

Year 8 Performing Arts 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

Devising

Half Term 4

Breaking the Code

Half Term 5

Macbeth

Half Term 6

Greek Theatre

Why teach LOTF here?	Why Teach Miner's Strikes here?	Why teach Devising Here	Why teach BTC here?	Why teach Macbeth here?	Why teach Greek Theatre here?
<p>This scheme picks up on several of the key skills developed in Year 7. Students will study how prose fiction is converted into play script and will develop the movement and physicality work they began in Year 7.</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 ensures devising skills are kept strong in year 8 which is more focussed on script work and character. Students will continue to respond to a stimulus and develop character and plot in relation to their 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 Devising here supports:	Teaching BTC here supports:	Teaching Macbeth here supports:	Teaching Greek Theatre here supports:
<p>Rhythm and Dance sequences first developed in Samba and Street Dance. Reading comprehension developed in Charlie and the Chocolate Factory Characterisation Intonation, tone and volume through spoken expression.</p>	<p>History of Theatre Political understanding Physical expression Character development Vocal Work</p>	<p>Responding Developing Evaluating Script writing Character development.</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>