

GRANVILLE ACADEMY



Curriculum Guide for DRAMA

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1. Curriculum Rationale

DRAMA



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- Intent
- The aims of the drama curriculum in school are many. Pupils will learn how to create and perform drama but the educational benefits of this process reach far beyond what is seen. Confidence and social skills are developed throughout the drama process, skills that are hard to measure but are of tremendous value for individuals and society as a whole. Through the study of scripts we look at many social issues and pupils are encouraged to form their own points of view and be able to explain them to others. Pupils will become familiar with numerous styles and genres of drama and will study the work of a variety of authors and playwrights in order to broaden their horizons beyond what is offered through television and social media. A detailed map of the curriculum is below in sections 2 and 3 of this document where skills that are to be developed are outlined and some of the social issues looked at are highlighted. Pupils' literacy skills are developed in drama studies, their vocabulary extended and even some maths skills are included in starter activities to help pupils understand that all school subjects are linked together in order to provide a well rounded curriculum.
- Implementation
- From the very start of year 7 pupils will work in groups to devise drama of their own, (a key element of their GCSE studies) they will begin to look at non verbal communication and will, at a simple level , begin to study the theatrical and dramatic conventions that are used throughout the drama process. We will also use scripts to interpret and perform work written by someone else (another key element of GCSE) and also study their social and historical context. In this way, all of the elements needed for future work will be covered at a basic level which will be revisited and built upon throughout year 8 and 9. This means that work in year 8 and 9 requires the use of knowledge and skills already learned which acts as a revision tool and then takes that learning to a deeper level.
- Assessment is ongoing in drama lessons with continual verbal feedback and discussion and the use of “whole class reflection sheets”. One formal assessment is carried out each term. The themes for assessment are the same in all three years of KS3. In term 1 the assessment theme is

devising, in term 2 it is non verbal communication and in term three it is performance from a script.

- A list of subject related vocabulary is included in section 5 of this document. These words are displayed in the drama studio, are included in discussion to ensure their use becomes embedded and are also used in the maths starters every lesson. The use of this vocabulary enables pupils to explain their ideas much more succinctly and for others to understand them more clearly. It also allows pupils at GCSE level to communicate with their examiners in a clear and appropriate way.
- Drama lessons are inclusive experiences and all pupils are encouraged to respond at their own level and be stretched according to that starting point. Most able pupils are identified and then encouraged to help the less able through the use of a “buddy” system.
- Studying the social and historical context of scripts helps to link the work we are doing to the real world and pupils see that drama is a reflection of the world in which we live. It can be used to reflect or influence the thoughts, opinions and ideas that a society has. For example, our study of “A Christmas Carol” in year 7 opens pupils eyes to the poverty and inequality of Victorian society and allows us to look at the progress we have made. In year 9 we look at the story of Billy Casper in “Kes” and reflect on the sad truth that children are still living in conditions like his over forty years since the play was written. At GCSE level pupils begin to create their own work with a specific political/moral message in the style of Bertolt Brecht, one of the 20th centuries most influential theatrical practitioners.
- All of the pupils in year 7 take part in a musical show during the second term of the year. This really helps to consolidate the skills they have learned and gives them a fantastic opportunity to perform for an audience of their parents and peers. At GCSE level students experience a live theatre visit as part of their studies.
- Impact
- Pupils have gained a love for the arts and the ability to devise drama of their own as well as perform that written by others. Pupils have gained an understanding of different styles of drama and of a number of authors and playwrights. Pupils have developed their social skills and are able to collaborate with others during the creation and performance process. Pupils have gained the skills and experience they need to continue to study drama at GCSE level if they choose to do so.



