

# Year 8 Drama Curriculum Overview



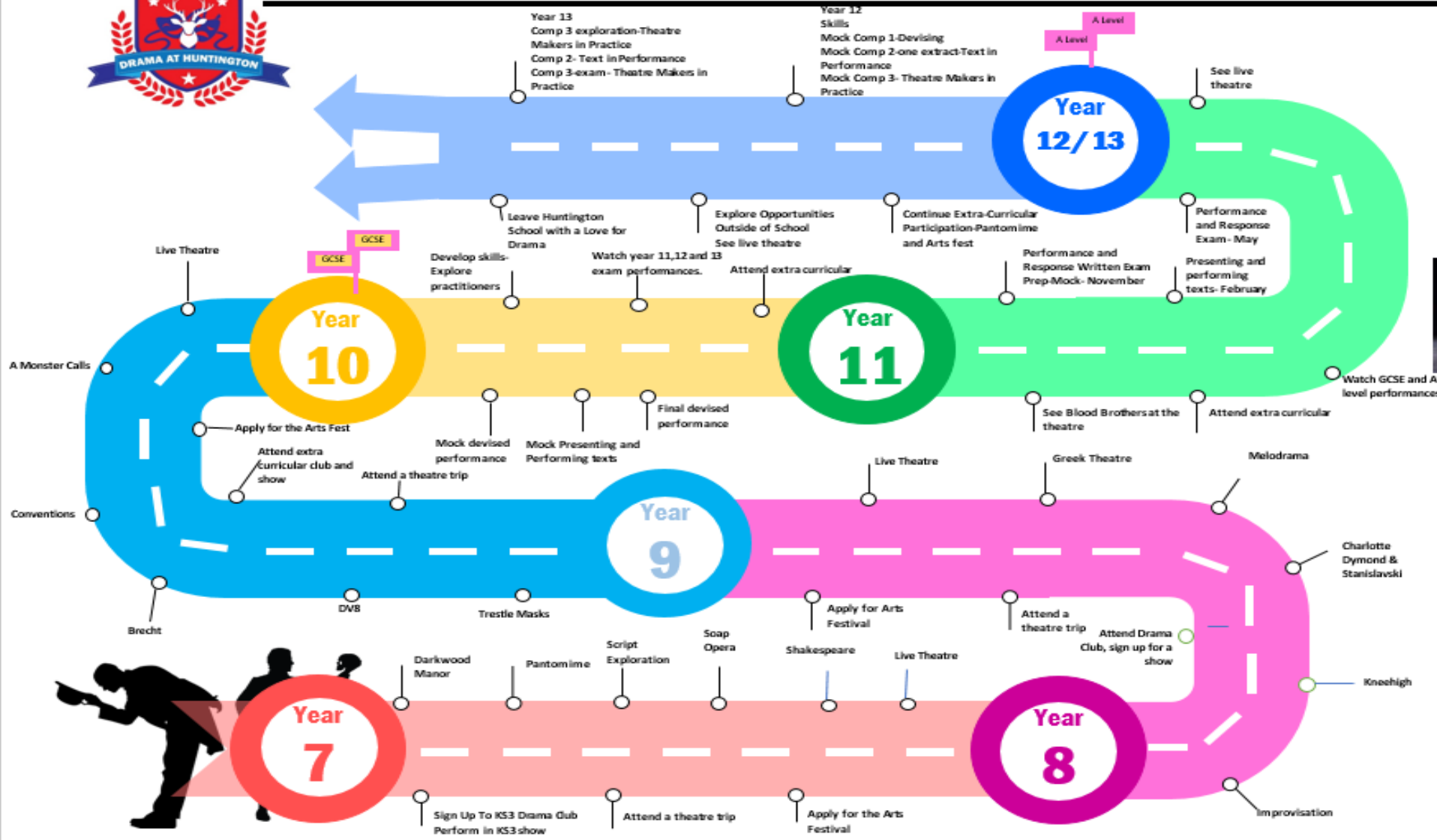
# Drama Vision 2022 onwards...

