



Drama

Creativity is as important as literacy and we should treat it with the same status.

Year 7	Enquiry Statement/Aim	Knowledge and Skills
Term 1	Introduction to Drama - What makes a good storyteller? Why do we tell stories? Traditional Tales Communication	Storytelling, Narration, Physical Theatre, Characters, Still Images <ul style="list-style-type: none"> Understanding elements of drama (body language, facial expressions, levels, voice, proxemics, movement, spatial awareness, gesture) Developing key social-communication skills Working supportively with others Condensing knowledge into key moments
Term 2	Introduction to Drama - Stories from other cultures Cultural Stories Communication - Thinkers	Thought-tracking, Audience, Breaking 4th Wall, Freeze-frame <ul style="list-style-type: none"> Transforming written stories into physical performances Being Inquirers when conducting research Demonstrating Open-minded responses to cultural differences/beliefs, performing with a sense of respect and integrity Being Risk Takers when experimenting with elements of drama and developing a piece of drama Being Reflective individuals when responding to ideas/performances
Assessment 1: Creating - Use elements of drama to create a performance Responding - Use the vocabulary and language of theatre Creating - Work cooperatively with others in the creation of drama		
Term 3	Introduction to Mime How can we communicate non-verbally? Communication	Body language, Gesture, Facial Expressions, Mime, Chairography, Audience, Rehearsal <ul style="list-style-type: none"> The three Cs of mime: Control, Continuity, Concentration Drama activities to develop the three Cs: Mime It Down The Alley, Shopping List, Magic Box Influences from <i>Marcel Marceaux</i> and <i>Steven Berkoff</i> Understanding non-verbal communication via the research of <i>Albert Marabian</i> The Restaurant activity - demonstrating Mime skills within a small scene in pairs/groups Introduction to the technique of Chairography to be immersed and explored within a small Mime scene - merging new skills to create meaning and effectively communicate ideas to the Audience

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Term 4	Circus Combining Mime and Storytelling skills into the format of a circus. Communication - knowledgeable	Storytelling, Narration, Mime, Characters, Audience <ul style="list-style-type: none"> Applying their knowledge from Cultural Stories and Mime to communicate effectively to the audience Being good Inquirers when researching various Circus acts/styles from around the world Being Reflective when evaluating your own work and that of others
Assessment 2: Performing - Understand character and demonstrate this in performance Creating - Respond to stimulus Performing - Work supportively with others in performance		
Term 5	Bullying Raising awareness for anti-bullying Does the blame stop with the bully? Caring - Risk Takers	Verbatim, Thought-tracking, Characters, Split-screen <ul style="list-style-type: none"> Exploring the case-study of Laura Rhodes Demonstrating key Thinking skills when analysing key themes and issues whilst exploring them in a Caring capacity Being Risk Takers when exploring difficult topics from varying perspectives Developing a sense of Empathy by experimenting with portraying different characters in real-life situations and being good Inquirers Using Socio-grams to present both initial responses and informed decisions when faced with a key question or ethical dilemma
Term 6	Bullying Raising awareness for anti-bullying Does the blame stop with the bully? Inter-House Drama Competition Caring - Reflective	Soundscape, Thought-tracking, Role-on-the-wall, Character <ul style="list-style-type: none"> Billy the Bully role-on-the-wall task to consider perspectives and be open-minded when forming opinions about a character and their circumstances Using the activity Conscience Alley to explore varying perspectives and to develop Empathy Being Reflective when considering how our opinions and judgements have changed through the exploration of the unit
Assessment 3: Responding - Evaluate your own drama and that of others Responding - Recognise key themes and issues explored in drama		

Year 8	Enquiry Statement/Aim	Knowledge and Skills
Term 1	Peer Pressure Is Peer Pressure always negative? Open-minded - Thinkers - Inquirers	Comic Book Theatre, Montage, Thought-tracking, Still Image, Narrator, Stimulus <ul style="list-style-type: none"> Recalling the elements of drama (body language, facial expressions, levels, voice, proxemics, movement, spatial awareness, gesture) Mind-mapping initial responses to Peer Pressure and exploring them in a practical way being effective Communicators Responding to musical stimulus in an Open-minded and Principled way- <i>Peer Pressure</i> by Mobb Deep Demonstrating the ability to use key terminology and being knowledgeable in using persuasive language/techniques



