

Inspire, Challenge, Enrich

Drama at Park Vale Academy aims to inspire students to devise, perform and critically evaluate drama in a safe, productive and happy environment. The main focus of teaching and learning is to encourage the free use of creativity and imagination, through exploration of story and character. Every student is included. Every student is valued. The department holds firm the value of nurturing the following three skills for success throughout all lessons: Confidence – Concentration – Cooperation.

Year 7	Autumn HT 1	Autumn HT 2	Spring HT 1	Spring HT 2	Summer HT 1	Summer HT 2
Topic and/or Key Question	Drama! – THE FIRST 300 MINUTES! Understanding Drama! Developing the 3 C's (concentration – Confidence – Cooperation)	Fairy-tales – Cinderella Exploring Scripts that use melodrama	Physical Theatre Collaboration through physical theatre	Genre Experimentation with genre EXAM wk – 11th March	Back in Time Devising drama	The Twits Exploring Scripts and Creating Characters
Key Knowledge/Skills Main skills (subject specific and generic) that will be developed and how	Know – the importance teamwork when creating drama Understand - drama expectations for safe and successful practical lessons Able to – explore physical skills to demonstrate characterisation to create freeze frame and tableau.	Know – where fairy-tales originate from Understand - the types of characters that are in fairy-tales Able to – identify the features of a fairy-tales. Bring the Cinderella script to life using both physical and vocal skills	Know – the importance of physical theatre in drama performance Understand - how to explore physical theatre creatively in drama performance Able to – to work collaboratively as a team to re-create a performance of 'Goldilocks'	Know – what the term 'genre' means Understand – how to create different performance 'moods' for the audiences of various genres Able to – experiment with a variety of genres to create different performance pieces	Know – what a narrator is and how they can contribute to a performance Understand - how to use freeze frames, physical theatre and mime creatively Able to – explore ways of showing imaginative characterisation on stage	Know – How to contribute ideas to a group and be capable of showing good leadership skills Understand - and use various different drama techniques (role-play, thought tracking, tension, atmosphere, slapstick, narration) with definite confidence and creativity Able to – Perform a convincing character (using voice, movement, body language, facial expression and gesture) with confidence and originality. Consistently stay in role for the whole of a performance.
Key Vocabulary (School Improvement Priority)	➤ Cooperation ➤ Concentration ➤ Confidence ➤ Freeze Frames ➤ Facial Expressions ➤ Tableau ➤ Imagination ➤ Creativity ➤ Physical Skills ➤ Characterisation	➤ Moral ➤ Tableau ➤ Freeze Frame ➤ Narration ➤ Melodrama ➤ Collaboration ➤ Physical skills ➤ Vocal skills	➤ Collaboration ➤ Physical theatre ➤ Narration ➤ Physical skills ➤ Vocal skills	➤ Genre ➤ Naturalism ➤ Mood ➤ Improvise ➤ Slap stick comedy ➤ Science fiction ➤ Fantasy ➤ Collaboration ➤ Responsibility	➤ Freeze Frame ➤ Narration ➤ Physical Theatre ➤ Imagination/Creativity ➤ Mime ➤ Physical Skills ➤ Vocal Skills ➤ Characterisation	➤ Inference ➤ Mime ➤ Slapstick ➤ Clowning ➤ Narration ➤ Climax ➤ Rehearsal
Extended Writing						Story (re)telling – 'The Twits' plot.
Reading		Cinderella Script	Goldilocks poem			The Twits Script
Assessment [Summative & Formative] How knowledge and skills will be assessed formally and informally. How feedback will be given	Summative: 'Performing' Christmas Morning Mime Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' Cinderella Performance Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' Goldilocks Performance Assessment Formative: Reflective Feedback Booklet	Summative: 'Creating' Genre Assessment (genre of choice) Formative: Reflective Feedback Booklet	Summative: 'Creating' Back In Time Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' Twits Performance Assessment Formative: Reflective Feedback Booklet

