

## Y8 Drama Overview 2019-2020

**Extra-curricular/ enrichment:** KS3 Drama club, participation in a professionally directed KS3 only Drama production, (for all), opportunity to perform at the national Shakespeare Festival (HA), Christmas and Summer concert performance opportunities, House Drama competition.

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Status and Script	Sequencing: Why now?	Memory Retention:
'understanding of the power of performance as a form of expression, ideas and of cultural values'	'learning new vocabulary... understanding it with the help of context'  'studying setting, plot and characterisation'  'performing play scripts'  'participating in debates and structured discussions'	<a href="#">Lessons / Components / Implementation</a>	<p><b>Sequencing: Why now?</b></p> <p>*Students learn the basic drama skills within Y7-this unit now adds the layer of script. Without first learning the basic drama skills, students struggle to understand how to deliver script and lose focus of the creative intention, hence why it is not taught until this stage in the learning.</p> <p>*The contextual layer of status develops students' understanding of drama application beyond the classroom. However, this could not be taught prior to now as the complexity is too great when students are initially trying to understand drama as a skill alone in Y7.</p>	<p><b>Memory Retention:</b></p> <p>*Characterisation and repertoire</p> <p>*Script-devising approach</p> <p>*Stylistic qualities</p> <p>*Music practitioners</p> <p>*Musical styles (Blues and Indian)</p> <p>*Choreography &amp; characterisation – heroes and villains</p> <p>*Stylistic qualities</p>
		*Understanding status and role in everyday life and historical context – The Titanic and class systems		
		*Blood Brothers introduction - identifying status – use of levels and tone of voice		
		* Blood Brothers script work – characterisation, stereotypes and accents		
<p><b>Assessment/construct/impact:</b> Practical end of unit assessment demonstrating understanding of how stereotypes inform characterisation, including vocal and accent associations.</p>				
<p>SMSC: social/moral/cultural – class, status and stereotype</p>				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Drama beyond the stage and studio	Sequencing: Why now?	Memory Retention:
'Students able to identify skills that place a direct impact on their role in the world through the acquisition of life skills'	'giving short speeches and presentations'  'expressing their own ideas and keeping to the point'  'formal debates'	<a href="#">Lessons / Components / Implementation</a>	<p><b>Sequencing: Why now?</b></p> <p>*The consideration of Drama in the 'real world' builds upon the introduction of this in the previous unit where students draw relevance between the classroom learning and life.</p> <p>*Previous learning has enabled students to appreciate drama as a performance skill; this appreciation has to be in place prior to teaching drama as transferrable skill as students do not understand the skills that they are transferring, never mind how to transfer and apply these, if the performance skill learning has not taken place, hence why this learning is placed at this stage of the sequencing of learning.</p>	<p><b>Memory Retention:</b></p> <p>*Roles and responsibilities</p> <p>*Characterisation</p> <p>*Film music and pop musicians (every day application and context)</p> <p>*Dance beyond the stage and the studio</p>
		*Transferable Drama skills exploration – job interview context		
		* Transferable Drama skills exploration – court of law context		
		*Exploration of cast and crew roles and responsibilities		
<p><b>Impact:</b> Students are able to identify and verbally explain how and where Drama skills are applied beyond the classroom.</p>				
<p>SMSC: social/moral/cultural – responsibility for self and understanding your role in the wider world</p>				

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Explorative Strategies	Sequencing: Why now?	Memory Retention:
'develop empowered, inquisitive young minds confident in the delivery of their opinion'  'aspiration to improve technical performance skill'	'improvising, performing and rehearsing'  'discuss language use and meaning'  'knowing the purpose, audience for and context'	<a href="#">Lessons / Components / Implementation</a>	<p><b>Sequencing: Why now?</b></p> <p>*Creative intentions within the work of others regarding professional practitioners has been addressed previously. This unit requires this prior learning in order for students to understand what creative intentions are and their significance when devising work. This learning is developed via a more independent pathway at this stage whereby students design their own creative intentions when applying the explorative strategies. This independence when devising is required as a building block before students approach the next unit where they revisit practitioners previously explored but with the objective to independently adapt these.</p>	<p><b>Memory Retention:</b></p> <p>*Characterisation and repertoire</p> <p>*Status (audience communication)</p> <p>*Composition (rhythmic and melodic)</p> <p>*Choreography (tools, intentions and characterisation)</p>
		*Skills and techniques in devising – still image and thought tracking		
		* Skills and techniques in devising – hot seating and narrating		
		* Skills and techniques in devising – cross cutting		
<p><b>Assessment/construct/impact:</b> Practical end of unit assessment where students are able to demonstrate application of explorative strategies with creative intentions, audience consideration and communication at the forefront of the devising process; this should be evident in the performance piece produced.</p>				
<p>SMSC: moral/social – confidence in expression of opinion and respect and appreciation for others</p>				