In the Drama department we aim to celebrate the diversity of our students at Huntington School. We are an all-inclusive department who embraces every individual's unique starting point. Our curriculum, teaching strategies and extra-curricular opportunities are bespoke to support each individual student on their journey through Drama.

We recognise that Drama is a subject in its own right but also is a fantastic tool to explore a vast variety of cross curricular/life skills. We ensure our curriculum is rigorous in the study of the theory of theatre. We embed subject specific vocabulary and aim to excite students about practitioners, genres and theatre history. We aim to build individual's confidence, develop essential life skills and form mature working relationships so that they have the skills to overcome problems. We aim to inspire creativity where students are challenged in a safe environment where they develop into independent learners and leaders. Enjoyment and appreciation of the Arts is key through engagement with students and parents.

In Drama our students become performers, directors, theatre makers, leaders, researchers, deep thinkers and solution focused individuals. We strive for self-discipline and control of rigorously rehearsed and refined skills. Team work is key to a healthy working environment where we encourage and support all learners to be the best they can be.

# Huntington School Drama Journey



## Importance of Truly Great Drama

- Know every student as an individual
- High expectations for ALL
- Develops Leadership Qualities and drive
- Facilitates Independent Learning
- Challenging but safe environment
- Contributes To Good Mental Health
- Improves Self-Confidence, Self-Esteem & Resilience
- Develops social and transferable life skills
- Develop accurate subject vocabulary and metacognitive thinking



- Personal Excellence
- Respect & Friendship
- Inspiration
- Determination
- Equality



Your Drama Journey starts here ...

## Truly Great Teaching in Drama

- We have high expectations for ALL students, empowering each individual to be best they can be regardless of background.
- We know every student as an individual so that we can nurture and support them on their journey in Drama. We create a safe space to enable all students to be brave, take risks and grow in confidence.
- We link Drama with 'Life Skills' and the real world. Promoting teamwork, problem solving, effective communication, confidence, resilience and curiosity
- We make ourselves vulnerable, sharing relevant life experiences, pushing beyond our own comfort zone in performance and being open to share emotions. This sets an example as role models of Drama practitioners to empower students to do the same.
- We ensure that we have up to date and accurate subject knowledge. We understand the literacy demands of our subject. We strive to embed our unique vocabulary and metacognitive thinking into our lessons so that students aspire to think, write and perform like Drama practitioners.
- We instill a drive and passion for students to be intrinsically motivated by broadening their opportunities to experience a wide range of theatre, past present and future.
- We promote independent learning and ownership of their work. As Drama practitioners we continue to learn, putting on many hats as historians, researchers, designers, theatre technicians, directors and actors.

Term	Topic
Autumn 1	Improvisation
Autumn 2	Kneehigh
Spring 1	Charlotte Dymond and Stanislavski
Spring 2	Melodrama
Summer 1	Greek Theatre
Summer 2	Live Theatre

## How can I support my child in Drama, as a parent/carer?

Just speaking to your child about their lessons and encouraging them to discuss topics at home will help. In terms of building confidence, the more rehearsal and show back they can do at home the better. If they are writing scripts helping them come up with creative ideas and encouraging them to use the correct format, spelling and punctuation etc. Going over line learning and testing your child on their lines is helpful. Helping them source props and costumes to enhance performances is a valid support. Seeing live theatre is an excellent way that students can see how the profession works.

## Creating

Drama involves working alone or with others to shape ideas into actions and exploring the conventions, resources and techniques, with increasing confidence. Creating drama includes discussion, research, questioning, thinking, sharing ideas and experimenting with different techniques to deepen the understanding of texts and situations. Creativity in drama is imaginative, linguistic and physical. The realisation of ideas and the interpretation of texts involve the selective use of verbal and visual expression to create and convey meanings in an active way.

## Performing

Within the context of educational drama 'performing' does not necessarily mean taking part in a public performance. Performing refers to the work of a class, group or individual exploring, preparing and sharing ideas through enactment. Pupils may be seen as performing when occupying the dual roles of actor and spectator by commenting on dramatic moments to which they are contributing. Key aspects of performance are: sustaining a role or roles using particular performance styles; giving a coherent interpretation of a role; communicating with an audience using voice, gesture, movement, timing and space; creating a dramatic atmosphere using appropriate lighting, sound and design; working cooperatively with others.