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Year 8	Autumn HT 1	Autumn HT 2	Spring HT 1	Spring HT 2	Summer HT 1	Summer HT 2
Topic and/or Key Question	Ernie's Incredible Illucinations Bringing 'Ernie' to life	The Bench Bringing 'The Bench' to life	Matilda Characterisation	The Breadwinner Exploration of status though script work	Improvisation Collaboration and exploration of creative improvisation EXAM WK – 29th April	Exploring Theatrical Conventions – Social Media
Key Knowledge/Skills Main skills (subject specific and generic) that will be developed and how	Know – how to create convincing characters through character development methods Understand – how role on the wall and back stories can help create convincing characters Able to – explain 'dramatic structure' and 'dramatic form' and how they are used and convey a meaning / message to an audience	Know – how to build a climax into performance Understand – the term subtext means Able to – stage a scene from 'The Bench'	Know – a range of techniques needed to create a successful character Understand – how to block a scene from Matilda Able to – <u>play</u> a range of different characters	Know – what is meant by the term 'status' Understand – strategies for learning lines as a performer Able to – explore ways of showing status on stage	Know – what improvisation is Understand – the importance of quick thinking and concentration in creating imaginative improvisations Able to – create improvised performances independently and collaboratively	Know – The positive and negative influences social media has on young people Understand – didactic theatre's purpose is to educate the audience Able to – apply theatrical conventions to debate social media pressures for young people
Key Vocabulary (School Improvement Priority)	➤ Role on the wall ➤ Back story ➤ Script ➤ Thought tracking	➤ Climax ➤ Subtext ➤ Structure ➤ Collaboration ➤ Inflection	➤ Blocking ➤ Stage furniture ➤ Characterisation ➤ Stereotypes ➤ Hierarchy	➤ Status ➤ Importance ➤ Facial expressions ➤ Body language ➤ Stance ➤ Voice ➤ Movement ➤ Characterisation	➤ Accepting ➤ Blocking ➤ Advancing ➤ Escalating ➤ Denying ➤ Flash forward ➤ Flash back ➤ Monologue ➤ Subtext ➤ Status	➤ Didactic theatre ➤ Peer on peer abuse ➤ Permanent profile ➤ Explicit pictures ➤ Conscience corridor ➤ Hot seating ➤ Thought tracking ➤ Flash forward ➤ Placards ➤ Monologue ➤ Soliloquy
Extended Writing	Writing in Role			Diary of 'The Boy'.		
Reading	Ernie Script	The Bench script	The Matilda script	The Breadwinner script	N/A	N/A
Assessment [Summative & Formative] How knowledge and skills will be assessed formally and informally. How feedback will be given	Summative: 'Performing' Ernie's Incredible Illucinations Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' The Bench Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' Matilda Assessment Formative: Reflective Feedback Booklet	Summative: 'Performing' The Breadwinner Assessment Formative: Reflective Feedback Booklet	Summative: 'Creating' Improvisation Assessment Formative: Reflective Feedback Booklet	Summative: 'Creating' Social Media Pressures Assessment Formative: Reflective Feedback Booklet

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Year 9	Unit 1	Unit 2	Unit 3
Topic and/or Key Question	Blood Brothers (Performing)	Noughts and Crosses EXAM WK – 5th FEB	John Godber (Performing)
Key Knowledge/Skills Main knowledge/skills (subject specific and generic) that will be developed and how	Know – the story of ‘Blood Brothers’ Understand – Work in a variety of situations to solve problems as a team Able to – re-create key moments from the play and bring them to life with exciting performing skills	Know – the story of ‘Noughts and Crosses’ Understand – the importance of taking an active role in engaging in discussion about this challenging theme Able to – explore a published text and be able to articulate the topics that the writer is exploring. To take an independent and active role in the creative process of ‘devising’ drama	Know – John Godber’s style as a playwright Understand – how to apply exaggerated physicality to a character to create comedy and how to block an extract from play Able to – explore a scripted performance of a Godber extract, block and perform it
Key Vocabulary (School Improvement Priority)	Inequality Poverty Superstition Abandoned Un-employment Characterisation Role play Improvisation Hot seating Stereotypes Social class	Exonerated Capital Punishment Bias Segregation Stimulus Devise Playwright Context Proxemics Non-verbal communication Thought track	Melodrama Exaggerated physicality Stereotypes Comedy Multi-role Choral speech
Extended Writing	Writing in role		
Reading	Blood Brothers script	Extracts from Noughts and Crosses	Extracts from Godber’s plays: Teechers, Bouncers and Shakers.
Assessment [Summative & Formative] How knowledge and skills will be assessed formally and informally. How feedback will be given	Summative: ‘Performing’ Blood Brothers Formative: Reflective Feedback Booklet	Summative: ‘Creating’ Noughts and Crosses Formative: Reflective Feedback Booklet	Summative: ‘Performing’ Godber Formative: Reflective Feedback Booklet

