

Drama Curriculum: Year 8

Year 8		HT1	HT2	HT3	HT4	HT5 & HT6
subject	Topic	COMMEDIA DELL'ARTE / PANTO / SHAKESPEARE	DEVISING and CHARACTERISATION	<i>THE CRUCIBLE</i>	IT WAS TERRIFYING	NOUGHTS AND CROSSES
	Why this and why now?	Building on pupils' Y7 experience of Drama, this introduces part of the history of theatre, needing more developed understanding of abstract concepts such as breaking the fourth wall. Pupils are expected to use language from a Shakespeare play and create a scene in this style.	Having been taught devising skills such as structure, plot, and genre, this SoL develops the process of devising and building characters that are effective.	Building on pupils' existing performance skills, this expects pupils to engage with a high standard text to develop their understanding of context and communicating to an audience. This text is used to introduce the Production Elements in practice and more developed written skills.	Building on pupils' existing devising skills, this introduces more complex techniques in the context of different practitioners' styles.	Building on pupils' existing skills to perform a script and effective characters, this develops duologue work, monologue work and high levels of commitment, focus and energy in scenes. It develops pupils' understanding of and engagement with social issues such as prejudice and racism, that they then develop to communicate in their performance.
	What is the essential knowledge that needs to be remembered?	know the history of Commedia Dell'arte; apply Exaggeration, gromalot and shape to Commedia Dell'Arte characters; perform a lazzi ; direct address in a scene; a short scene using exaggeration, shape and stock characters; to apply lines & plot from Shakespeare.	Understand what qualities contribute to an 'interesting' character; use various physical and vocal skills appropriately for a particular character, considering status; varying use of physical and vocal skills differently depending on the circumstances of our character; storyboarding; Naturalistic character.	To communicate the context of The Crucible; design element and set design; how to write as a designer; .	'It was Terrifying' as a stimulus; style of Artaud; abstract drama techniques; Hot Seating; style of Stanislavski; style of Complicite; Direct Address; style of Brecht; stimulus IWT; experiences of a refugee	Tbc
	What is the assessment intent and how will you assess?	A group performance of a scene from <i>The Comedy of Errors</i> , showing the knowledge, understanding and abilities gained this SoL (see above). The	A group performance of a scene showing the knowledge, understanding and abilities gained this SoL (see above). The teacher	A group performance of a scene from <i>The Crucible</i> , showing the knowledge, understanding and abilities gained this SoL (see above). The teacher watches	A group performance of a selection of scenes showing different techniques in different styles, showing the knowledge, understanding and abilities	A performance of a scene showing the knowledge, understanding and abilities gained this SoL (see above). The teacher watches and

		teacher watches and grades according to the Y8 performance grading criteria. Also, a written evaluation piece. Teacher marks this according to the Y8 written grading criteria.	watches and grades according to the Y8 performance grading criteria. Also, a written evaluation piece. Teacher marks this according to the Y8 written grading criteria.	and grades according to the Y8 performance grading criteria, incorporating design application. Also, a written evaluation piece: 'Evaluate how one design element was used to communicate the context in one of the performances.' Teacher marks this according to the Y8 written grading criteria.	gained this SoL (see above). The teacher watches and grades according to the Y8 performance grading criteria, incorporating design application. Also, a written evaluation piece: 'Evaluate the use of style in YOUR final performance'. Teacher marks this according to the Y8 written grading criteria.	grades according to the Y8 performance grading criteria. Also, a written evaluation piece. Teacher marks this according to the Y8 written grading criteria.
	How does it cover the NC?	From English NC: 'reading a wide range of...plays with a wide coverage of genres, historical periods, forms and authors. The range will include high-quality works from...drama • Shakespeare studying setting, plot, and characterisation, and the effects of these; understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play Pupils should be taught to: speak confidently and effectively, including through: using Standard English confidently in a range of formal and informal contexts... improvising, rehearsing and performing play scripts...in order to generate language use and meaning, using role...and action to add impact.'	From English NC: 'studying... characterisation, and the effects Pupils should be taught to: speak confidently and effectively, including through: using Standard English confidently in a range of formal and informal contexts... improvising, rehearsing and performing play scripts...in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact.'	From English NC: 'reading a wide range of...plays with a wide coverage of genres, historical periods, forms and authors. The range will include high-quality works from...drama studying setting, plot...and the effects of these understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play Pupils should be taught to: speak confidently and effectively, including through: using Standard English confidently in a range of formal and informal contexts... improvising, rehearsing and performing play scripts'	From English NC: 'understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play Pupils should be taught to: speak confidently and effectively, including through: using Standard English confidently in a range of formal and informal contexts... improvising, rehearsing and performing...poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact.'	From English NC: 'reading a wide range of...plays with a wide coverage of genres, historical periods, forms and authors. The range will include high-quality works from...drama • studying setting, plot, and characterisation, and the effects of these. Pupils should be taught to: speak confidently and effectively, including through: using Standard English confidently in a range of formal and informal contexts... improvising, rehearsing and performing play scripts...in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact.'