

# Year 8 Drama Curriculum

**INTENT:** Year 8 builds upon the creative foundation and skills developed in Year 7. In Year 8, students' increasing knowledge and understanding of how the elements of work enables them to effectively shape, express and share their ideas, feelings and responses, making use of language, space, symbol, allegory and metaphor. Students will focus on the key elements of Performing, Developing and Responding in order to explore a range of emotions and experiences.

## Half Term 1

### Blood Brothers

## Half Term 2

### Miner's Strikes

## Half Term 3

### Animal Farm

## Half Term 4

### Breaking the Code

## Half Term 5

### Macbeth

## Half Term 6

### Greek Theatre

Why teach Blood Brothers here?	Why Teach Miner's Strikes here?	Why teach Animal Farm Here	Why teach BTC here?	Why teach Macbeth here?	Why teach Greek Theatre here?
<p>This scheme teaches class and social structure which will be built upon in the next two schemes of work in Year 8. Students will learn how social issues affect Mickey and Eddie and how this is interpreted through dialogue and character.</p>	<p>This is the students first introduction to political agitprop theatre and political division in the UK. The Miner's Strikes focuses on Billy Elliot and the Dance piece Wastelands to look at how Art has been used to reflect on a divisive period of time.</p>	<p>This unit teaches students about the political structure of the UK and in other countries and how democracy can be manipulated. This scheme has historical links and students will learn how agitprop theatre and literature are used to express political ideas.</p>	<p>This scheme will lay the foundation for naturalism in Year 9 and will also continue the study of play scripts and characterisation. There are links here to History, Maths and Computing with Alan Turing as the key figure studied on the scheme.</p>	<p>This scheme has close links to the work done in English on Shakespeare in Year 7. It gives students the chance to work their understanding of iambic pentameter and Shakespearean register in a fully practical context.</p>	<p>As with Samba, students are learning how the Arts are used in different cultural settings. This is also the beginning of teaching the history of theatre and how modern practises first developed.</p>
National Curriculum Links	National Curriculum Links	National Curriculum Links	National Curriculum Links	National Curriculum Links	National Curriculum Links
<p>Improvising, rehearsing and performing play scripts and 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.</p>	<p>Improvising, rehearsing and performing play scripts and 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.</p>	<p>Improvising, rehearsing and performing play scripts and 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.</p>	<p>Improvising, rehearsing and performing play scripts and 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.</p>	<p>Improvising, rehearsing and performing play scripts and 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.</p>	<p>Improvising, rehearsing and performing play scripts and 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.</p>
Teaching Blood Brothers here supports:	Teaching Miner's Strikes here supports:	Teaching Animal Farm here supports:	Teaching BTC here supports:	Teaching Macbeth here supports:	Teaching Greek Theatre here supports:
<p>Reading and script comprehension developed in previous schemes. Characterisation. Stage presence and performance confidence. Citizenship</p>	<p>History of Theatre Political understanding Physical expression Character development Vocal Work</p>	<p>Literacy Characterisation Political knowledge Historical context</p>	<p>Reading and script comprehension developed in previous schemes. Characterisation. Stage presence and performance confidence. Citizenship</p>	<p>Iambic Pentameter History of Theatre Stage types – Thrust Stage Stage fighting and choreography</p>	<p>Storytelling as first developed in the Folklore scheme in Year 7. Mask use and Chorus introduced in Samba. The history of Theatre which is a continuing concept throughout the curriculum. Anthropomorphism and physicality.</p>