

Drama Year Eight Curriculum Map 2019/2020

Autumn One: Stanislawski's Method Acting.	Autumn Two: Theseus and the Minotaur.	Spring One: Johnny and the Dead.	Spring Two: Johnny and the Dead.	Summer One: Superheroes.	Summer Two: Our Day Out.
How do we explore imagination and belief when exploring Naturalism?	How do we examine Greek theatre and the play text Theseus and the Minotaur?	How do we understand the actor/audience relationship created at the start of the play?	How do we create and experiment with what it is like to be a new recruit in World War One for the audience?	How do we identify the key elements of the 'Superhero' genre?	How do we demonstrate the differences between the two teaching characters of Mr Briggs and Mrs Kay in the play 'Our Day Out'?
How do I train my physical apparatus such as my physicality and vocals to portray 'truth'?	How do we examine and develop knowledge of the play text Theseus and the Minotaur and also to apply physical theatre to show the journey of Theseus from Greece to Crete?	How do we exaggerate characterisation and focus on before time/before the play began?	How can we use persuasive drama techniques to advertise a brand new technology to the dead characters in Johnny and the Dead?	How do we create effective still images, montage s and narration to link key scenes together?	How do we create and explore the zoo scene in 'Our Day Out' to enable the action to be clear to an audience?
How does the use of the acting technique the 'Magic If' help with your process of being believable in character?	How to create the fight between Theseus and the Minotaur and the significance of marking the moment?	How do we create atmosphere on stage using physical theatre and give audience an insight into the past of the characters?	How do we examine the arguments for saving the cemetery from the perspective of the town council and from 'United Amalgamated Consolidated Holdings' using freeze frames, effective characterisation and hot seating?	How do we understand the term 'alter ego' and how do we use thought tracking to reveal the feelings of others towards a character?	How do we create and explore the events at Conway castle and down at the beach in 'Our Day Out' to enable the action to be clear to an audience?

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How do I demonstrate my ability to use tempo and rhythm when developing my spy?	How do we divide the story of Theseus and the Minotaur into five sections and apply an explorative strategy to each for performance to an audience?	How do we create ensemble on soldiers in World War I and produce emotive drama using music and slow motion?	How do we explore the end of the play using dramatic techniques such as freeze frames, effective characterisation and hot seating?	How do we show two characters and their contrasting reactions using a 'Split Scene' and 'Marking the Moment' within a performance?	How do we demonstrate and explore the character of Carol in performance from the play 'Our Day Out'?
How do we demonstrate the use of sense memory and emotional memory when employing truthful reactions?	How do we rehearse and use explorative strategies within your adaptation of Theseus and the Minotaur such as masks, physical theatre and still images?	How do we create statues for the soldiers of WW1 and hot seat a character using role play?	How do we prepare an extract for performance from Johnny and the Dead and use effective characterisation to communicate your character to the audience?	How do we develop an original performance as a group based on the 'Superhero' genre and how do we use placards within a performance?	How do we devise and rehearse our own play based on a school trip inspired by 'Our Day Out'?
How do super-objectives, objectives and obstacles help actors to create realism in acting?	How do we rehearse for your assessment and perform your adaptation of Theseus and the Minotaur during the lesson?	How do we focus on the character of Mr Grimm and create a back story for him?	How do we create a court room drama to bring charges against the company 'United Amalgamated Consolidated Holdings' for their damage and illegal involvements in the cemetery?	How do we evaluate our work on creating superheroes and how do we identify the key skills needed to do this?	How do we rehearse and showcase a piece of work based on the play text 'Our Day Out'?

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Assessment Aims.					
To assess the theories behind Stanislavski's method acting techniques. To demonstrate key concepts both theoretically and physically and appreciate Stanislavski's techniques.	To assess student's ability to work with the Greek Tragedy Theseus and Minotaur and create a piece of Greek theatre from learning about the period and style of performance.	To assess student's ability to work with Johnny and the Dead from the page and understand the social, cultural and historical context of the play and the First World War.	To assess student's ability to work with Johnny and the Dead from the page and understand the social, cultural and historical context of the play and the First World War.	To assess students understanding of structuring drama through character-led narrative. It allows for plenty of devising work and builds the pupils' abilities to use their imagination.	To assess students understanding of how to communicate and reflect on a play text in performance.
Key Skills.					
Building and sustaining a spy in performance through Stanislavski's techniques such as sense and emotion memory and method acting.	Building students ability to recall Greek conventions of theatre and also their use of physical theatre to perform a narrative.	Building students understanding of the key social, cultural and historical issues dealt with in the script such as World War One.	Building students understanding of the key social, cultural and historical issues dealt with in the script such as World War One.	Building students understanding of making and developing characterisation techniques in rehearsals and in performance.	Building students understanding of the key terms in the plan through naturalistic and stylistic elements of Drama.
Key Words.					
Imagination, belief, physical apparatus, magic 'if', tempo, rhythm, sense and emotion memory, super objectives, objective, active objectives and obstacles.	Labyrinth, Minotaur, Theseus, King Aegeus and King Minos.	Flashback, slow motion, hot seating and status.	Role play, persuasive drama techniques, interview, captioning, choreographed and synchronised movement.	Devising, imagination, freeze frame, script, narration, marking the moment, thought tracking and split stage.	Devising, imagination, exploration through games and role playing.