

**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  | Focus ACP and VAA development  | Home learning, enrichment, and recommended reading  |
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| <p>Term 1.</p> <p><b>Devising</b></p> <p>Charlotte Dymond</p> <p>9 lessons.</p> | <p>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.</p> | <p>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&amp;4), students will use</p> | <p><b>Assessment task –</b> Dramatization of the circumstances surrounding the murder of Charlotte Dymond and the subsequent punishment of Matthew Weeks.</p> <p><b>Evaluation task –</b> reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer</p> | <p>Script writing</p> <p>PHSE links – online safety, British values, respect for the law.</p> | <p><b>ACPs</b></p> <p>Self-regulation</p> <p>Strategy planning, seeing alternative perspectives, evolutionary and revolutionary thinking.</p> <p>Automaticity, Accuracy, Precision, Originality</p> <p><b>VAAs</b></p> <p>Collaborative, confident, Risk taking, resilient</p> | <p>The ballad of Charlotte Dymond.</p> <p>The Life of Charlotte Dymond: <b>Flesh &amp; Bones on a True Cornish Murder Story</b></p> |

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|   | Students are introduced to new techniques (animated freezes) and create a surreal piece of theatre.   | independent research to inform and shape their work.   | feedback and final performance)   |   |  |   |
| <p>Term 2 – Scripted</p> <p>Pantomime<br/>'Aladdin'</p> <p>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. | 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><b>Low stakes assessment</b> at the end of each lesson focusing on the narrative development.</p> <p><b>Assessment task</b> – Performance of the narrative of the JW using skills taught last term.</p> <p><b>Evaluation</b> – reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)</p> | <p><b>Oracy</b> focused on in lessons 2, 3 and 4 – need for clarity when presenting work.</p> <p>Reading for meaning<br/>Tolerance and difference (the perceived hatred of the JWs<br/>Tolerance of those with different experiences to our own – CWCF, ADHD.</p> | <p><b>ACPs</b><br/>Self-regulation, strategy planning, connection finding, Accuracy, Precision</p> <p><b>VAAs</b><br/>Collaborative working, Enquiring, Open minded, Risk taking, perseverance</p> | Alice in Wonderland, Alice Through the Looking Glass    |
| <p>Term 3 – Devising</p> <p>The Arrival</p>                                   | Students explore the picture book 'The Arrival' by Shaun  | This scheme builds on the skills learnt in term 1 (devising) to  | <p><b>Low stakes assessment</b> at the end of each lesson</p>   | <p><b>Oracy</b> focused on in lessons all lessons- need for clarity</p>   | <p><b>ACPs</b></p>   | Research into current events that link to 'immigration' |

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| <p>9 lessons</p>                                     | <p>Tan, looking at immigration, race and difference in society. Students devise work using skills previously learnt in terms 1 and 2 and relate their work to current events.</p> | <p>apply them to a modern scenario. Students are required to research and use facts (as in the TIE scheme in Year 7) to bring their work to life.</p>                         | <p>focusing on the narrative development.</p> <p><b>Assessment task –</b> Devised performance which explores the topic of ‘immigration’</p> <p><b>Evaluation –</b> reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)</p> | <p>when presenting work.</p> <p>Interpretation of pictures-</p> <p>Understanding other peoples’ experiences.</p> <p>Tolerance of those with different experiences to our own.</p> | <p>Strategy planning, Connection finding, Accuracy, Precision</p> <p><b>VAAAs</b></p> <p>Collaborative working, Enquiring, Open minded, Risk taking, perseverance</p>            | <p>and acceptance of other cultures.</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> | <p>Using specifically selected monologues, students will explore characterisation and the dramatic function of monologues.</p>  | <p>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</p> | <p><b>Low stakes assessment</b> at the end of each lesson focusing on the character and narrative development.</p> <p><b>End of Unit assessment –</b> Create</p>   | <p><b>Oracy</b> focused on in all lessons - need for clarity when presenting work.</p> <p><b>Literacy</b> – decoding a text, making informed judgements based on information</p>  | <p><b>ACPs</b></p> <p>Imagination<br/>Originality<br/>Connection Finding.</p> <p><b>VAAAs</b></p> <p>Collaborative working, Creative and Enterprising, Risk taking, Practice</p> | <p>Look for the use of these conventions in either film, TV or Theatre you watch</p>  |

