill: **Curious Incident**
Why Now?	To develop an appreciation for drama through the ages in chronological order, building on appreciation established in Year 7.	To develop an appreciation for drama through the ages in chronological order, building on appreciation established in Year 7.	To increase the ability to create and perform a character, when working with a script. To develop the ability to perform a monologue.	To develop the ability to use drama as a tool for exploring issues, and themes. To be introduced to Forum Theatre.	To be introduced to the style of physical theatre, building on character development and working with a script.	To be introduced to the style of physical theatre, building on character development and working with a script.
Fundamental Concepts	-To understand and perform a Commedia-style insult scene. -To perform Master and Servant characters. -To be able to recognise the key characteristics of Commedia characters. -To understand the difference between commedia characters. -To demonstrate a variety of commedia characters. -To develop scenes using the technique of 'Crosstalk'. -To identify and define attributes of Crosstalk in Commedia dell'Arte. -To be able to learn, recognise and perform commedia dialogue techniques. -To demonstrate commedia techniques in performance. -To create inventive performance pieces.	-To explore the themes of injustice and revenge through discussion and drama. -To use levels and body language to indicate power and status. -To understand the motivations that drove Sweeney Todd to become a murderer. -To understand basic melodrama techniques and stock characters. -To create a scripted performance applying techniques learnt. -To understand how to use proxemics to show power and status on stage. -To demonstrate melodrama skills when exploring a script. -To participate in class/group/pair discussion to deepen your understanding of Sweeney's motives. -To demonstrate melodrama performance skills when exploring a devised performance. -To reflect and offer a comment on your own/ another person's practical drama. -To devise a performance in the style of a melodramatic film trailer to explore the story of Sweeney Todd.	-To recognise the main action within a plot. -To apply understanding of characterisation to create effective still images. -To examine key aspects of characterisation. -To develop and perform a clear character in performance. -To extend character development. -To interpret and perform a piece of script. -To understand how the relationship between the blood brothers has changed with the passage of time. -To create a scene that utilises flashback and contrast. -To create a scene that explores the use of the drama element tension.	-To be introduced to the seven deadly sins. -To explore Envy through the use of still image. -To show an understanding of pride as a sin. -To consider the pros and cons of being prideful. -To show an understanding of 'sloth'. -To use split-stage to show contrast. -To show an understanding of greed as a sin. -To explore the story of King Midus. -To show how narration can used to present the moral of a story. -To show an understanding of wrath as a sin. -To explore wrath through role play. -To consider the consequences of wrath. -To show an understanding of gluttony. -To use forum theatre to solve a dilemma in the drama. -To create a role play scene that incorporates all 7 deadly sins.	-To be introduced to the role of Christopher. -To create morning routine sequences using **synchronised movement** and experimenting with **exaggeration**, **pace** and **rhythm**. -To develop the use of **physical theatre**, when working with text. -To work as an **ensemble** to create a performance that combines **narration**, **movement** and **sound effects**. -To develop understanding of the **relationship** between Christopher and his father, Ed. -To develop **characterisation** in the role of Christopher or Ed. -To consider how you can present **tension** on stage.	-To create a busy train station environment using viewpoints. -To develop the use of movement and gesture, whilst working with text. -To work as a whole class to create a final physical theatre performance for assessment.
