

Drama 5 Year Plan: De Lacy Academy

“Arts education isn’t something we add on after we’ve achieved other priorities, like raising test scores and getting kids into college. It’s actually critical for achieving those priorities in the first place.” *First Lady Michelle Obama*

The drama curriculum for the students at De Lacy Academy has been designed to provide students with a clear understanding of dramatic techniques and conventions in order to apply these skills within drama lessons and across other curriculum areas.

In supporting the English KS3 curriculum, students will be able to speak confidently and effectively, giving short speeches and presentations, expressing their own ideas. They will also be able to participate in formal debates and structured discussions, summarising and building on what has been said. They will be able to improvise, rehearse and perform play scripts, which in turn will generate language and discuss language using meaning, role, intonation, tone, volume, mood, silence, stillness and action to discuss impact.

Our drama curriculum will give students the opportunity to:

- develop core transferable skills that underpin successful drama
- devise creative and imaginative performance
- apply a range of conventions and styles to structure innovative performance
- interpret and perform a range of existing scripts applying their own artistic vision
- develop written evaluative skills embedded with subject specific language
- appreciate live performance
- participate in a range of performance genres, through performance and technical support
- understand the process of planning, rehearsing and reviewing performance
- Articulate and express their ideas, views and opinions about a wide range of topics and issues clearly, confidently and respectfully
- develop their individual character, including their confidence, resilience and independence contributing positively to the life of the school
- explore contemporary issues, in a safe and environment
- empathise and engage with others outside their own social, cultural and historical setting.

Pedagogy	Enrichment	Other general principles
<p>Our pedagogy is underpinned by:</p> <ul style="list-style-type: none"> • A rigorous, systematic and well-structured approach to the teaching of performance • Use of teacher modelling, and the use of challenging modern and classic texts • A range of strategies to develop innovative and imaginative performance • Constant support and feedback (Verbal and written) 	<p>We will enrich our curriculum by:</p> <ul style="list-style-type: none"> • Encouraging students to support and contribute to the department and the wider school • Producing regular academy shows for public audience • Participate in performance opportunities out of school where possible • Workshops with drama practitioners 	<p>Our curriculum will enable students to:</p> <ul style="list-style-type: none"> • Learn in a sequential and progressive structure • Develop new skills through a range of different contexts to engage them • Understand what they need to do to improve • Feel valued and respected for their contribution • Develop a deeper understanding British values • To explore and develop their spiritual, social, moral and cultural understanding

Year 7	Rotation 1	Rotation 2
Knowledge	<p>An introduction to script:</p> <ul style="list-style-type: none"> • The Package Holiday • Trouble Sleeping • The Safe <p>Pupils take on a role, consider staging and take a script from page to stage and will use the following skills to develop character:</p> <p>Dramatic techniques:</p> <p>Voice</p> <p>Facial expression</p> <p>Body language</p>	<p>An introduction to devised performance:</p> <ul style="list-style-type: none"> • Creating an Alphabet script • Creating a stimulus scene <p>Pupils respond to a stimulus, creating their own appropriate scene, considering character and staging. They will have opportunities to offer creative response, explore staging, plan stage directions, plan, rehearse and perform an original piece of performance material and develop a unique character.</p> <p>Pupils will discuss the themes of the stimulus and how individual decisions effect individual lives. Pupils will have an opportunity to shape a bespoke piece of performance material which can touch on</p>

	<p>Mime Pause Stance Proxemics Memory recall/skills: 1 letter method</p> <p>Pupils will experience the process of taking a script from page to stage.</p>	<p>their own beliefs. Pupils will be given the opportunity to research key themes and form definite well-reasoned opinions.</p>
Skills	<p>Pupils will learn about how to be resilient/build strong working relationships when working in groups with pupils who are working at varying paces with regards to learning lines and developing characters. Pupils will learn group work skills in order to establish a strong team relationship to worked towards a shared goal of successful and creative final performance.</p>	<p>Pupils will have opportunities to offer creative response, explore Staging, plan Stage directions, Plan, rehearse and perform an original piece of performance material and develop a unique character.</p> <p>Students will discuss the themes of the stimulus and how individual decisions effect individual lives. They will have an opportunity to shape a bespoke piece of performance material which can touch on their own beliefs.</p>
British Values	<p>Mutual respect and tolerance</p>	<p>Embracing diversity, respecting ideas, freedom of speech</p>
Literacy Focus	<p>Students read their scripts and focus on how they will present the dialogue to an audience to create a realistic character.</p>	<p>Students read scripted extract exemplar pieces to guide them with their own script creation.</p>
Links to Prior Learning	<p>An introductory unit to bridge the knowledge gaps from each feeder school</p>	<p>Pupils use their knowledge of dramatic techniques used in rotation 1 to shape their own performance work</p>

