



## Key Stage 3 Framework for Learning Year 8 2018-2019: Creative Foundations












Curriculum Area:

Year 8	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Knowledge</b>	Celebrity/ Little Sister	Dilemmas	Human Rights	Africa	Our Day Out	Shakespeare and status
<b>Skills</b>	Sustaining a character. Exploring fame and pressure on modern day society. Looking at juxtaposition in performance to create pathos.	Develop skills in naturalistic, emotive performances based on action and consequence. Show ability to participate in group discussions. To show consequence through use of dramatic techniques such as Angel/Devil. Cueing. Monologue.	Study of Human Rights and the Holocaust using script extracts and character exploration. Focus on emotional literacy and maturity when dealing with sensitive issues, soundscape to build tension and atmosphere.	Explore culture of Africa through storytelling, scriptwriting and real life testimony used to create monologue and physical theatre.	Exploring stereotypes and status. Script into performance. Learning lines. Accent and character. Creating subtext and character depth. Creating caricature and naturalistic characters.	Status on stage through characters in conflict situations in Shakespeare text. Using Shakespearean language to create tension and atmosphere. To use correct vocal and physical skills and staging to create a character of high or low status.
<b>Assessments</b>	<b>Marking Point 1:</b> Research the pressure on image and 'perfection'  <b>Marking Point 2:</b> Performance/ Practical Assessment	<b>Marking Point 1:</b> Research Dilemmas faced by young people  <b>Marking Point 2:</b> Progress test of practical performance from Dilemmas	<b>Marking Point 1:</b> Research Human Rights  <b>Marking Point 2:</b> Performance/ Practical Assessment	<b>Marking Point 1:</b> Progress test on Holocaust performance  <b>Marking Point 2:</b> Research Child Soldiers	<b>Marking Point 1:</b> Develop understanding of accent  <b>Marking Point 2:</b> Rehearsed performance of our Day Out	<b>Marking Point 1:</b> Performance Progress Test of Our Day Out  <b>Marking Point 2:</b> Research conflict in Gangs
<b>Cultural Enrichment</b>	<b>READ</b> The Hunger Games Suzanne Collins 1984 George Orwell (HAP) Chicken Soup For The Teenage Soul: Stories of Life, Love and Learning Jack Canfield Listen to Radiolab podcasts Eye in the Sky, K-poparazzi, Candid Camera  <b>WATCH</b> <a href="https://www.youtube.com/watch?v=GXdVPLj_pIk">https://www.youtube.com/watch?v=GXdVPLj_pIk</a>  <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>	<b>READ</b> Noughts and Crosses An Eye for an Eye Knife Edge Checkmate Double Cross Malorie Blackman To Kill a Mockingbird Harper Lee <b>WATCH</b> Middle School, the worst years of my life. Matilda <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>	<b>READ</b> I Am Malala Malala Yousafzai A Thousand Splendid Suns Khaled Hosseini Anne Frank: Diary of a Young Girl Anne Frank The Boy in the striped Pajamas John Boyne Listen to Radiolab podcast <b>WATCH</b> Nazi Summer Camp Mahala Imba means Sing, Boy in Striped Pyjamas. Kindness is Contagious  <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>	<b>READ</b> Beasts of No Nation Uzodinma Iweala (only extracts) A Long Way Gone: Memoirs of a Boy Soldier Ishmael Beah (only extracts) Burn My Heart Beverley Naidoo Listen to CLIPS from Radiolab podcast The Rhino Hunter, Mau Mau  <b>WATCH</b> Mandela Merchant of Venice  <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>	<b>READ</b> Our Day Out (Full Play) Willy Russell The Light That Gets Lost Natasha Carthew Crongton Knights Alex Wheatle  <b>WATCH</b> <b>Our Day Out</b> <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>	<b>READ</b> Romeo and Juliet A Midsummer Night's Dream William Shakespeare Srsly Hamlet William Shakespeare, Courtney Carbone YOLO Juliet by William Shakespeare, Brett Wright  <b>WATCH</b> <b>Any Shakespeare on National Theatre website.</b> <b>Romeo and Juliet</b> <b>VISIT</b> <a href="http://www.manchestertheatres.com/">http://www.manchestertheatres.com/</a>
		ELE - 1 Day:				ELE - 3 Days



# CHORLTON HIGH SCHOOL: CURRICULUM

Character	LEADERSHIP		INITIATIVE		RESILIENCE	
	 <p>QofS – Optimism Embrace challenges of working with new people to create tension and atmosphere on stage. With close focus on ensemble based work pupils will identify the skills they need in order to successfully negotiate and work as part of a team; preparing to succeed for their creative development in Drama.</p>	 <p>QofS – Empathy High up on a tower block roof, Jake writes magical and fantastic stories in secret to hide from bullies. This scheme of work will allow pupils to recognise that empathy is an essential part of Drama. They will learn how we use empathy, honesty and maturity both as actors and as responsible members of society while we look at the tragic effects of bullying. The themes and issues in the script will draw out emotional literacy and understanding of equality through embracing and empowering difference.</p>	  <p>QofS – Creativity &amp; Curiosity Exploring British and other countries will allow pupils to share their own cultural identity through open discussion and their creation of drama performances. We will explore 'Who is Britain?' and use curiosity and creativity to explore and celebrate diversity in the UK.</p>	  <p>QofS – Responsibility &amp; Reflection Building on our exploration of Local and National issues we now explore Global responsibility as pupils' reflect on the effects that Western consumerism has on child labour and sweat shops in India. We will also celebrate the beautiful country and its diversity, arts and culture while devising a whole class performance using independent learning and teamwork to create a piece of theatre. Pupils will be responsible for learning lines and remembering directions as well as having the opportunity to perform their own monologues.</p>	  <p>QofS – Practice &amp; Resiliency Physical skills and comedy will be developed while working on Mask and Mime. Practice is an essential part of the rehearsal process and setting high expectations for personal improvements. With very specific rules of mask, pupils will have to be resilient when learning from mistakes while staying motivated to practice and improve.</p>	 <p>QofS – Motivation We will explore the need for self-responsibility in a difficult situation, problem solving and teamwork. While working in role pupils will explore the skills needed to stay motivated and be responsible. Identifying character traits is transferred in 'everyday' situations and through the use of empathy the participators will evolve their personal understanding of the subject.</p>