

# Curriculum Knowledge Map 2022-23



| Year 8  | AUTUMN   |  |
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| Topics  | WORLD REIMAGINED (DEVISING)  | GRIMM FAIRYTALES (SCRIPT)  |
| <p><b>Declarative</b><br/><i>What should they know?</i></p> | <ul style="list-style-type: none"> <li>• Have explicit understanding of the meaning of Drama Acting Skills, Key words and know what they look like on stage when used effectively.</li> <li> <a href="https://www.aqa.org.uk/resources/drama-and-performing-arts/gcse/drama/teach/subject-specific-vocabulary">https://www.aqa.org.uk/resources/drama-and-performing-arts/gcse/drama/teach/subject-specific-vocabulary</a> </li> <li>• Know the various job roles in the theatre and understand the basic expectations of each role:               <ul style="list-style-type: none"> <li>➤ playwright</li> <li>➤ performer</li> <li>➤ understudy</li> <li>➤ lighting designer</li> <li>➤ sound designer</li> <li>➤ set designer</li> <li>➤ costume designer</li> <li>➤ puppet designer</li> <li>➤ technician</li> <li>➤ director</li> <li>➤ stage manager</li> <li>➤ theatre manager</li> </ul> </li> <li>• Know the positives and negatives of staging configuration:               <ul style="list-style-type: none"> <li>➤ theatre in the round</li> <li>➤ proscenium arch</li> <li>➤ thrust stage</li> <li>➤ traverse</li> <li>➤ end on staging</li> <li>➤ promenade</li> </ul> </li> </ul> | <p>The common elements of Fairy Tales:</p> <ul style="list-style-type: none"> <li>• Short story</li> <li>• Hero/ Heroine</li> <li>• Evil character</li> <li>• Magical character and events</li> <li>• Overcoming adversity</li> <li>• Moral message</li> <li>• Predictable structure</li> <li>• Oral tradition</li> <li>• Generally a happy ending</li> <li>• How to approach text to stage conventions and know how to select and stage the most appropriate devising techniques to be able to explore the style and genre of the text.</li> <li>• Know what staging type and positioning creates best effect to communicate to an audience.</li> </ul> |



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|   | <ul style="list-style-type: none"> <li>• Know all stage positioning:             <ul style="list-style-type: none"> <li>➤ upstage (left, right, centre)</li> <li>➤ downstage (left, right, centre)</li> <li>➤ centre stage.</li> </ul> </li> <li>• Know the conventions of Theatre in Education:</li> <li>• Small cast that can multirole</li> <li>• Exploring issues from various viewpoints</li> <li>• Audience interaction</li> <li>• Direct address</li> <li>• Narration</li> <li>• Facts and figures to educate audience</li> <li>• Strong moral message</li> </ul>  |   |
| <p><b>Procedural</b><br/><i>What should they be able to do?</i></p> | <ul style="list-style-type: none"> <li>• Create a production company and allocate job roles. Carry out a job role to support a Theatre In Education performance.</li> <li>• Be able to describe theatre staging and positioning and be able to demonstrate their understanding through direction and identification of status on stage</li> <li>• Analyse and evaluate successful use of Acting Skills in order to both portray a character and show understanding of the success and areas for development for another performer.</li> <li>• Communicate intention and meaning to an audience through a well structures performance in which they are in role throughout.</li> </ul> | <ul style="list-style-type: none"> <li>• Create tension and atmosphere in a performance</li> <li>• Interpret intention and meaning from text</li> <li>• Perform character intention with sophistication and detail</li> <li>• Show understanding of the relationship between actor and audience through thoughtful and intelligent use of staging and stage positioning</li> <li>• Work as a team to create a performance of a specific style and genre.</li> </ul> |
| <p><b>Disciplinary Literacy</b><br/>(Tier 3 Vocab)</p>              | <p>Technician<br/>Playwright<br/>Proscenium arch<br/>Traverse<br/>Promenade</p>   | <p>Genre<br/>Duologue<br/>Narration<br/>Gestures<br/>Characterisation<br/>Given Circumstances</p>   |
| <p><b>Assessment</b></p>  | <ol style="list-style-type: none"> <li>1. A teacher assessed practical performance</li> <li>2. A peer assessed performance</li> <li>3. Spelling test</li> </ol>   | <ol style="list-style-type: none"> <li>1. A teacher assessed practical performance</li> <li>2. A peer assessed performance</li> <li>3. Spelling test</li> </ol>   |