2. What students will learn in DRAMA



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	By the end of year 9	By the end of year 11
Knowledge	<p>Basic rules of the stage (staging) Teamwork skills Components for devising drama (plot creation) Character creation and development A series of dramatic conventions including monologue, duologue, flashback, split stage. The importance of non-verbal communication in portraying a message to an audience A range of specialist vocabulary listed in the drama studio. The social and historical context of dramas that we have studied including the monologues, "Albert and the Lion", "Sally" and "Lynn" and the scripts A Weekend Away A Christmas Carol Our Day Out Kes</p>	<p>A variety of styles of drama including naturalistic, non-naturalistic and didactic A detailed understanding of the scripts, "DNA", "A Taste of Honey" and "Kes" The theories of drama practitioners including Stanislavski and Brecht A wide range of specialist vocabulary. How to interpret the social, historical context of a piece How to create a piece of drama to portray a message (didactic) How to create plot, create and portray character and stage a piece of drama either devised or from script.</p>
Skills	<p>Pupils will be able to use the rules of a variety of stages to successfully perform their work. Pupils will be able to create interesting and believable characters and plots. Pupils will be able to use a variety of dramatic conventions to create and perform work on a range of stages</p>	<p>Pupils will be able to select the appropriate conventions and style for the performance of their work ... devised or scripted. Pupils will be able to understand the social and historical context of a piece and chose convention and style appropriately. Pupils will be able to use specialist vocabulary appropriately in</p>

	<p>Pupils will be able to communicate with an audience using non-verbal communication.</p> <p>Pupils will be able to use specialist vocabulary correctly in their description of their work.</p> <p>Pupils will be able to look at the social and historical influences on scripts that they have studied and on pieces that they have devised.</p>	<p>order to describe their work and complete their written assessments.</p>
<p>Understanding</p>	<p>Pupils will have a clear understanding of how all of the knowledge and skills listed above work together to create quality drama</p>	<p>Pupils will have a clear understanding of how all of the knowledge and skills listed above work together to create quality drama</p>



3. Curriculum Map



DRAMA

	Yr 7	Yr 8	Yr 9
Term 1	<p>Plot creation An introductory unit of work creating a piece of drama from a stimulus item and learning the basic rules of the stage</p> <p>Tableaux The story of “Albert and the Lion” used to teach pupils how to tell a story through a series of tableaux</p>	<p>Duologue/Honesty The script “Watch out” is used to teach plot development and further performance skills</p> <p>Social/Historical context/Charity “A Christmas Carol” is used to look at how drama can be used to reflect society and generate change.</p>	<p>Flashback/Honesty The play “Flashpoint” is studied to further develop skills in plot and character development.</p> <p>Character building Hotseating Characters are created from scratch using props as a starting point</p>
Term2	<p>Staging/Prejudice “A Weekend Away” a play that focusses on prejudice used to further develop staging skills.....set design, split stage, multiple locations etc</p>	<p>Monologue and Plot development “Lynn” is used to further understand the value of monologue, character point of view and how plots can be developed.</p>	<p>Plot development and structure/Social change/Poverty/prejudice. “Kes” is studied for the remainder of yr 9 further developing all of the theatrical skills previously studied in</p>

<p>Term 3</p>	<p>Monologue/Truth The script "Sally" is used to show how monologue communicates meaning but is also an expression of opinion, not necessarily truth.</p> <p>Teamwork The building of a paper theatre and a giant cat's cradle improve pupils teamwork skills</p>	<p>Empathy/Plot development/ Education "Our day Out" is studied looking at how drama reflects its time period and expresses a viewpoint. Characters situations and plot are developed and used to create Empathy.</p>	<p>preparation for GCSE where this script is one of those used for component 2</p>
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KS3 **themes** of study at Granville

Themes in **purple** are social not theatrical themes.....these develop the pupils awareness of how drama can be used to reflect/question society in readiness for GCSE. Themes in **red** are theatrical.

