

KS3 Long Term Curriculum Plan: Drama - Year 8

Curriculum Aim: The Chace Drama curriculum aims to ensure that all pupils acquire a wide awareness of Drama vocabulary and a strong understanding of both group work and individual performance requirements, an awareness of vocal and physical skills and of non-verbal communication, as well as analytical and evaluative skills. We want to promote creativity and enable our students to harness their imagination. The Drama curriculum works through spiral learning: introducing, exploring and embedding key elements of drama across the years.

Link to prior learning: The Year 8 curriculum is groupwork based, building on the skills introduced in Year 7. We further explore genre, building on the work done in fairy tale and Lost Child, with the emphasis based on groupwork. We continue to develop confidence as a solo performer, seen in Year 7 through the use of Shakespeare and their own devised direct address monologues and on sections of scriptwork, building again on the work done in Fairy tale and Macbeth.

Rationale of sequencing: The aim is to embed the knowledge of two well-known practitioners in western theatre, Stanislavski, and Brecht, in addition to revisiting and deepening previous knowledge and skillsets introduced in Year 7, promoting spiral learning.

We start with Stanislavski and naturalism as it is the style of performance students are most familiar with and the building blocks of western drama. We explore the theories and exercises that create fully rounded, believable characters in naturalistic setting and use of the 4th Wall. From here we move onto to Brecht and the ideas of breaking the fourth wall – deliberately challenging the ideas of Stanislavski and opening up an awareness of different styles to support different outcomes and intentions. We look at Slapstick in a deliberate decision to contrast with the two practitioners and further extend knowledge of style and genre learned earlier. This unit is also light on theory and lighter in style, contrasting with the theory heavy ideas of both Stanislavski and Brecht and the often intense performance and content of the Brecht unit. We finish the unit extending the slapstick Unit into melodrama, allowing a framework with which to use the key elements of slapstick along with the idea of rural based Victorian melodrama.

	Focus / Topic	Knowledge & Skills (from NC/Programmes of Study)	Assessment
Autumn 1	Stanislavski Naturalism/Devised.	Students will: <ul style="list-style-type: none"> ● Learn the methods of Stanislavski and style of Naturalism through guided improvisation. ● Understand the basic format and structure of Naturalism and be able to to perform their own piece. ● The importance of set detail and detailed stage direction to create the illusion of reality. ● Start to develop and portray believable characters in believable situations ● Learn how to create, use and maintain ‘the fourth wall’. 	Practical performance and written evaluation.
Autumn 2/Spring 1	Social Issues and Brecht <i>Non- Naturalism Devised with the options of scripted sections.</i>	Students will: <ul style="list-style-type: none"> ● Use a social issue as a stimulus. ● Learn the basic methods, techniques and theories of Brecht. ● Explore and learn the style of non-naturalism and how it shapes their work. 	Assessment week: wb 7th nov. Practical performance/written evaluation/Vocabulary

		<ul style="list-style-type: none"> ● Learn the concept and some of the various ways of breaking the fourth wall. ● Will write and deliver a direct address monologue. 	
Spring 2/Summer 1	Mime, Stereotype and Slapstick	<p>Students will:</p> <ul style="list-style-type: none"> ● Explore the concept of stereotypes. ● Explore Mime and movement to explore status ● Explore exaggerated movement to create humour. ● Use music to set and complement movement and tempo. 'set the scene'. ● Develop and explore exaggerated physical humour. 	Assessment week: Practical performance and written evaluation.
Summer 2	Melodrama (devised)	<p>Students will:</p> <ul style="list-style-type: none"> ● Explore the concept of stereotypes and look at how we can challenge the stereotype once it has been shown.. ● Use mime and movement to explore status ● Explore exaggerated movement to portray stereotypical and exaggerated character 'types'. ● Use music to 'set the scene'. ● Develop their own carefully structured devised final performance in the exaggerated style of melodrama and establishing 'stereotypes' before exploding them. 	Assessment week: Practical performance and written evaluation. End of Year written exam.

By the end of Y8 students will be expected to:

Be able to create and hold a character during a performance, although it may not be totally sustained, using the right voice and movement skills.

Have an awareness of the audience and the space being used.

Be able to use key drama vocabulary with total confidence both verbally and through written work.

Understand the work of two different practitioners and different kinds of theatre and why they're used.

Be able to evaluate both their own work and that of others in a clear and constructive way both verbally and through written work.