# Curriculum Knowledge Map 2022-23



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| <b>Diversity</b> | Thematic work based on social issues affecting young people globally. | Cultural exploration of literature from other countries<br><br>Social responsibility<br><br>Social and cultural implications of actions |
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# Curriculum Knowledge Map 2022-23



| Year 8  | SPRING  |  |
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| Topics  | HOLOCAUST (DEVISING)  | CHILD SOLDIERS (DEVISING/SCRIPT)   |
| <p><b>Declarative</b><br/><i>What should they know?</i></p>         | <ul style="list-style-type: none"> <li>The timeline of events leading up to the Holocaust.</li> <li>Hitler's rise to power and impact upon certain minorities.</li> <li>Know how to create emotionally sensitive pieces of drama.</li> <li>Know and follow the expectation of Teacher in Role and spontaneous improvisation</li> <li>Understand the importance of approaching in depth texts and themes with sensitivity and empathy</li> <li>Know what an impactful monologue is and how it can be used to communicate meaning to an audience</li> </ul> | <ul style="list-style-type: none"> <li>The issues affecting young people in places of war</li> <li>How children are recruited into fighting in wars</li> <li>The reason why children are explicitly targeted</li> <li>Understand the themes and issues within the play text 'Fugee'</li> <li>To understand the importance of approaching such sensitive topics with empathy</li> </ul>               |
| <p><b>Procedural</b><br/><i>What should they be able to do?</i></p> | <ul style="list-style-type: none"> <li>Write and perform a powerful monologue</li> <li>Create a character different to yourself and stay in role during challenging spontaneous improvisation with Teacher in Role</li> <li>Show sensitivity and empathy by listening to and responding to and respecting peers</li> <li>Analyse personal response to the situations explored– through honest and empathetic discussion</li> </ul>  | <ul style="list-style-type: none"> <li>Create devised performances based on the issues surrounding the theme of child soldiers</li> <li>To use script as a springboard to devise their own original pieces</li> <li>Show sensitivity, maturity and respect when exploring the topic</li> <li>To write a perform powerful monologues</li> <li>To adapt poetry into a practical performance</li> </ul> |
| <p><b>Disciplinary Literacy</b><br/>(Tier 3 Vocab)</p>              | <p>Fluid Sculpture/abstract movement<br/>Physical Theatre<br/>Characterisation<br/>Teacher in Role<br/>Placards<br/>Monologue</p>   | <p>Armed conflict<br/>Recruitment<br/>Monologue</p>  |
| <p><b>Assessment</b></p>  | <ol style="list-style-type: none"> <li>A teacher assessed practical performance</li> <li>A peer assessed performance</li> <li>Spelling test</li> </ol>  | <ol style="list-style-type: none"> <li>A teacher assessed practical performance</li> <li>A peer assessed performance</li> <li>Spelling test</li> </ol>   |
| <p><b>Diversity</b></p>   | <p>All students engage with activities that require them to think outside of their own cultural experience and understand the importance of shared cultural knowledge.</p>  | <p>All students engage with the issues surrounding child recruitment in war.<br/>Looking at the mental implications of war upon young people involved.</p>   |



