

Year 8 Drama Curriculum Rationale

In Year 8, students will all have had been taught the basic explorative skills in Drama that they will use throughout their Drama experience, albeit in a fairly basic way. In our curriculum, Drama in Year 8 focuses on developing those skills to help improve and deepen “learning through imagined experience”. Lessons are still approached practically, further instilling that the subject is one that should be enjoyed both in the studio and beyond. We want to develop a wider understanding of how Drama utilises ACPs and VAAs to explore stimuli and situations, perform a diverse range of both devised and scripted material.

Unit	Core knowledge/skill development	Sequence	Assessment	Literacy, numeracy, PSHE, FBV, other links	ACP and VAA development	Home learning, enrichment, <i>and recommended reading</i>
Term 1. Devising Charlotte Dymond 9 lessons.	Using a true story about the murder of Charlotte Dymond, and the poem written about the event, students explore the suspicious circumstances surrounding Charlotte’s death and Matthew Weeks’ punishment. Students use research they have conducted to inform and shape their drama. Students are introduced to new techniques (animated freezes) and create a surreal piece of theatre.	Building on prior devised pieces, students are now required to use research and facts that they have sourced independently and make a creative decision about the circumstances surrounding Charlotte’s murder. Unlike the factual based scheme The Internet in year 7 (terms 3&4), students will use independent research to inform and shape their work.	Assessment task – Dramatization of the circumstances surrounding the murder of Charlotte Dymond and the subsequent punishment of Matthew Weeks. Evaluation task – reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)	Script writing PHSE links – online safety, British values, respect for the law.	ACPs Self-regulation Strategy planning, seeing alternative perspectives, evolutionary and revolutionary thinking. Automaticity, Accuracy, Precision, Originality VAAs Collaborative, confident, Risk taking, resilient	The ballad of Charlotte Dymond. The Life of Charlotte Dymond: Flesh & Bones on a True Cornish Murder Story

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Term 2 – Scripted Pantomime ‘Aladdin’ 9 - 12 lessons	<p>Students learn some basic theatre history regarding the development of Pantomime from Commedia Dell Arte through to the Pantomime that is so well known at Christmas time. Students will apply skills and approaches to the script of ‘Aladdin’ that are associated with Panto.</p>	<p>This scheme looks at a particular style of theatre that will challenge all other script based schemes (REDD and Monologues). Students will apply skills that have been developed in line learning and bringing a text from page to stage using a specific style.</p>	<p>Low stakes assessment at the end of each lesson focusing on the narrative development.</p> <p>Assessment task – Performance of the narrative of the JW using skills taught last term.</p> <p>Evaluation – reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)</p>	<p>Oracy focused on in lessons 2, 3 and 4 – need for clarity when presenting work.</p> <p>Reading for meaning Tolerance and difference (the perceived hatred of the JWs Tolerance of those with different experiences to our own – CWCF, ADHD.</p>	<p>ACPs Self-regulation, strategy planning, connection finding, Accuracy, Precision</p> <p>VAAs Collaborative working, Enquiring, Open minded, Risk taking, perseverance</p>	<p>Alice in Wonderland, Alice Through the Looking Glass</p>
Term 3 – Devising The Arrival 9 lessons	<p>Students explore the picture book ‘The Arrival’ by Shaun Tan, looking at immigration, race and difference in society. Students devise work using skills previously</p>	<p>This scheme builds on the skills learnt in term 1 (devising) to apply them to a modern scenario. Students are required to research and use facts (as in</p>	<p>Low stakes assessment at the end of each lesson focusing on the narrative development.</p>	<p>Oracy focused on in lessons all lessons- need for clarity when presenting work.</p>	<p>ACPs Strategy planning, Connection finding, Accuracy, Precision</p>	<p>Research into current events that link to ‘immigration’ and acceptance of other cultures.</p>