## Responding

Responding to drama involves pupils in reflecting on their own experience of drama. They also need to express their understanding of what the drama is saying and how it is saying it through dramatic conventions and techniques. Responses can be emotional or intellectual, individual or shared, spoken or written. During a planned sequence of lessons pupils should be deepening their critical thinking both in and outside the drama. Whether relating to the experience of performing or of seeing a performance, pupils can respond to content, form, character, language, symbolism or impact, and can do so with increasingly analytical insight, using appropriate subject-specific terminology.

# Assessment In Drama at KS3

## **Progress (E,M,W,U): Exceeding, Meeting, Working Towards, Underperforming.**

Each half term students work towards a significant piece of work (SPOW). This will often be a group or solo performance depending on the unit of work. Sometimes there will be a combination of SPOWs in addition to the performance. For example: Costume, set design and script work.

## **Attainment (E,G,B,A): Excellent, Good, Below, Absent.**

At the end of the year each student will complete a Drama written exam. This paper will be made up of both long and shorts answers based on the key terms, methods of creating and evaluation skills they have learnt about over the course. In the weeks leading up to the exam, students will be given a revision mat with key terms and definitions. Revision techniques are embedded into the lessons to support students with this process.

## **Feedback Policy:**

1. Observations of group and individual work are conducted in each practical element of the lesson. Relevant verbal feedback is given accordingly.
2. Students undertake a variety of practical assessments in KS3 over the course of the year. Teachers make observations and judgments during the process and a final learning ladder mark is recorded in each student's Drama booklet in terms of the level of progress (E, M, W, and U).
3. A feedback session follows each assessment; they will receive their E, M, W, U. Teacher, self and peer assessments are used at this point to help students identify individual 'Success' and 'Challenge'. There is both written and verbal feedback given throughout.
4. Written teacher feedback will be in purple pen, students will write in blue or black unless that are responding to corrections or feedback with which it should then be done in green pen. (Students are given time within lessons to do this)
5. At some stage in the year students will take a Drama written exam. This will test the understanding of key Drama terminology and the skill of analysing their own and others' performance. Students will be given a final level of progress for the year. This will be based on both the written exam mark and an average of the practical performances marks completed over the 3 terms. Calculation of marks may need amending due to student absence.

## **Homework:**

Frequency: homework tasks will be rarely set and these will be as and when appropriate related to the learning objectives of each lesson.

Types of tasks: Consolidation of learning by applying knowledge and using skills to answer set tasks e.g. evaluation of practical activities and assessments. Evaluations of practical tasks e.g. evaluate a rehearsal or a final performance. Learning the spelling and key subject terminology e.g. body language, facial expressions. Research in preparation for future tasks e.g. finding appropriate props, research images for character/theme development. Practise and develop skills e.g. studying and working from the Drama Performance tick lists. Preparation and organisation of costume or props for practical tasks. Learning and rehearsals of Drama skills and assessments.

Improvement and use of KS3 Drama books.

## **Performance Tick Lists:**

These are used as a simple tool to show the student how they are going to be assessed for that unit. They cover the key areas that need to be hit to attain the best possible marks for the individual.