<p>Term 2</p>	<p>Peer Pressure Reflective - Inquirers Every action has a consequence. Final group performance</p>	<p>Devising, Audience, Breaking 4th Wall, Character, Verbatim Theatre</p> <ul style="list-style-type: none"> ● Being Risk Takers when experimenting with elements of drama and developing a piece of drama ● Response to Verbatim theatre being effective Inquirers and Thinkers - Psychology quote stimulus by Debra Pepler ● Exploration of Comic Book Theatre, Persuasive language, Arguments, Conflict, Montage, Actions and Consequences. ● Being Reflective individuals when responding to ideas/performances
<p>Assessment 1: Creating - Use elements of drama to create a performance Responding - Use the vocabulary and language of theatre Creating - Work cooperatively with others in the creation of drama</p>		
<p>Term 3</p>	<p>Pantomime Risk-Takers - Communication</p>	<p>Cross-Gendering, Script, Characters, Audience, Melo-drama, Breaking 4th Wall, Direct Address, Devising, Genre Body language, facial expressions, levels, voice, proxemics, movement, spatial awareness, gesture</p> <ul style="list-style-type: none"> ● Being knowledgeable when identifying key features of the Genre Pantomime ● Consideration of effective use of stage space, entrances and exits - Spatial Awareness and Proxemics ● Being Risk-Takers when exploring melo-drama and stock characters of Pantomime, especially when exploring the technique of Cross-Gendering ● Demonstrating commitment to role and good communication skills through effective use of vocals/body language/facial expressions ● Being able to use and adapt a script (<i>Cinderella</i>), delegate roles and work effectively in a group dynamic ● Introduction of the technical elements of theatre; use of music, sound Fx and lighting ● Being Reflective and Balanced when evaluating your own work and that of others
<p>Term 4</p>	<p>Conflict <i>SI: It is in our nature as humans to inevitably lead to conflict</i> Global conflict tracker Knowledgeable - Balanced</p>	<p>Still Image, Freeze Frame, Thought-Tracking, Choreography, Montage, Dance Drama, Placards</p> <ul style="list-style-type: none"> ● Demonstrating interdisciplinary skills/understanding from other subjects and being Knowledgeable in applying this when researching and creating a piece of drama ● Being good Inquirers when researching various forms of conflict and being able to develop ideas from personal experiences to those on a global scale ● Working and devising pieces in groups in a Balanced way, allowing for various opinions and personal experiences to be discussed ● Being Risk Takers when experimenting with Choreography for Dance Drama and considering how to create meaning through Movement, Gesture and Proxemics; being effective Communicators - Westside Story stimulus ● Being Reflective when evaluating your own work and that of others
<p>Assessment 2:</p>		



<p>Performing - Understand character and demonstrate this in performance Creating - Respond to stimulus Performing - Work supportively with others in performance</p>		
Term 5	<p>Gang Culture Caring - Risk Takers - Open-Minded</p>	<p>Verbatim, Flashback, Stimulus, Docu-Drama, Multi-roling, thought-tracking, Hot-Seating</p> <ul style="list-style-type: none"> ● Exploring the case-study of Lennox Rodgers; can come and deliver talks to students links to The Metanoia Project-Uprising- Kent based charity. ● Knife Crime and localised gang culture exploration - Verbatim Theatre and research into facts/stats - Open-Minded and Principled when dealing with controversial/sensitive topics that could affect peers ● Demonstrating key Thinking skills when analysing key themes and issues whilst exploring them in a Caring capacity ● Being Risk Takers when exploring difficult topics from varying perspectives ● Study of the opening of West Side Story and the identifiers for parents and children's involvement. ● Developing a sense of Empathy by experimenting with the portrayal of different characters in real-life situations using rehearsal/character preparation techniques such as Hot-Seating and being good Inquirers ● Educating students on the danger of gang involvement
Term 6	<p>Physical Theatre Communication - Reflective</p>	<p>Montage, Rehearsal, Flashbacks, Stimulus, Physical Theatre, Choreography, Devising, Audience</p> <ul style="list-style-type: none"> ● Exploring the elements of drama, in particular those that are akin to physicality and use of space ● Being knowledgeable in the transferral of skills from other subjects (literature) when interpreting and then physicalising a given poem - <i>Giovanni</i> (transforming) ● Working effectively in a range of group dynamics and being creative when devising and choreographing ● Communicating meaning thoughtfully to the Audience
<p>Assessment 3: Responding - Evaluate your own drama and that of others Responding - Recognise key themes and issues explored in drama</p>		

