



Year 8 Curriculum intent

Students will learn to develop academic knowledge of drama and theatre through history, and the importance of creativity and the dramatic arts to our culture. Students will also gain extensive knowledge theatre practitioner influences on theatre and how they can implement their work into practice. Students will be able to develop skills in acting, public speaking and techniques in approaching devising drama and scripted theatre. Students will learn to collaborate and engage in creative learning with others to produce outstanding work.

Year 8 Curriculum Overview

Topic 1	Topic 2	Topic 3	Topic 4	Topic 5	Topic 6
Darkwood Manor	Commedia Dell'arte	Scripted Performance	Practitioners – Stanislavski and Brecht	Devising Drama	

Key Question

How do we use our imagination and storytelling techniques to create tension and atmosphere?	What are the key elements of Commedia dell'Arte, including the stock characters?	How can I use my theatrical skills to perform an extract from a play?	How can I develop an engaging naturalistic or non-naturalistic performance, using techniques effectively?	How do I use a stimulus and improvisation to devise an original piece of drama making it accessible to my audience?	
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Key Vocabulary

• Sound scaping • Tension • Atmosphere • Narration • Hot Seating • Spatial relationships	• Ensemble • Commedia dell'arte • Collaboration • Inspiration • Stock Character • Zanni, Vecchio and Innamorati	• Script • Dialogue • Duologue • Context • Sub-text • Intonation	• Units and Objectives • Naturalism • Stanislavski • Bertolt Brecht • Epic Theatre • Emotional Memory	• Improvisation • Devising • Stimulus • Non-naturalistic • Direct Audience Address • Split Stage	
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	The knowledge you will need to recall:	How you will apply this knowledge:	This links to:
1	Darkwood Manor - Hot Seating is a technique used to discover more about a character which may not be provided in the text. - A soundscape is using a combination of sounds create an immersive setting or environment. - Tension is a sense of conflict between characters. It can occur when performers raise their voices using projection. - Atmosphere is the overall feeling created by the performance, helping to set the scene. It can be created through voice, music, lighting, and objects.	- You will be able to participate in Hot Seating, using hot seating and working collaboratively with peers. - You will be able to explain how to use a soundscape and practically apply this to your scene. - When learning about how to create tension and atmosphere in performance you will learn how to apply these to performance understanding the dramatic intentions to create an interesting performance.	This unit links to unit 6 'Devising Drama', previously studied in Year 7. It will also draw on your theatrical skills learnt throughout year 7, including choral speaking in the 'Greek Theatre' unit, developing an ensemble piece, using both unison and synchronised movements.
2	Commedia Dell'arte - Commedia Dell'arte is the art of comedy, skilled, professional comedy performance. It's a physical comedy performance style that originates from 16th Century Italy. - Key features of Commedia Dell'arte, exploring this genre including stock characters, improvisation and slapstick comedy.	- In the process of studying and analysing the different components of the Commedia Dell'arte as a period in history, you will be able to understand the influences this period has had on theatre and comedy today. - You will be able to explain the individual characteristics of each stock character apply their physicality to performance.	This unit links to the physical skills developed in 'The Skills of an Actor' in year 7. It also develops students understanding of the history and development of theatre linking to the origins of theatre 'Greek Theatre' Techniques developed at the end of year 7. The exploration of physicality will support in the development of character during unit 3.
3	Scripted Performance - Bertolt Brecht (1898-1956) was a German theatre practitioner, playwright, and poet. Brecht wanted the audience to think and question what was happening on stage and effect political changes in the world outside. - Non-Naturalism allows an actor to explore and present a performance more abstractly. It does not try to recreate life. - Theatre in Education is a style of theatre using drama as a tool to educate young people requiring careful consideration of the audience's age.	- You will explore the work of Bertolt Brecht as a practitioner and be able to explain the key techniques used in epic theatre and apply these to a scripted performance. - Whilst learning about non-naturalism you will engage in a Theatre in Education style of theatre and develop a performance that is appropriate for the intended target audience.	This unit follows on from the scripted unit in year 7. This unit will use knowledge gained in year 7 so you can develop knowledge, using a more complex script and challenging characters. Characterisation has been explored thoroughly through Commedia dell Arte, and this will be beneficial in exploring characterisation in this scripted unit.
4	Practitioners – Bertolt Brecht & Konstantin Stanislavski - Brecht's primary aim was to make audience to think and question what was happening on stage to effect political changes in the world outside. - Konstantin Stanislavski (1863 – 1938) was a Russian theatre practitioner who believed in naturalistic performances that were as realistic as possible.	- Whilst learning about the work of Brecht you will explore the non-naturalistic techniques developed such as 'Breaking the fourth wall' and 'placards' to create a stylised performance. - You will be able to explain the key principles created by Stanislavski such as: units and objectives and the magic 'if' and how they are used to create a naturalistic piece of theatre.	In this unit you will draw links between the skills learnt during year 7 in the 'Skills of an Actor'. Skills here will be utilised and developed in this unit. This unit will support in the development of a non-naturalistic performance in the following unit.
5	Devising Drama - Devising is a group collaboration in response to a stimulus leading to the creation of an original performance. - A stimulus is a starting point to generate ideas. It is meant to be explored, discussed, and used to create an original piece of drama. - Direct Audience Address occurs when a character acknowledges the audience's presence, speaking directly to them and bridging the gap between the fictional world and reality.	- You will learn how to create and develop various devising techniques such as <i>Direct Audience Address</i>, <i>Split-stage</i>, <i>improvisation</i> and <i>thought-tracking</i>, whilst taking ownership of the material you are developing through collaborative work. - You will be able to explain your Dramatic intentions through completing research and development of material.	Devising drama follows on from the same unit in year 7. We will continue to look at new skills and techniques used in both improvisation and devising. We will recap previous devising skills learnt and develop these, introducing 'Direct Audience Address' and 'Split Stage'.