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Year 10	Unit 1	Unit 2			Spring HT 2	Summer HT 1	Summer HT 2
Topic and/or Key Question	Component 2: Performing Component 3: Theatre Makers in Practice DNA	Devising Exploring Practitioners			Devising <u>FINAL DEVSING</u>	Devising Final Assessment and Portfolio MOCK EXAMS – 17th June	
Key Knowledge/Skills Main skills (subject specific and generic) that will be developed and how	Know – the characters, themes and locations of DNA. Key performing skills terminology. Understand – the twists and turns of the plot of DNA’s. How to Able to – re-create significant moments from the play. Generate a 6 and 4 mark answer for section A of the written exam.	Know – the importance of theatrical conventions to create interesting devised pieces. How to create drama with meaning. Understand – how to use style / practitioners to influence and support the devising process Able to – to create and develop a devised pieces from a stimulus in a particular style of theatre.			Know – the importance of theatrical conventions to create interesting devised pieces for final assessments. How to create drama with meaning. Understand – how to use style / practitioners to influence and support the devising process Able to – to create and develop a devised piece from a stimulus in a particular genre and perform it for an audience.	Know – a range of performing skills that make convincing characters in performance. How to rehearse and refine a devised piece. Understand – How to critically evaluate the devising process Able to – Apply metacognitive strategies to improve devised pieces for final assessment and produce a portfolio of evaluations based on 6 questions about the process. Mock Exams Know – the plot and characters in Dennis Kelly’s DNA Understand – how to critically analyse and evaluate a variety of performance and production elements in ‘DNA Able to – use metacognitive strategies to answer the questions in section A of the written paper confidently, critically and convincingly.	
Key Vocabulary (School Improvement Priority)	➤ Black Comedy ➤ Group Dynamics ➤ Guilt ➤ Responsibility ➤ Identity ➤ Power ➤ Character Tic	<u>Stanislavski</u> Naturalism Emotional memory Sub-text Concept – Character – Conflict Method acting	<u>Brecht</u> Non-naturalism Stylised Alienation Epic theatre Narration Social Political Stage directions Placard Cyclorama Episodes Non- Linear	<u>Frantic Assembly</u> Physical theatre Sub-text Marking the moment Hymn Hands Push Hands Round By Through Gestural String Body as a prop	➤ Genre ➤ Meaning ➤ Stimulus ➤ Didactic ➤ Intentions ➤ Tableau ➤ Themes ➤ Social ➤ Political ➤ Naturalism / non-naturalism ➤ Epic Theatre / alienation effect ➤ Abstract ➤ Portfolio ➤ Conflict	➤ Critical writing ➤ Significant moments ➤ Genre ➤ Meaning ➤ Stimulus ➤ Tableau ➤ Stylised ➤ Social ➤ Political ➤ Naturalism / non-naturalism ➤ Epic Theatre / alienation effect ➤ Abstract ➤ Portfolio ➤ Conflict	
Extended Writing	C3 – DNA 4 and 6 mark questions					Portfolio Questions: 1.What was your initial response to the stimuli and what were the intentions of the piece? 2.What work did your group do in order to explore the stimuli and start to create ideas for performance? 3.What were some of the significant moments during the development process and when rehearsing and refining your work? 4.How did you consider genre, structure, character, form, style, and language throughout the process? 5.How effective was your contribution to the final performance? 6.Were you successful in what you set out to achieve?	
Reading	DNA Script	Poetry	Verbatim words		Scripts	Poetry	Scrips Poetry
Assessment [Summative & Formative] How knowledge and skills will be assessed formally and informally. How feedback will be given	<u>Practical</u> Performing Assessment <u>C3 - Theory</u> 4 and 6 mark questions	<u>Practical</u> Devising Assessment			<u>Practical</u> Whole Class Devising Feedback <u>Theory</u> Year 10 Exam	<u>Practical</u> Final Devising Assessment Theory Final Portfolio Assessment	

