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**Year 8 Drama Curriculum Explained**

Our drama curriculum intends introduce students to the world of creating, developing, refining and performing drama. This means that they will be able to:

1. Work effectively in group situations
2. Control their use of movement for a variety of purposes
3. Control their use of space to communicate to an audience
4. Control their use of voice to communicate to an audience
5. Understand context and relationships
6. Use drama vocabulary to discuss and explain their own work
7. Create and develop ideas that communicate meaning to an audience
8. Apply performance skills to realise artistic intentions in performance
9. Create, develop and refine ideas during rehearsal
10. Interact effectively with other performers in performance

The curriculum teaches the students how to devise drama from a variety of stimuli as well as giving them a grounding in drama performance and some drama history knowledge.

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| **Topic** | **Key ideas** | **Why they are learning it and in what order.** |
| Status | How do communicate status? Why do we have the concept of status. | To learn how to read the semiotics and proxemic clue that indicate status. |
| Mime  (Shakespeare & The Globe Theatre) | Movement control  Different types of mime | How to use different forms of mime.  How to control movement for effect |
| Joe -Devising and Directing Skills | To begin developing students structural understanding of how to build and level drama into an engaging piece of theatre. | To devise from as stimulus.  To organise others in order to produce a coherent piece of drama that an audience can understand. |
| Pygmalion  (Social, Historical, Context)  Naturalistic acting | How do re-create the past effectively?  Key ideas behind naturalistic acting. | Students learn how important that they have contextual understanding of the paly in order to realistically portray a character.  They also learn about the theatre practitioner Stanislavski- consider the ‘father of acting’ we know and understand today.  Finally students learn about how to react and interact with others on stage in a scripted work and how to learn lines. |
| T.I.E (Theatre in Education) Horrible History  Context and non-naturalistic acting | Still exploring context students how use their devising skills and implement them alongside new techniques learnt from non-naturalistic theatre | Students are given information about T.I.E and why it is important in educating younger audiences.  They then learn a number of techniques to communicate effectively key ‘information’ that their audience must remember. |
| Commedia Dell’Arte  Exploring stock characters and archetypes characters | To look at ways in which we have historically physicalised and stereotyped characters for comic effect, but also how those characters are used to this day as social commentary. | Students are asked to consider how they understand certain key characters, gestures and movements and reaction in order to explore in more detail their understanding of the ‘characters’ they are presented with.  Students then ask to recreate key archetypal characters that an audience can easily identify. |