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Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Practitioner's Processes and Approaches	Sequencing: Why now?
'remain both respectful and appreciative of the decisions and roles of others'  'identify skills that place a direct impact on their role in the world through'	'understanding how the work of dramatists is communicated effectively through performance'  'improvising, performing and rehearsing'  'knowing the purpose, audience for and context'	Lessons / Components / Implementation	*As mentioned above, this learning takes place at this stage as it extends independence of creative exploration whilst also giving context for students to apply the devising techniques previously taught within the explorative strategies unit.
		*Revisit Stanislavski, Brecht and/or Pinter	
		*Independent/ small group devising within the style of the practitioner – student set criteria	
		*Rehearsal – refine, time management, discipline, feedback, analytical thinking (justification)	
		<b>Impact:</b> Students are confident and creative when exploring alternative devising methods, whilst remaining respectful of these ideas and approaches.	
<b>SMSC:</b> social/moral/cultural - respectful of the ideas and opinions of others			

### Memory Retention:

- \*Practitioner approaches (Blood Brothers)
- \*Rehearsal Techniques and transferable skills
- \*Practitioner influence (musical theatre and pop)
- \*Life beyond the dance studio (transferable skills)
- \*Thriller and West Side Story repertoire & approach
- \*Stylistic qualities

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Devising from a Stimulus: Visual Images	Sequencing: Why now?
'understanding of the power of performance as a form of expression, ideas and of cultural values'  'a student of performing arts is creatively inquisitive'  'analytically reflective'	'knowing the purpose, audience for and context'  'expressing their own ideas and keeping to the point'	Lessons / Components / Implementation	*This unit cannot be taught until this point in the learning as it requires the prior learning regarding stimulus itself and the learning of various devising techniques, (from practitioner approaches to explorative strategies), in order for the two to now be collaborating the two; collaborating the two concepts prior to understanding them independently is not appropriate and students are not able to comprehend concepts and practical application if the learning is not sequenced in this way.
		* Understanding stimulus – revisiting its' role within the devising process (allow for creativity rather than rigid facilitation)	
		* Stimulus as a storytelling or emotionally expressive tool – audience consideration including target audience	
		*Independent devising and refining rehearsal – students undertake various cast and crew roles	
		<b>Assessment/construct/impact:</b> Students are able to devise pieces of Drama using visual images as stimulus. The pieces clearly express an emotion or message to the audience using non literal reference and creative application of the explorative strategies.	
<b>SMSC:</b> social/moral/spiritual – creative independence and freedom of expression, respect for the ideas of others			

### Memory Retention:

- \*Explorative strategies and practitioner approaches (devising)
- \*Creative intention (status)
- \*Musical styles (Blues and Indian)
- \*Choreography (tools, intentions and characterisation)

Link to PA intent	Link to National Curriculum	Topic/ Composite/ Intent Audience engagement: Woman In Black	Sequencing: Why now?
'analytically reflective'  'understand and appreciate the collaboration of skills and roles that contribute to a production'	'learning new vocabulary... understanding it with the help of context'  'knowing the purpose, audience for and context'  'studying setting, plot and characterisation'	Lessons / Components / Implementation	*Students need a comprehensive understanding of skills and devising techniques prior to this unit; the concepts of drama medium and drama elements can only be applied once the skills and techniques of drama are in place as a foundation. This unit is an extension of all learning throughout KS3 and is placed at the end of the year as it opens the door to give an indication of what is to come at KS4.
		*Drama elements in WIB – plot and climax	
		*Drama medium in WIB – voice and sound	
		*Drama medium in WIB – costume and lighting	
		<b>Impact:</b> Students given the opportunity to explore drama elements and mediums and apply these in order to achieve a specific creative intention and genre: scare, intrigue and horror.	
<b>SMSC:</b> spiritual/cultural – discussion of fear and the after life			

### Memory Retention:

- \*Explorative strategies and practitioner approaches (devising)
- \*Creative intention (status)
- \*Transferable skills
- \*Musical styles and genre (Blues and Indian)
- \*Choreography (tools, intentions and characterisation)
- \*Stylistic qualities

## Y8 Drama Overview 2019-2020

**Key:**

Memory Retention:

**BLACK:** the topic covered in Drama

**RED:** the topic covered in Y8 Music that also addresses this learning

**GREEN:** the topic covered in Y8 Dance that also addresses this learning

Long term memory retention is addressed by exploring common concepts across all three Performing Arts disciplines throughout the year; repetition and the provision of alternative routes to access the learning are intended to contribute to greater levels of retention.