


<p><b>Year: 8</b> <b>Subject:</b> <b>Drama</b></p>	<p><b>Curriculum Intent:</b> Students will build on Year 7 learning to develop vocal and physical skills, understanding of staging conventions, and effective use of space and proxemics. They will learn how these elements support characterisation and help convey meaning to an audience.</p> <p>Students will gain naturalistic practitioner knowledge of Stanislavski, learning the system, techniques and tools used to develop characters, explore scripts, and create naturalistic drama. This will be contrasted with the non-naturalistic, Epic style practitioner Bertolt Brecht, allowing students to experiment with more abstract forms of drama.</p> <p>Students will also learn how to improvise scenes while maintaining character integrity and advancing the story. They will explore various methods of devising drama and responding creatively to different stimuli. Finally, they will apply their Key Stage 3 skills by creating a Theatre in Education piece, which will be developed to performance level and presented to Year 7 students.</p>					
	<p><b>Term 1</b> <i>Tension and Naturalism</i></p>		<p><b>Term 2</b> <i>Improvisation and Devising Drama</i></p>		<p><b>Term 3</b> <i>Non-Naturalism and Theatre in Education</i></p>	
<p><b>Sequence of delivery</b></p>	<ol style="list-style-type: none"> <li>1. Baseline assessment</li> <li>2. Eye-contact and proxemics</li> <li>3. Status</li> <li>4. Silence and pause</li> <li>5. The Birthday Party by Harold Pinter <u>OR</u> devising from stimulus</li> <li>6. Rehearsal and performance</li> </ol>	<ol style="list-style-type: none"> <li>1. Stanislavski's system: super objective, objectives, given circumstances</li> <li>2. Stanislavski's system: circles of attention</li> <li>3. Context of script – application of Stanislavskian techniques</li> <li>4. Rehearsal for performance</li> <li>5. Performance and analysis</li> </ol>	<ol style="list-style-type: none"> <li>1. Foundations of Improvisation</li> <li>2. Developing Scenes</li> <li>3. Emotional Engagement and Change</li> <li>4. Improvisation Techniques</li> <li>5. Short form improv development</li> <li>6. Improv Competition</li> </ol>	<ol style="list-style-type: none"> <li>1. Devising Drama Introduction</li> <li>2. Stimulus Exploration</li> <li>3. Identifying Audience &amp; Identifying Aims &amp; Intentions</li> <li>4. Story, Plot, Structure &amp; Scene Development</li> <li>5. Character Development</li> <li>6. Rehearsal Explorations</li> </ol>	<ol style="list-style-type: none"> <li>1. What is style? Naturalism vs. non-naturalism &amp; response to stimulus</li> <li>2. Alienation Effect (Narration/ direct address)</li> <li>3. Representational Props</li> <li>4. Juxtaposition: placards/music and mime</li> <li>5. Performance and Evaluation</li> </ol>	<ol style="list-style-type: none"> <li>1. Introduction to TiE</li> <li>2. Stimulus Exploration</li> <li>3. Development of Production Aims</li> <li>4. Scene exploration.</li> <li>5. Character exploration</li> <li>6. Final structure outlined</li> <li>7. Rehearsal – connection to aims and intentions</li> <li>8. Analyse and evaluation skills development</li> <li>9. Perform for Year 6/7</li> </ol>

<p style="text-align: center;"><b>Key knowledge / Retrieval topics</b></p>	<ul style="list-style-type: none"> <li>○ <b>Building tension:</b> eye-contact; proxemics; status; levels; vocal and physical climax; pause and silence</li> <li>○ Harold Pinter: absurdism</li> <li>○ <b>Characterisation:</b> pitch; tone; pace; volume; posture; gesture; gait; facial expressions.</li> <li>○ <b>Peer assessment:</b> describing and analysing creation of tension in performance</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Konstantin Stanislavski</b> and his System: offstage life; relaxation; given circumstances; units and objectives; circles of attention</li> <li>○ The Pillowman by Martin McDonagh (links to 'Tension' from term 1)</li> <li>○ Performance in naturalistic style</li> <li>○ Describing key moments and analysing effects of vocal and physical skills used.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Basic Principles of Improvisation:</b> "Yes, and...", accepting, building, and yielding.</li> <li>○ <b>Emphasis on creating meaningful offers</b> that keep the scene engaging and moving forward.</li> <li>○ Understanding how to react emotionally to offers and <b>heightening emotions to increase intensity.</b></li> <li>○ Learning to change elements like time, location, or emotion to keep the story dynamic and engaging.</li> <li>○ Techniques for ending scenes clearly and effectively without introducing new ideas or characters.</li> <li>○ Preparing students for an improv competition by ensuring they</li> </ul>	<ul style="list-style-type: none"> <li>○ Definition and importance of devised drama in theatre.</li> <li>○ <b>Exploring and developing a stimulus</b> and its importance in inspiring drama.</li> <li>○ <b>Establish clear aims and intentions,</b> alongside performance objectives.</li> <li>○ Understanding the elements of story, plot, and structure in drama.</li> <li>○ Importance of creating well-developed characters in drama including physicality, voice, backstory, and hot seating.</li> <li>○ Understanding the importance of rehearsal in developing a devised piece. Learning different rehearsal techniques to refine actions, dialogue, and interactions.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Style vs. genre:</b> naturalism and non-naturalism</li> <li>○ <b>Audience response</b></li> <li>○ <b>Non-Naturalistic conventions:</b> placards; direct-address &amp; narration; multirole; juxtaposition; levels &amp; status; cross-cutting</li> <li>○ <b>Bertolt Brecht:</b> Epic Theatre and artistic intentions</li> <li>○ Responding to a stimulus</li> <li>○ <b>Episodic Vs Narrative structure</b></li> </ul>	<ul style="list-style-type: none"> <li>○ <b>Understand the elements of Theatre in Education (TIE) i</b></li> <li>○ <b>Non-Naturalistic Elements:</b> Use of direct address, narration, and representational costumes.</li> <li>○ Research educational Content: is factual and has a strong moral messages.</li> <li>○ <b>Target Audience:</b> performances for different audiences.</li> <li>○ Understand how physical poses, gestus and group tableaux can be used to create and discuss narratives.</li> <li>○ Scene development, character exploration, and finalising play structure.</li> </ul>
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			understand the 'rules' of improv.			○ <b>Improvisation</b> and exploration methods, to refine and polish the performance.
<b>Assessment</b>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>	<p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2: apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: analyse and evaluate their own work and the work of others</p> <p><b>Students graded using mastery:</b></p> <ul style="list-style-type: none"> <li>• Exceeding</li> <li>• Secure</li> <li>• Developing</li> <li>• Emerging</li> </ul>