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	learnt in terms 1 and 2 and relate their work to current events.	the TIE scheme in Year 7) to bring their work to life.	<p>Assessment task – Devised performance which explores the topic of ‘immigration’</p> <p>Evaluation – reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)</p>	<p>Interpretation of pictures-</p> <p>Understanding other peoples’ experiences.</p> <p>Tolerance of those with different experiences to our own.</p>	<p>VAA</p> <p>Collaborative working, Enquiring, Open minded, Risk taking, perseverance</p>	<p><i>The Arrival</i> by Shaun Tan.</p> <p><i>Refugee Boy</i> by Benjamin Zephaniah</p> <p><i>I am David</i> by Ann Holm</p>
<p>Term 4 – Skills ‘Monologues’</p> <p>6 lessons</p>	Using specifically selected monologues, students will explore characterisation and the dramatic function of monologues. Each of the first three lessons a different character is introduced, students create narratives based on the	Building from the final scheme in year 7 ‘REDD’, students will be given short monologues to use as a basis for characterisation and narrative building, thus demanding students to think around and develop	<p>Low stakes assessment at the end of each lesson focusing on the character and narrative development.</p> <p>End of Unit assessment – Create a devised piece of Drama based on one of the</p>	<p>Oracy focused on in all lessons - need for clarity when presenting work.</p> <p>Literacy – decoding a text, making informed judgements based on information given. Writing a</p>	<p>ACPs</p> <p>Imagination Originality Connection Finding.</p> <p>VAA</p> <p>Collaborative working, Creative and Enterprising, Risk taking, Practice</p>	Look for the use of these conventions in either film, TV or Theatre you watch

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	information given in the monologue.	from the information given.	characters explored in lessons. Students must also include a self-written monologue from the point of view of their character.	character monologue. PHSE – Tolerance and difference (Donna, Charles)		
Term 5 Devising Rose Blanche 6 lessons	Using Roberto Innocenti's fictitious storybook 'Rose Blanche' as a starting point, students explore the role of both a bystander to the Holocaust and a young German soldier (linked to the poem 'In the Beginning') Students use a variety of techniques, such as hot-seating, split monologue, writing in role, still-images and thought-tracking (etc) to develop empathy with the victims and to also consider the	Building upon the students' knowledge of monologues (Charlotte Dymond and Monologue SOW) they will collaborate to create and stage a group monologue for the German soldier. Building upon more stylised techniques explored through the Charlotte Dymond SOW (and through an analysis of Blackadder Goes Forth video clip) they will create visual images to explore the stand point of both the	Low Stakes Assessment – Behind the Wire – group collaboration – devising visually what Rose sees behind the wire and then building upon initial ideas as more context/information is revealed to them. Assessment task 1 – The Soldier's Monologue – group collaboration to write and stage a monologue from the soldier's perspective.	Literacy: Reading, decoding and inference of visual texts (picture book), Finding meaning in a poem, writing monologue Historical links: Holocaust, WW2 – soldier and bystander perspective Oracy focused on in all lessons - need for clarity when presenting work, evaluating and sharing ideas	ACPs Strategy planning, imagination, accuracy, precision, intellectual confidence VAAs Collaborative working, creative and enterprising, perseverance, Confidence Empathy	Research the life of a Jewish family in WW2 (could link to Anne Frank) The Boy From Block 66: A WW2 Jewish Holocaust Survival True Story (Heroic Children of World War II) The Boy in the Striped Pyjamas – novel/film Michael Morpurgo – War Horse, Farm Boy, Private Peaceful

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	dilemma the young soldier faces.	victims and the bystander.	<p>Evaluation1– reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and initial performance)</p> <p>Assessment task 2</p> <p>Create a piece of non-verbal drama with 2-3 scenes which explores the treatment of the Jewish children at the time of Rose Blanche</p> <p>Performance of student selected scenes (2 or 3) using DIRT activity as target setting for assessment task 2.</p> <p>Evaluation 2 – reflect on both the</p>			

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			process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)			