Year 9	Enquiry Statement/Aim	Knowledge and Skills
Term 1	<p>Departure Knowledgeable</p>	<p>Comic Book Theatre, Stimulus, Still Image, Verbatim Theatre, Devising</p> <ul style="list-style-type: none"> ● Mind-mapping/discussing initial responses to Departure and exploring them in a practical way being effective Communicators ● Responding to and image-based stimulus in an Open-minded and Principled way



		<ul style="list-style-type: none"> ● Exploring a case-study in a Caring capacity - <i>Melanie Coe Verbatim Theatre</i> ● Devising using a musical Stimulus - <i>She's Leaving Home</i> The Beatles and <i>A-Team</i> Ed Sheeran- The story of Melanie Coe influential on Lennon and McCartney.
Term 2	Departure Knowledgeable	Research, Audience, Monologue, Character development, Hot-Seating, Role-on-the Wall, Verbatim Theatre, Improvisations <ul style="list-style-type: none"> ● Being Risk Takers when experimenting with elements of drama and developing a piece of drama ● Response to Verbatim theatre being effective Inquirers and Thinkers when researching those who were onboard the titanic- ● Exploration of Comic Book Theatre, Persuasive language, Arguments, Conflict, Montage, Actions and Consequences. ● Being Reflective individuals when responding to ideas/performances
Assessment 1: Creating - Use elements of drama to create a performance Responding - Use the vocabulary and language of theatre Creating - Work cooperatively with others in the creation of drama		
Term 3	World War 2 Inquirers - Principled	Abstract drama, Symbolism, Placards, Audience <ul style="list-style-type: none"> ● Developing an understanding on Conflict and those affected/involved ● Understanding Asylum Seekers' plight and the theme of persecution in a Principled way ● Exploring Symbolism whilst being mindful that everything you put on stage has meaning and Communicates an idea to the audience - Under the spotlight task
Term 4	Secret Annex <i>Do we ever learn from our past mistakes?</i> Thinkers - Open-Minded - Balanced	Character Bag, Verbatim Theatre, Docu-drama, Symbolism, Mise-en-scene <ul style="list-style-type: none"> ● Demonstrating interdisciplinary skills/understanding from other subjects and being Knowledgeable in applying this when researching and devising ● Being good Inquirers when researching and selecting key information from interviews/diary extracts/reports ● Working and devising pieces in groups in a Balanced way, allowing for various opinions and personal experiences to be discussed ● Developing knowledge on the features of a Docu-drama ● Experimenting with creating/performing using the medium of film; transforming ideas from stage to film, considering Symbolism within the Mise-en-scene ● Being Reflective when evaluating your own work and that of others
Assessment 2: Performing - Understand character and demonstrate this in performance Creating - Respond to stimulus Performing - Work supportively with others in performance		