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|   | Each of the first three lessons a different character is introduced, students create narratives based on the information given in the monologue.  | students to think around and develop from the information given.  | a devised piece of Drama based on one of the characters explored in lessons. Students must also include a self-written monologue from the point of view of their character.  | given. Writing a character monologue.<br><b>PHSE</b> – Tolerance and difference (Donna, Charles)   |   |  |
| <b>Term 5</b><br><b>Devising</b><br><br><b>Rose Blanche</b><br><br><b>6 lessons</b> | Using Roberto Innocenti’s fictious 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- | 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.<br>Building upon more stylised techniques explored through the Charlotte Dymond SOW (and through an analysis of Blackadder Goes Forth video clip) they will create | <b>Low Stakes Assessment</b> – 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.<br><br><b>Assessment task 1</b> – The Soldier’s Monologue – group collaboration to write and stage a monologue from the soldier’s perspective. | <b>Literacy:</b> Reading, decoding and inference of visual texts (picture book), Finding meaning in a poem, writing monologue<br><br><b>Historical links:</b> Holocaust, WW2 – soldier and bystander perspective<br><br><b>Oracy</b> focused on in all lessons - need for clarity when presenting work, evaluating and sharing ideas | <b>ACPs</b> Strategy planning, imagination, accuracy, precision, intellectual confidence<br><b>VAAAs</b> Collaborative working, creative and enterprising, perseverance, Confidence Empathy | Research the life of a Jewish family in WW2 (could link to Anne Frank)<br><br>The Boy From Block 66: A WW2 Jewish Holocaust Survival True Story (Heroic Children of World War II)<br><br>The Boy in the Striped Pyjamas – novel/film<br><br>Michael Morpurgo – War Horse, Farm |

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|  | <p>tracking (etc) to develop empathy with the victims and to also consider the dilemma the young soldier faces.</p> | <p>visual images to explore the stand point of both the victims and the bystander.</p> | <p><b>Evaluation1</b>– reflect on both the process and the product and highlight potential areas for improvement (DIRT sheet, peer feedback and initial performance)</p> <p><b>Assessment task 2</b></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><b>Evaluation 2</b> – reflect on both the process and the</p> |  |  | <p>Boy, Private Peaceful</p> |
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|   |   |   | product and highlight potential areas for improvement (DIRT sheet, peer feedback and final performance)   |   |  |  |
| <p><b>Term 6</b><br/><b>Adrian Mole</b></p> <p><b>7 lessons</b></p> | <p>Using the scripted play version of 'The Secret Diary of Adrian Mole aged 13 and three quarters' the students will explore the characters and historical context using role-play and improvisation initially. They will then move on to casting, rehearsing and performing three short scripted extracts with design elements included.</p> | <p>After initial exploration of characters through devising (building upon role-play and impro skills), students work on three short scripted scenes – in the genre of comedy. Focus is on the differentiation of roles.</p> <p>Students are encouraged to research around the historical context of the original book – exploring aspects of the 80's (e.g. school) and making</p> | <p><b>Assessment Task 1</b> – Scripted performance of two short extracts in pairs – assessed on VEPEG and differentiation of roles.</p> <p><b>Evaluation 1</b> – Reflect on the use of exaggerated VEPEG for comic effect and focus on differentiation of roles</p> <p><b>Assessment Task 2</b> – Scripted performance of third extract in groups of three–</p> | <p>Literacy –extracts from the original novel (exploring the diary entry – first person style) scripted extracts from the stage play</p> <p>Themes of teenage worries/issues and how they transcend time</p> <p>Historical era – comparison between past (1980's) and present. Comparison of their lives in the present day with Adrian's in the 80's. Developing</p> | <p><b>ACPs</b><br/>Self-regulation<br/>Strategy planning, seeing alternative perspectives, evolutionary and revolutionary thinking.<br/>Automaticity, Accuracy, Precision, Originality</p> <p><b>VAAs</b><br/>Collaborative working, Enquiring, Open minded, Risk taking, perseverance</p> | <p>Students could read the original Adrian Mole diary and compare this style to the play. Watch clips of the original TV show and the more recent stage production (musical)</p> |

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|  |  | comparisons to their own lives (developing empathy). Students will also research and explore the dialogue – recognising how language differs in comparison to now. | assessed on VEPEG and differentiation of roles.<br><br><b>Evaluation 2 –</b><br>Reflection on use of exaggerated VEPEG for comic effect and highlight potential areas for improvement (DIRT sheet, feedback sheet and final performance) | empathy for Adrian's problems. |  |  |
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