Year 11	Autumn HT 1 Autumn HT 2 and Spring HT 1			Spring HT 2	Summer HT 1
Topic and/or Key Question	Component 2: Performing Preparing scripted performances	Component 1: Devising Portfolio	Component 3: Theatre Makers in Practice 'Live Theatre'	Component 3: Theatre Makers in Practice DNA MOCK EXAMS – 29th Feb	Component 3: Theatre Makers in Practice Live Theatre Analysis DNA
Key Knowledge/Skills Main skills (subject specific and generic) that will be developed and how	Know – How to learn lines, create believable characters and engaging scripted performances Understand – The 'performing' assessment criteria and how to apply it to create an accomplished scripted performance Able to – Refine two scripted performances for a live performance under exam conditions	Know – a range of performing skills that make characters believable and watchable in performance. How to rehearse and refine a devised piece. Understand – How to critically evaluate the devising process Able to – Apply metacognitive strategies to improve devised pieces for final assessment and produce a portfolio of evaluations based on 6 questions about the process	Know – the plot and characters in Danny Boyle's 'Frankenstein' Understand – how to critically analyse and evaluate a variety of performance elements in 'Frankenstein' Able to – use metacognitive strategies to answer two questions in Section B of the written paper confidently, critically and convincingly.	Know – the plot and characters in Dennis Kelly's DNA Understand – how to critically analyse and evaluate a variety of performance and production elements in 'DNA' Able to – use metacognitive strategies to answer the questions in Section B and A of the written paper confidently, critically and convincingly.	Know – the plot and characters in Danny Boyle's 'Frankenstein' Understand – how to critically analyse and evaluate a variety of performance elements in 'Frankenstein' Able to – use metacognitive strategies to answer two questions in Section B of the written paper confidently, critically and convincingly.
Key Vocabulary (School Improvement Priority)	➤ Characterisation ➤ Audience rapport ➤ Genre ➤ Style ➤ Artistic intention ➤ Performance intention ➤ Context	➤ Critical writing ➤ Significant moments ➤ Genre ➤ Meaning ➤ Stimulus ➤ Tableau ➤ Stylised ➤ Social ➤ Political ➤ Naturalism / non-naturalism ➤ Epic Theatre / alienation effect ➤ Abstract ➤ Portfolio ➤ Conflict	➤ Subtext ➤ Context ➤ Gobo ➤ Barn-door ➤ Flood ➤ Wash light ➤ Strobe ➤ Naturalistic / non-naturalistic ➤ Stage furniture ➤ Designer ➤ Director ➤ Production elements ➤ Performance elements	➤ Subtext ➤ Context ➤ Gobo ➤ Barn-door ➤ Flood ➤ Wash light ➤ Strobe ➤ Naturalistic / non-naturalistic ➤ Stage furniture ➤ Designer ➤ Director ➤ Production elements ➤ Performance elements	➤ Subtext ➤ Context ➤ Gobo ➤ Barn-door ➤ Flood ➤ Wash light ➤ Strobe ➤ Naturalistic / non-naturalistic ➤ Stage furniture ➤ Designer ➤ Director ➤ Production elements ➤ Performance elements
Extended Writing Extended writing opportunities and skill development (School Improvement Priority)	Performance Intention Describe/discuss: - Context - Genre - Playwright - Characterisation interpretation (vocal/physical skills)	Portfolio Questions: 1.What was your initial response to the stimuli and what were the intentions of the piece? 2.What work did your group do in order to explore the stimuli and start to create ideas for performance? 3.What were some of the significant moments during the development process and when rehearsing and refining your work? 4.How did you consider genre, structure, character, form, style, and language throughout the process? 5.How effective was your contribution to the final performance? 6.Were you successful in what you set out to achieve?	Frankenstein 6 mark question – performance element 9 mark question – production elements	DNA 4 mark question – performing skills 6 mark question – performing skills 9 mark question – production elements 12 mark question –performing/production 14 mark question - designer	Frankenstein 6 mark question – performance element 9 mark question – production elements
Assessment [Summative & Formative] How knowledge and skills will be assessed formally and informally. How feedback will be given	Practical Whole Class Performing Feedback Theory Portfolio Assessment	Practical Performance Assessment Theory Portfolio Assessment	Practical Final Performance Assessment Theory Final Portfolio Assessment	Theory Whole class feedback Individual feedback	Theory Whole class feedback Individual feedback