Students will…	- be introduced to the style of commedia dell'arte. - develop their use of commedia techniques and skills in performance. -develop the ability to identify the difference between key commedia characters. -develop the ability to identify and use key commedia skills and techniques: • Crosstalk • 'Put on the spot' • Kitchen insults • Status reversal • Exaggeration • Comedy • Fast paced action • Pause -develop their ability to create and perform a character, considering the use of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.	- be introduced to the style of melodrama. - develop their use of melodrama techniques and skills in performance. -develop the ability to identify the difference between melodrama stock characters. -develop the ability to identify key melodrama performance techniques: • Exaggeration • Proxemics • Levels • Pause -develop their ability to create and perform a character, considering the use of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.	- be introduced to the plot, characters, style and themes of Blood Brother. - develop their ability to create and perform a character, considering a range of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone - develop the ability to learn and perform a script. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.	- be introduced to the Seven Deadly Sins, and be able to identify each one. - develop their ability to create and perform a character, considering a range of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone -develop the ability to use drama techniques in performance: • Still image • Thought-tracking • Mime • Role play • Narration -be introduced to Forum Theatre. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.	- be introduced to the plot, themes, style and characters of The Curious Incident of the Dog Time. - develop their ability to create and perform a character, considering a range of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone - develop the ability to use physical theatre in performance. -develop the ability to work collaboratively. -develop the ability to evaluate their own work, and the work of others using key terminology. -develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on.	- continue to explore the plot, themes, style and characters of The Curious Incident of the Dog Time. - continue to develop their ability to create and perform a character, considering a range of vocal and physical skills: • Gesture • Facial Expression • Body Language • Movement • Posture • Pitch • Pace • Volume • Tone - continue to develop the ability to use physical theatre in performance. -continue to develop the ability to work collaboratively. -continue to develop the ability to evaluate their own work, and the work of others using key terminology. -continue to develop the ability to lead in the creation of group work and consider the ways in which the work of their group can be improved on. .

Language for Life (Key terms/Vocabulary)	Commedia dell'arte, status, script, reactions, master, servant, character, stance, facial expression, Arlecchino, Pantalone, Colombina, Il Dottore, Il Capitano, scenario, mime, stock character, crosstalk, dialogue, intonation, emphasis, pause, comedy, movement, exaggeration, put on the spot, technique, pace, gesture, physicality, gromalot, lazzo, blocking.	Melodrama, Sweeney Todd, injustice, theme, revenge, power, status, levels, body language, motivation, improvisation, voice, proxemics, story whoosh, still image, thought-track, narration, music, marking the moment, mime, exaggeration, body language, gesture, facial expression, tension, stock characters, script, Villain, Hero, Damsel in distress, Aged Parent, Servant, Villain's sidekick, influence, interaction, speed, pause, accent, reaction, stage positioning, conscience alley, devising, movement,	Plot, characterisation, still image, script, levels, use of space, facial expression, gesture, tone, volume, character, posture, movement, voice, body language, monologue, character development, interpretation, exaggeration, flashback, contrast, tension	Envy, Wrath, Lust, Pride, Sloth, Gluttony, Greed, scenario, still image, symbolise, sound, movement, thought-track, dynamic, transition, non-verbal communication, role play, split-stage, contrast, devise, conscience alley, Forum Theatre, Boal, improvisation, interaction, hot seating.	Synchronised Movement, exaggeration, pace, rhythm, sound effects, levels, use of space, quality of movement, direction of movement, physical theatre, ensemble, narration, movement, ensemble, split-role, body tension, characterisation, tension, duologue, still image, marking the moment, on-script, off-script, slow motion, thought-tracking, freeze-frame, viewpoints, gridlines, gesture, repetition, text, mime, formation, music, stylised movement, character	Synchronised Movement, exaggeration, pace, rhythm, sound effects, levels, use of space, quality of movement, direction of movement, physical theatre, ensemble, narration, movement, ensemble, split-role, body tension, characterisation, tension, duologue, still image, marking the moment, on-script, off-script, slow motion, thought-tracking, freeze-frame, viewpoints, gridlines, gesture, repetition, text, mime, formation, music, stylised movement, character
Extended writing Opportunities	Creating a fact file for Commedia	Creating a fact file for Melodrama	Building a character profile	Writing a monologue Writing a script	Writing a script	Writing a script
Maths Across the Curriculum	Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set	Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set	Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set	Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set	Groupings in numbers, timings of performance, creating shapes (physical theatre), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set	Groupings in numbers, timings of performance, angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set
Links to careers/ aspirations	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)	Actor, Director, Business Manager (leading of group work)
Cultural Capital	Exploring the experience of drama from another country Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences SHS Theatre Company KS3 Drama Club	Exploring the experience of drama from another country Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences SHS Theatre Company KS3 Drama Club	Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences SHS Theatre Company KS3 Drama Club	Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences SHS Theatre Company KS3 Drama Club	Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences SHS Theatre Company KS3 Drama Club	Students to work in diverse and mixed groups Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to 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	Performing skills and techniques learned in a practical assessment	Performing skills and techniques learned in a practical assessment	Performing skills and techniques learned in a practical assessment	Performing skills and techniques learned in a practical assessment