Preparation to future learning	This unit builds confidence of key skills – group work, leadership, negotiation.	This unit offers pupils the first attempt at creating and devising their own performance. They will use this unit as a learning curve to develop devising skills for year 8.
Assessment	Formative feedback through assessment at the end of rotation in Enrichment assessment handbook.	Formative feedback through assessment at end of rotation in Enrichment assessment handbook.
Year 8	Rotation 1	
Knowledge	<p>Studying a text: Blood Brothers (Willy Russell)</p> <p>Pupils study a substantial text to develop a clear understanding of characters and themes explored within the play</p> <p>Pupils develop an understanding of the importance of narration, how subtext is woven into a play. They will explore the theme of power linked to social class.</p>	<p>An introduction to Dramatic conventions: Dan Nolan: Missing (Mark Wheeller)</p> <p>Pupils explore the use of dramatic conventions to deliver a piece of performance through extracts of script and devised performance.</p>
Skills	<p>Pupils will explore the use of monologue to develop a character.</p> <p>Pupils will also explore dramatic techniques:</p> <p>Voice</p> <p>Body language</p> <p>Facial expression</p> <p>Accent</p> <p>Use of pause</p> <p>Pupils will experience whole class role play/use of teacher in role</p> <p>pupils will explore change that is within our control and control that</p>	<p>Pupils will develop an understanding of dramatic conventions:</p> <p>Flashback</p> <p>Monologue</p> <p>Freeze frame</p> <p>Mime and music</p> <p>Hot seating and how these can shape the way an audience absorbs the details of the story and develops an understanding of the characters</p> <p>pupils will discuss how many skilful people aided the Nolan family to attempt to find Dan. These skills will be discussed and the impact these educated/highly trained individuals had on Dan's recovery.</p>

	we can not control through the themes of the play. They will draw comparisons with their own lives.	
British Values	Rule of law – distinguishing between right and wrong, understanding that actions have consequences	Spiritual development
Literacy Focus	Students read and discuss sections of the script week by week	Students read and discuss sections of the script week by week
Links to Prior Learning	Pupils have worked on a scripted performance piece in year 7 and will now use those skills when performing extracts from a more substantial play. This includes developing a character and taking performance from page to stage.	Following the structure and order of the year 7 rotations, pupils complete a script-based scheme of work first. In rotation 2, pupils are given more freedom to create and develop their own performance work, reflecting back on scripted worked they've studied by established playwrights.
Preparation to future learning	Blood Brothers uses narration to deliver important information to the audience. A similar style of delivery is used in Dan Nolan: Missing in rotation 2. Rotation 1 touches on the use of narration as a performance style and is then explored in more detail in rotation 2.	The style of performance (monologues, delivered directly to the audience, prepares pupils for rotation 2 in year 9 when monologue will be explored.
Assessment	Formative feedback through assessment at the end of rotation in Enrichment assessment handbook.	Formative feedback through assessment at the end of rotation in Enrichment assessment handbook.
Year 9	Rotation 1	
Knowledge	Audience Experience: Stanislavski Pupils will study the theories and methods of Practitioner Stanislavski and apply some of his ideas to performance using extracts from a stimulus and script.	Audience Experience: Addressing the audience directly. Pupils will explore theatrical styles where the audience are not under the illusion that this is real. Pupils will explore how to present script directly to an audience using extracts from Godber's Teechers script. Pupils will explore physical theatre performance using their bodies as the foci of the theatre studying Chair Duets by Frantic

		Assembly/Scott Graham and extracts from Hard To Swallow by Mark Wheeler.
Skills	Pupils will develop an understanding of Emotional Memory and the Magic 'If' They will explore realism/naturalistic performance exploring extracts of script Pupils will learn how to control their emotions and use them in a reflective and positive manner to better understand how to utilise emotions for realistic performance.	Pupils will develop their use of eye contact, facial expression, body language, vocal projection, tone and clarity to deliver dialogue directly to an audience. Pupils will become confident using the body as a theatrical and creative tool.
British Values	Spiritual development	Moral and social – fairness and equality in education
Literacy Focus	Students read and discuss sections of the script week by week	Students read and discuss sections of the script week by week
Links to Prior Learning	Students have explored elements of naturalistic performance during year 8 rotation 1 and 2. However, they will now develop their understanding of purely naturalistic performance with understanding of the fourth wall.	Pupils will refer back to Dan Nolan: Missing in rotation 2, year 8 as the play's performance styles have similarities.
Preparation to future learning	Pupils will continue to use Stanislavski's methods when preparing all naturalistic performance work.	Pupils choosing to take Performing Arts as an option will explore the Teechers script in more detail, focusing on the writer's use of language to develop a character.
Assessment	Formative feedback through assessment at the end of rotation in Enrichment assessment handbook.	Formative feedback through assessment at the end of rotation in Enrichment assessment handbook.