Key Stage 4

	Year 10	Year 11
Term 1	<p><u>“32 lines”</u> introductory unit of work creating a piece of drama from a series of given lines.....introducing the notion of “Theatrical conventions”</p> <p><u>“Chip in the sugar”</u> The deconstruction of an Alan Bennett monologue developing performance and character development skills</p> <p><u>Half term</u></p> <p>Devised piece from a stimulus item...introduction to the director Brecht.</p>	<p>Completion of unit 1</p> <p style="text-align: center;"><u>Half term</u></p> <p>Preparation for unit 2 revisiting the scripts “KES” and “A Taste of Honey”, editing the script sections and rehearsing for the performance component of the exam20% of the final grade.</p>
Term 2	<p>Scripted work in preparation for component 2 of the exam using the scripts Kes and A Taste of Honey”</p> <p><u>Half term</u></p> <p>As above using the script DNA in preparation for Component 3 of the exam</p>	<p>Unit 2 exam KES TOH</p> <p style="text-align: center;"><u>Half term</u></p> <p>Preparation for component 3 written exam based on the script DNA.....40% of the final grade</p>
Term 3	<p>Component 1 Creation of drama from a stimulus item</p> <p><u>Half term</u></p> <p>Continuation of Component 1 Creation of drama from a stimulus item.....40% of the final grade.</p>	<p>Continued preparation for component 3 written exam based on the script DNA.....40% of the final grade</p> <p style="text-align: center;"><u>Half term</u></p>



4. Assessment Plan



	Yr 7	Yr 8	Yr 9
Term 1 <u>Devising</u>	Devised performance based on a stimulus item OR picture	Devised performance based on the characters in "Watch Out"	Devised piece based on the characters in "Flashpoint"
Term2 <u>Non-verbal communication</u>	Living portraits based on the characters in "Albert and the Lion"	Living portraits based on the characters in "Lynn"	Silent performance of a chosen scene from "KES"
Term 3 <u>Scripted performance</u>	Performance of an extract from "A Weekend Away"	Performance of a designated section of "Our day out"	Performance of an extract from "KES"

KS3 assessments at Granville

Assessments in RED are to be moderated across all three schools



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5. Specialist Vocabulary

	Yr 7	Yr8	Yr9	Yr10	Yr11
1	stage	work lights	motivation	genre	pitch
2	Audience	house lights	reaction	style	tempo
3	costumes	stage lights	movement	structure	pause
4	props	in shot	expression	convention	accent
5	character	out of shot	gesture	semiotics	volume
6	plot	duologue	grouping	proxemics	clarity
7	flats		speech	vocality	silence
10	scene		flashback	physicality	gesture
11	cue				stillness
12	tableau				fluency
13	monologue				expression
14	rehearse				movement
15	perform				proxemics



6. Cultural Capital



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	Experiences that students experience in your subject that enrich their learning?
Year 7	The year 7 show Themes of prejudice and trust are looked at through the scripts we study
Year 8	The playwright "Willy Russell" is introduced through our study of "Our Day Out"
Year 9	Social issues such as poverty, bullying and theft are looked at through our study of the play "Kes". This is one of the plays that we will continue to study at GCSE level.
Year 10	A visit to a Live theatre production The work of the theatre practitioner Bertolt Brecht is introduced in year ten, his ideas about political theatre and non-naturalistic performance.
Year 11	A visit to a Live theatre production. The ideas of Brecht are contrasted with the work of Constantin Stanislavski as part of the GCSE coursework and further preparation for the final practical acting exam.

Cultural Capital

The skills, knowledge and attitudes associated with the dominant culture, e.g. the established middle class

Cultural Capital is passed down to middle class children through:

- Reading non-fiction and classical literature rather than pop lit
- Watching documentaries rather than soap operas
- Learning to play classical instruments (e.g. the violin)
- Going on educational visits – to museums and art galleries
- Going on holidays abroad (to 'broaden horizons').

This gives them a 'head start' and more confidence in school



Applications

- Cultural capital helps explain why MC children do better in education
- MC parents are skilled choosers, so got more choice following marketisation
- It's a Marxist concept: it explains inequality by looking at MC advantage.

Criticisms

- Criticised by cultural deprivation theory' and for being difficult to measure



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7. Homework and independent learning

No written homework is set in KS3. Students are asked to prepare for the next lesson by thinking about the lesson contents in advance so that they arrive ready to tackle the work. A pupils confidence in class discussion and group work helps to show how well the homework has been completed.

At GCSE level the above approach is added to by the requirement to create written plans for upcoming pieces of coursework and by reading and learning lines for performances.