## How your child will be assessed at KS3

	<b>Progress Zone 1</b>		<b>Progress Zone 2</b>	<b>Progress Zone 3</b>	<b>Challenge</b>
<b>Creating</b>  <i>Work with others and shape performances</i>	I listen to other people's suggestions. I can make up simple plays.	I listen to and make some suggestions. I can use simple techniques to explore ideas.	I work confidently in groups and am able to develop ideas and give my own suggestions. I can use drama techniques.	I lead my group and give and develop my own and others' ideas. I use a range of drama techniques with some success.	I direct rehearsals, with positive results. I can confidently use a range of drama techniques imaginatively.
<b>Performing</b>  <i>Performance, acting and design</i>	I can perform a role on stage with a group. I am aware of how design and technical skills are used.	I act out a short performance that is different from myself using basic physical and vocal skills.	I perform and sustain a role using appropriate physical and vocal skills. My performance will be sustained throughout. I can select and use design and technical skills.	I perform and sustain characters showing thoughtful use of controlled physical and vocal skills. My role will be sustained and I will show focus. My design and technical choices are appropriate and well thought through.	I perform and sustain characters using imagination and complete control of physical and vocal skills. My role will be sustained and I will show high levels of concentration. I use design and technical skills with sensitivity.
<b>Responding</b>  <i>Evaluate and analyse own and others' work</i>	I discuss why we did certain things in the play with prompting and can suggest improvements. I know basic theatrical language but rarely use it.	I comment on my own and other people's work suggesting ways to improve next time. I know basic theatrical language and sometimes use it.	I comment on my own and other people's work and make suggestions using theatrical language regularly. I show an understanding of different forms of theatre and can discuss their different conventions.	I discuss the way plays are made and presented, suggesting useful areas for improvement. I use a range of theatrical language and can make connections to the wider conventions, styles etc.	I am able to analyse actors and recommend improvements that will extend and enhance my own and others' performance work. I confidently use a range of theatrical language correctly. I demonstrate knowledge and understanding of the cultural, historical and social context.



## Autumn 1 Improvisation

### Core Knowledge:

- A -Introduction to what improvisation is
- B – Accepting and Blocking
- C –Rehearsed Improvisation and Spontaneous Improvisation
- D –Use of props.
- E – Use of Objectives
- F- Creation of advert-using jingle, unique selling point and product in use
- G -Vocal skills: Tone, Intonation, Accent  
Physical skills: Body language, facial expressions

### How it fits in:

Improvisation is a crucial skill needed for both devising and script work. This will support practical exam work at both GCSE and A level.

### Creating:

Explore foundations of Improvisation as well as focus points to help to create, effective and comical scenes.

### Summary:

Students learn the foundational rules for improvisation. Blocking, Accepting and Building.

They also explore effective methods of shaping scenes through; character, objectives, status and props.

They understand about how to bring shape and comedy to a scene and bring it to a powerful or comical finish.

### How can I support my child in Drama, as a parent/carer? :

Have a go at improvising scenarios at home with your child. E.g. pretend you are at a supermarket and you have forgotten your purse – the idea is that the conversation flows and you accept each others ideas and keep talking and making the scenario interesting. Look at adverts on TV and try and pick out things they have in common. Watch ‘ Whose Line is it Anyway?’ on TV. It is an improvisation game show.

### Performing:

Solo, paired and group improvisations throughout.

Both rehearsed and spontaneous improvisations created.

Accepting, Building, Character, Status, Props and acting skills all embedded into their pieces.

### Responding:

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections

### Key Words:

- Improvisation
- Accepting
- Blocking
- Rehearsed improvisation
- Spontaneous improvisation
- Props
- Objectives
- Advert
- Jingle
- Unique selling point
- Tone
- Intonation
- Accent
- Body language
- Facial expressions

### Assessment:

Group rehearsed improvisation performance of an advert with a focus on comedy.



**Autumn 2**

**Kneehigh**

### **Core Knowledge:**

- A -Introduction to who Kneehigh are
- B –Use of Kneehigh’s core techniques.
- C –Rehearsed Improvisation and Spontaneous Improvisation
- D –Exploration of Theatre in the Round
- E -Vocal skills  
Physical skills

### **How it fits in:**

Kneehigh are also practitioners explored at A level and their techniques are encouraged to be used at GCSE for their Devising unit.  
Kneehigh are also Epic Theatre inspired and the acting style uses elements of naturalism both key styles important at GCSE and A Level.

### **Creating:**

Students explore the work of Kneehigh Theatre Company. Once they have learnt the core methodologies of this company they then create a creative adaptation of a Julia Donaldson children's story using these full range of their methodologies

### **Summary:**

Improvisation is a core technique Kneehigh use as their form of devising. Here is a chance for the students to practise, develop and build their improvisation skills and explore a more experimental practitioner as the students become more advanced performers and devisers.

### **How can I support my child in Drama, as a parent/carer? :**

Research into Kneehigh on the internet see if you can find some appropriate clips of some of their productions. [www.kneehigh.co.uk](http://www.kneehigh.co.uk)  
Practice their significant piece of work with them and ensure they are aware of how to perform in the round and the pros and cons of this type of staging layout.