<p>Term 5</p>	<p>Drugs Awareness <i>Crime on our doorstep: Thanet's drug problem</i> Principled - Risk Takers - Communication</p>	<p>Verbatim, Flashback, Stimulus, Docu-Drama, Multi-roling, thought-tracking, Hot-Seating</p> <ul style="list-style-type: none"> • Why does Thanet have such a big drug problem? • Exploring the case-study of Lennox Rodgers; can come and deliver talks to students - Verbatim Theatre and research into facts/stats - Open-Minded and Principled when dealing with controversial/sensitive topics that could affect peers; links to Y8 Conflict SOW • Talk from charity <i>Uprising</i> on knife crime, drugs and gang culture • Demonstrating key Thinking skills when analysing key themes and issues whilst exploring them in a Caring capacity • Being Risk Takers when exploring difficult topics from varying perspectives • Developing a sense of Empathy by experimenting with the portrayal of different characters in real-life situations using rehearsal/character preparation techniques such as Hot-Seating and being good Inquirers • Educating students on the dangers of drugs and raising awareness
<p>Term 6</p>	<p>Drugs Awareness Principled - Risk Takers - Communication</p>	<p>Docu-drama, Verbatim Theatre, Devising</p> <ul style="list-style-type: none"> • Building on prior Knowledge of Docu-drama and the medium of film to effectively Communicate and raise awareness of drugs • Working effectively in a range of group dynamics and being Risk Takers when devising • Being Inquirers when selecting quotations, facts and statistics when exploring Verbatim Theatre • Being Open-minded when dealing with sensitive topics/scenarios,
<p>Assessment 3: Responding - Evaluate your own drama and that of others Responding - Recognise key themes and issues explored in drama</p>		

<p>Year 10</p>	<p>Enquiry Statement/Aim</p>	<p>Knowledge and Skills</p>
<p>Term 1</p>	<p>Restaurant- Exploring the technique of Naturalism and creating a character sustained through an extended Improvisation. Naturalism; Restaurant Inquirers - Thinkers- Open-Minded</p>	<p>Naturalism, Character, Tempo-Rhythm, Improvisation, Rehearsal, Elements of Drama</p> <ul style="list-style-type: none"> • Improvisation; Team Building; group ensemble; establishing a positive and supportive working environment. • Observation; Tempo rhythm exercises; Imagination and character development. • Monologue writing skills; Hot Seating and character development- first and/or third person. • Importance of costume; spatial awareness; planning; rehearsals and after school commitments. • Exploration of practitioner; Stanislavski and Naturalism- The System for preparation, character development and truth. • Devising and developing improvisation set in a Restaurant.



		<ul style="list-style-type: none"> ● Performance, recorded, shared back, evaluation and development of written skills.
Term 2	<p>Physical Theatre- Frantic Assemblies- ‘We began with little more than a fierce work ethic and a desire to do something different and to do it differently’</p> <p>Communication - Risk-Takers Open-Minded</p>	<p>Physicality, Body Language, Music, Chorus, Ensemble, Stimulus</p> <p>Elements of Drama</p> <ul style="list-style-type: none"> ● Explore and develop an understanding of the Genre of Physical Theatre. ● Watch and discuss LoveSong on Digital theatre. Explore the themes of the play, set, use of lighting, projections, Music, costume, duality of Narrative, techniques. ● Exploration of physical theatre through- Chair duets, Sign and Describe, Under,round and through, Picking Fluff(Frantic Assembly) Storytelling and Box Exercise(Complicite) ● Musical stimulus- Drawing on Lovesong and the influence of Elbow’s Starlings, students then develop an improvisation using Elbow songs as stimulus. ● Work is shared, recorded, watched back and discussed.
<p>Assessment 1: Exploration for component 1 Process Portfolio - Restaurant Evaluation- Physical Theatre performances.</p>		
Term 3+4	<p>Shakespeare- Exploration of Component 3- The Tempest</p> <p>Knowledgeable Inquirer Risk Taker</p>	<p>Shakespeare, Cross-Gendering, Design, Direction, Motivation, Examination preparation, Research, Character</p> <p>Elements of Drama</p> <ul style="list-style-type: none"> ● Students introduced to the set text for the Component Three examination. Shakespeare’s The Tempest/Macbeth ● Students to watch Digital Theatre version of performances. ● Students to undertake research presentation into the team behind the performances. ● Small group based performances of interpretations- study of themes, issues, characters, relationships, context, supernatural etc. ● Performances undertaken, recorded, uploaded onto Google classroom and discussed. ● Component three assessment requirements will be introduced and discussed. ● Both set text and live theatre review will formulate Comp 3.
<p>Assessment 2: Mock Component 2 - Assessment criteria in line with component 2 from examination board- EDUQAS</p>		
Term 5+6	<p>Theatre In Education</p> <p>Inquirers - Communication- Risk Takers- Open Minded- Caring-</p>	<p>Theatre In Education, Target audience, Artistic Intention, Devising, Collaboration, Performance, Character, Genre, Techniques, Audience, Research, Evaluation</p> <p>Elements of Drama</p> <ul style="list-style-type: none"> ● Students will undertake their Mock component 1 throughout this term.