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|  | <p>Explore creative approaches to taking action on problems and issues to achieve intended purposes. Understanding that all forms of prejudice and discrimination must be challenged at every level in our lives.</p> | <p>The topic takes the students all over the world.</p> |
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| <b>Year 8</b>   | <b>SUMMER</b>  |   |
| <b>Topics</b>   | <b>GHOST BOYS (SCRIPT)</b>   | <b>WOMAN IN BLACK (SCRIPT/DEVISED)</b>  |
| <p><b>Declarative</b><br/><i>What should they know?</i></p> | <ul style="list-style-type: none"> <li>• How to approach reading and performing a script – Understand the conventions of stage directions, tone, language style, cues, character, plot, and structure.</li> <li>• Know how to use memory skills to learn lines such as chunking, running lines with another person, using cues, making a recording etc.</li> <li>• Know how to approach and develop understanding of effective interpretation and intention. Know and apply sophisticated acting skills such as status, age, facial expression, body language and movement in order to create a believable character.</li> </ul> | <p>The elements/ conventions of Gothic Horror:</p> <ul style="list-style-type: none"> <li>➤ Set in a haunted castle or house</li> <li>➤ A damsel in distress</li> <li>➤ An atmosphere of mystery and suspense</li> <li>➤ There is a ghost or monster</li> <li>➤ The weather is always awful</li> <li>➤ Dreaming/nightmares</li> <li>➤ Burdened male protagonist</li> <li>➤ Melodrama</li> </ul> <p>Know the technical elements of Drama:</p> <ul style="list-style-type: none"> <li>➤ props</li> <li>➤ sound effects</li> <li>➤ music, scenery</li> <li>➤ costumes</li> <li>➤ makeup</li> <li>➤ lighting</li> </ul> <ul style="list-style-type: none"> <li>• Know what technical elements of Drama to select in order to create appropriate tension and atmosphere</li> <li>• Know how to use and adapt script extracts to create tension and atmosphere appropriate for performing in the Gothic Horror style</li> </ul> |



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|   |  | through effective selection of devising techniques, acting skills and technical elements  |
| <b>Procedural</b><br><i>What should they be able to do?</i> | <ul style="list-style-type: none"> <li>Create tension and atmosphere when performing their script. To sustain character while showing an understanding of the tension and danger of their character's situation.</li> <li>Interpret their character successfully by adopting the appropriate use of acting skills in a performance. Show effective use of acting skills to further enhance tension and character relationships.</li> <li>Explore their character by positively approaching character development exercises.</li> <li>Use empathy and maturity and correct language choices so that, as part of an ensemble, you can explore racism with sensitivity and honesty</li> <li>Be open to draw from or share personal opinion and experiences</li> </ul> | <ul style="list-style-type: none"> <li>Perform a believable character creating tension and atmosphere through the use of sound, staging, space and lighting</li> <li>Explore a new genre with openness, be willing to take risks and step out of performance comfort zone</li> <li>Explore technical and theatrical possibilities to create and explore technical and theatrical possibilities</li> <li>Work collaboratively, appointing roles within your group, to create a successful presentation of Gothic Horror</li> </ul> |
| <b>Disciplinary Literacy</b><br>(Tier 3 Vocab)              | Dilemma<br>Hot seating<br>Interpretation<br>Empathy  | Gothic<br>Gobo<br>Gauze<br>Atmosphere<br>Meta Theatre<br>Supernatural   |
| <b>Assessment</b>   | <ol style="list-style-type: none"> <li>A teacher assessed practical performance</li> <li>A peer assessed performance</li> <li>Spelling test</li> </ol>   | <ol style="list-style-type: none"> <li>A teacher assessed practical performance</li> <li>A peer assessed performance</li> <li>Spelling test</li> </ol>  |
| <b>Diversity</b>  | <p>The characters in Ghost Boys explore multiple roles and responsibilities in society through storytelling and that making positive relationships and contributing to groups, teams and communities is important.</p> <p>Students show respect <b>and empathy</b> for the Ghost Boys and others who have faced similar fates at the hands of the police.</p> <p>Students explore the concept of white privilege.</p>  | Religion and superstition<br><br>Treatment of women in 1900s – marriage, children, adoption.  |



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|  | <p><b>Students are encouraged to lead progress towards racial justice throughout this unit.</b></p> <p>They are active citizens who engage with discussions around anti-racism.</p> <p>Students are conscious of other perspectives</p> |  |
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