### **Performing:**

Solo, paired and group improvisations throughout. Both rehearsed and spontaneous improvisations created. In this exciting scheme students will learn how to use puppets, live music and weave narration into their work while using Theatre in the Round.

### **Responding:**

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

### **Key Words:**

Creative Adaption  
Physical Theatre  
Puppets  
Multi-roling  
Multi-functional set  
Music and Song  
Narration  
Immersive Theatre  
Theatre in the Round

### **Assessment:**

Students will create a significant piece of work based on a creative adaptation of a Julia Donaldson story book. Their performance will be performed in the round using a wide range of Kneehigh's core methodologies.



**Spring 1**

**Charlotte Dymond and Stanislavski**

**Core Knowledge:**

- A-To learn what Drama Conventions are based around a true story.
- B-To learn how to use the following Drama Conventions;  
Teacher-in-role, Freeze Frame, Thought Tracking, Conscience Alley, Hot-seating.
- Interviewing, Good cop Bad cop, Spotlighting, Role-play
- C- Vocal and physical skills
- D-Evaluation and analysis of key skills/conventions
- E-To understand and use the basics of Stanislavski's key theories -The Magic if, Emotion Memory and Circle of Attention.

**How it fits in:**

Practitioners such as Stanislavski and Brecht need to be explored in preparation for GCSE Drama and A level. The use of a stimuli is key for exploration for devising units and conventions are key to exploration and content of performances.

**Creating:**

Conventions and devising explored in groups and pair work using a stimuli. History behind realism and method acting techniques introduced and experimented with.

**Performing:**

Group, solo or paired performances. Stanislavski methods learnt and applied to the scene. Characters and themes communicated through the interpretation of the stimuli.

**Responding:**

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

**Summary:**

Students study the history of Practitioner of Realism, Constantin Stanislavski. They explore elements of Method Acting and seek to apply the rehearsal methods while exploring a stimuli. A variety of conventions and performance skills are also explored whilst investigating a historical story.

**How can I support my child in Drama, as a parent/carer? :**

Practice saying the name Constantin Stanislavski. Encourage students to think about memories they could use to make their performances more believable. Rehearse their section of the news report. Research into the actual story of Charlotte Dymond.

**Key Words:**

- Stanislavski
- Stimuli
- Magic If
- Circle of attention
- Emotion memory
- Themes
- Characterisation
- Naturalism
- Gesture
- Facial expression
- Gait
- Volume
- Emphasis
- Tone
- Teacher In role
- Good Cop Bad Cop
- News Report
- Conscience Alley
- Hot-seating

**Assessment:**

Group performance using the rehearsal methods of studied practitioner.



**Spring 2**

**Melodrama**

### **Core Knowledge:**

- A -Basic skills of Melodrama
- B- Understanding of Stock characters and bringing to life vocally and physically.
- C-Use of language is developed and appropriate.
- D-Asides are written and effective in their placement in script.
- E-Rule Of Three
- F-Marking The Moment
- G-Vocal skills-pitch, pace, tone. Physical skills- Body language, gesture.

### **How it fits in:**

Further development of history of theatre. Establishing links between Realism, Melodrama and Silent Movies.

### **Creating:**

Stock characters, exaggerated acting skills, asides.  
Script work  
Slapstick Comedy  
Charlie Chaplin and Silent movie work.

### **Summary:**

Students are introduced to Melodrama and where this fits into the Theatre History timeline.

Students explore the defining characteristics of the style; stock characters, exaggeration, asides, slapstick and silent movie work.

Student apply this to a range of Melodrama scripts.

### **How can I support my child in Drama, as a parent/carer? :**

Practice lines with your child- play the other parts and read aloud, use post its to write out lines, record lines and listen to them. Ask your child to show their performance and encourage them to think about vocal and physical skills. Ask them to teach you how to do a stage combat slap/punch/ kick. Remind them to start with the safety checks. Watch some Charlie Chaplin silent movie clips on Youtube and discuss the elements of Melodrama

### **Performing:**

Scripted melodrama performances incorporating slapstick, stock characters, asides, exaggerated acting skills, silent movie work.