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		<ul style="list-style-type: none"> ● Theatre In Education introduced. TIE companies researched, their artistic Intentions identified, influences, style, target audiences, mission statements. ● Research shared by a presentation in small groups. ● Students identify target primary school audience. Research undertaken to establish educational benefit of their devised theatre piece. ● Devising is undertaken with teacher making initial contact with intended audiences. Arrangements made by teachers. ● Students go 'on the road' to selected primary school and/or target audience comes to Dane Court. ● Performance undertaken, feedback discussed and noted. ● Students then produce a Portfolio of process and then written evaluation of their performance.
Assessment 3: Mock Component 1 Performance, mock component 1 portfolio and written evaluation.		

Year 11	Enquiry Statement/Aim	Knowledge and Skills
Term 1+2	<p>Introduction and exploration of Brechtian Theatre Open Minded, Inquirer, Balanced, Knowledgeable, Reflective, Communicator</p> <p>Live Theatre performance must be seen this year for all students.</p>	<p>Bertolt Brecht, Verfremdungseffekt, Lehrstück,, Gestus, Montage, Spass, Ballad, Epic Theatre</p> <ul style="list-style-type: none"> ● Introduction to Bertolt Brecht theory. Exploration of basic techniques building on knowledge from KS3 and year 10. ● In groups, select an emotive newspaper story that drama an emotional response from them. Devise a piece which explores a biased view in a Naturalistic style- discuss work shared and challenges of naturalistic theatre. ● In same groups, same story, research around story and develop an understanding of bias. Exploration of selected Brechtian techniques applied to story and performed in a Brechtian style. Work shared and discussed. ● Into Component 1 groups up until the exam. Groups of between 2-5 persons. . ● Response to stimulus set by the exam board- EDUQAS. ● Students then the devise and develop a piece of theatre with a specific Brechtian angle. ● Portfolio work is undertaken as process develops. Three parts. ● Artistic Intentions established in response to stimulus. ● Technical role is an option for this unit. ● Pieces performed in the latter part of this term. Recorded performances uploaded onto Google classroom. ● Work is then watched back, discussed with reference to Artistic Intentions and then Evaluation is undertaken in Controlled Conditions- 1.5 hours.

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Assessment 1:

Component 1 exam - internally assessed **40%**

Term 3+4	Component 2 Prep and Rehearsals Component 2 Performance Component 3 Prep Open Minded, Inquirer, Risk Takers, Knowledgeable, Reflective, Communicator	Character, Rehearsal, Script <ul style="list-style-type: none"> ● Performance of 2 extracts from a selected text ● Groups of between 2-5 persons. ● Demonstrating the development of a character ● Technical role is an option for this unit. ● Exploration of particular practitioner/genre depending on text ● Live theatre MUST be seen as a requirement
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Assessment 2:

Component 2 Exam - Externally assessed by visiting examiner (dates set by visiting examiner but normally around March of the exam year) **20%**

Term 5+6	Component 3 Examination Open Minded, Inquirer, Risk Takers, Knowledgeable, Reflective, Communicator	<ul style="list-style-type: none"> ● Preparation for Component three written examination. ● Retrieval of work undertaken in Year 10 on The Tempest. ● Preparation for exploring text as a director, designer and as an actor. ● Familiarise students with the format of the exam papers using past papers where possible and writing examples to extend and develop knowledge for exam. ● Discuss and explore exemplar material from previous students from DC and nationally when available. ● PPE undertaken in this term in controlled conditions as and when possible.
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Assessment 3:

Component 3 Public Exam - Externally assessed **40%**