Year 10	212: Performing Text
Aim/purpose	The aims of this unit are: 1. To develop the skills necessary for analysing a piece of dialogue in dramatic writing and to be able to perform it appropriately

	2. To give learners practical experience in these skills, using both modern and classic texts The purpose of this unit is to enable learners to develop the skills to perform text appropriately.		
Outcomes:	1.1 Describe the context of two texts – one modern and one classic – and the purpose of one scene from each 1.2 Describe the writers’ use of language, identifying demands it places on the performer 1.3 Describe how the writer communicates role/character through language 1.4 Describe techniques for ‘lifting’ text off the page in order to convey the role/character 2.1 Perform the chosen scenes from the modern and classic text by: a. Using spoken dialogue and related movement b. Demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and musicality c. Appropriately interpreting the character 2.2 Review their performance, identifying strengths and areas for improvement		
	Term 1	Term 2	Term 3
Knowledge	1A: Exploring Text: 1.3 Character: Teechers: Pupils will explore how to play a specific role and the different dramatic techniques required to create a particular character. They will also explore how the writer has used language to communicate each character. 1B: Exploring Text: 1.1 and 1.2 Context and Purpose Hard to Swallow/Too Much Punch for Judy Pupils will explore the context of the two texts and the purpose of the chosen scene from each text. They will explore the writers use of language and the challenges this presents a performer.	2A: Exploring Text: Dramatic Techniques 1.4 (Classic) Hayfever/ Private Lives. Pupils will explore techniques which can be used to lift the text off the page to help convey character. 2B: Exploring Text: Rehearsal and performance 2.1 (Classic) Private Lives Pupils will explore how to show accomplished skills in performing dialogue of a chosen scene from modern text using spoken dialogue and related movement, demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and appropriately interpreting the character.	3A: Exploring Text: Rehearsal and Performance 2.1 (Modern) Too Much Punch for Judy Pupils will explore how to show accomplished skills in performing dialogue of a chosen scene from a classic text using spoken dialogue and related movement, demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and appropriately interpreting the character. 3B: Skills workshop 2.2 Pupils will explore how to provide a comprehensive evaluation of their performance work, identifying strengths and areas for improvement.
Assessment criteria	Throughout group sessions pupils will explore the context of the two chosen texts, looking in detail at one scene from each. One text will	Having gained a comprehensive understanding of the texts, pupils will begin rehearsing the selected scenes. Their	2.1 Following the workshop performance, pupils will complete an evaluation which identifies

	<p>be a modern text (1940 to present day) and the other a classic text (1580-1930). They will complete a detailed report which gives a comprehensive description of the following:</p> <ol style="list-style-type: none"> 1. The context of the two texts and the purpose of the chosen scene from each text. <ul style="list-style-type: none"> 1.1 2. The writers use of language and the challenges this presents for you as a performer <ul style="list-style-type: none"> 1.2 3. How the writer has used language to communicate your character. <ul style="list-style-type: none"> 1.3 4. Techniques which can be used to lift the text off the page to help you convey your character. 	<p>understanding of the context of the text will be invaluable in helping to portray given characters. The performance of chosen scenes will take place in class, in a workshop performance.</p> <p>Throughout rehearsal and performance, pupils should demonstrate accomplished skills in performing your lines, showing effective vocal skills. This includes ensuring that pace, tone, clarity, articulation, rhythm and musicality are all used appropriately and effectively to support the portrayal of a character.</p>	<p>strengths and areas for improvement. Being detailed and specific in the evaluation will help pupils get the most from the process, using this to inform future projects.</p> <p>They may present this evaluation as a written report or as a verbal discussion with the tutor. Once again, the tutor will support pupils in identifying the most suitable format for this.</p>
Year 11	Unit 201E: Live Performance (Externally Assessed)		
Aim/purpose	<p>The learner will be able to:</p> <ol style="list-style-type: none"> 1. Understand how to interpret and analyse text in modern and classic dramatic writing 2. Perform dialogue from modern and classic texts 3. Evaluate their performance 		
Outcomes	<ol style="list-style-type: none"> 1.1 Describe personal aims in relation to the live performance including own image, repertoire and audience expectation 1.2 Propose ideas for the performance that incorporates your chosen discipline: acting or dance 1.3 Produce a production plan to meet the needs of an agreed brief 1.4 Analyse Health & Safety issues in the context of a live performance 		

	2.1 Work with others to plan and rehearse the performance 2.2 Present a performance to a target audience 2.3 Demonstrate acting/dance skills during the performance 3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances		
	Term1	Term 2	Term 3
Knowledge	1a: Dry run exam mock PLANNING AND PERFORMANCE. 1b: Dry run exam mock and EVALUATION AND REVIEW	Controlled assessment: Externally Set Brief	
Assessment criteria	The learner must produce evidence of achievement of the assessment criteria. This must include: <ul style="list-style-type: none"> • Statement of personal aims and proposal of ideas for the performance, giving reasons for their recommendations (1.1, 1.2): essay; report; audio/visual presentation (planning/evaluative) • Production plan for working towards the live performance, including an assessment of the venue, size and make-up of audience, personal equipment needs and Health & Safety implications (including electrical safety, noise and manual handling issues) (1.3, 1.4): essay; report; audio/visual presentation accompanied by notes (planning/evaluative) • Video recording of the live performance to the target audience (2.1, 2.2, 2.3): video footage (practical) • Record of feedback received (3.1, 3.2): essay; report; audio/visual presentation (planning/evaluative) • Report or videoed presentation evaluating their performance, in the light of feedback from the audience and/or teacher/tutor, with suggestions for improvement (3.1, 3.2): essay; report; audio/visual presentation (planning/evaluative) Practical <ul style="list-style-type: none"> • Live performance footage should be between 4-6 minutes 		