### **Responding:**

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.

### **Key Words:**

Melodrama  
Exaggeration  
Stock characters  
Hero  
Villain  
Damsel in distress  
Asides  
Rule of three  
Marking the Moment  
Pitch  
Pace  
Tone  
Body language  
Gesture

### **Assessment:**

Group scripted performance in the style of melodrama using slapstick and silence movie sequences.



## Summer 1

### Greek Theatre

#### Core Knowledge:

- A – Understanding of basics of Greek Theatre
- B – Exploration of techniques
- C – Performance skills -Vocal skills: volume, pitch, accent  
Physical skills: gait, walk
- D – Set Design
- E- Responding/evaluating performance

#### How it fits in:

The techniques and practices of Greek Theatre are a great basis for control and focus in drama needed throughout all Key Stages. It's important to understand how theatre was shaped and formed through history and the variety of styles and techniques are important at GCSE and A Level.

#### Creating:

Exploration of key Greek Theatre building blocks to create performances using choral speaking, scripts, musical instruments and masks.

#### Performing:

Group performance using key aspects of Greek Theatre, including some use of script, choral work, musical instruments and key movement stereotypical of the genre.

#### Summary:

- Historical and Political Background
- The Origins of Greek Theatre; The Festival of Dionysius
- The Amphitheatre – spotlight on Epidaurus
- Types of Greek Theatre – Tragedy, Satyr and Comedy
- Famous Greek Playwrights- Aeschylus, Sophocles, Euripides and Aristophanes.
- Mask work

#### How can I support my child in Drama, as a parent/carer? :

Spend time researching Greek Theatre, look at images of Amphitheatres and discuss where around the world can you find these.

Rehearse movement sections from significant piece of work and polish timings etc.

#### Key Words:

Dionysus  
Amphitheatre  
Tragedy  
Comedy  
Satyr  
Momentum  
Spatial- awareness  
Antigone  
Exaggerated Gesture  
Oedipus  
Prophecy  
Trilogy  
Thebes  
Articulate  
Mask in shadow  
Vocal projection

#### Assessment:

Group performance piece using key Greek Theatre ideas.

#### Responding:

Peer and Solo evaluation of the group performances. Using the performance tick list to develop specific feedback. Students learn to use Drama Terms and key moments to support their reflections.



## Summer 2

## Live Theatre

### Core Knowledge:

A-The viewing of live theatre

B-Use of 4 strand structure

C-Use a range of key terminology.

D-Understanding of a variety of theatrical elements.

E-Be able to write about successes or failures in a reflective way

### How it fits in:

At GCSE and A Level students must view and write about live theatre.

### Creating:

This may involve research into how the piece is created and the stimuli explored as to how the piece began. If peer work the process of devising and creating will be known.

### Performing:

In this sense the performing forms the basis for the live theatre reflection to be written on. Whether the live theatre be a professional production or that of peer's work. It is important for students to understand the way performance works and they must be able to pick this apart.

### Summary:

The viewing of live theatre and the ability to pick out key elements.

You use the 4 strand structure for each point you make.

Use a range of key terminology.

Give examples from a variety of theatrical elements.

Recognise what was effective and what was not and why.

Highlight key moments in an effective reflective way.

Can highlight a range of key points for each theatrical element.

Understand use of quotes and the actors' names when writing.

### How can I support my child in Drama, as a parent/carer? :

Watch a programme on TV with your child and try and evaluate the acting that you see, What worked well and why? Who was particularly good in a scene and what did they do with their voice or physicality to show this? Think about what impact this has on you as audience members.

### Key Words:

Lighting

Gels

Colours

Costume

Era

Set

Proscenium Arch

Sound/Music

Props

Vocal skills

Physical Skills

Tone

Pitch

Facial expressions

Body language

Pace

Audience Impact

### Assessment:

A written assessment, where students will follow a structure focusing on key terminology and reflection.

### Responding:

Reflecting upon what is seen in the live performance both verbally and written. This will be done as a group, sharing ideas and as an individual. The use of key terminology and following the structure is key. A clear understanding of audience impact is imperative.