Levenshulme High School – Curriculum Map: Drama

National Curriculum reference to Drama: Drama is a statutory part of English in the National Curriculum for England (2013). The Spoken Language section now reads as follows:

All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances. Our curriculum map offers all these opportunities for pupils across both Key stages

Year 7	No. of Weeks	8	7	6	6	5	7
	Topic Title	Introduction to Drama: genre: MIME	MATILDA	Manchester LIVE!	Romeo and Juliet	THESEUS AND THE MINOTAUR	Story telling: Folk Tales
	-	 Drama: genre: MIME The basic Drama skills and key terminology. The Drama Ethos for the studio: Be Kind, Be Brave, Be yourself. The key characters within Matilda and how to show these characteristics through performance. How to read, interpret and create a performance through script reading. How to use physical and vocal skills to create a character. What an ensemble is and how to create an ensemble piece of performance. 	 An developing understanding of the key Drama skills and ethos. What it means to 'mime' a performance and the key skills required to do this confidently. How to reflect and feedback on performance. The basic rules of theatre 'No backs to the audience, no blocking'. The Drama room is the place to gain confidence and be prepared to perform in front of an audience. Introduction to 	LIVE! A further development of the Drama key skills and ethos What Physical Theatre is and how they can use it to create a performance What Abstract theatre is and how to make naturalistic theatre abstract. What a stimulus is. How to devise a piece of theatre based on a stimulus. The timeline	 Introduction of Shakespearean language, and how to communicate meaning using words as well as movement in performance Considering changing use of vocal expression, gesture and facial expression by using Shakespearean insults Introduction of Proxemics to show relationship 	 The different styles of narration and how to use these within the performance. The main conventions of Greek theatre and the specific drama skills that are linked to this style. (Motifs, Unison, Exaggeration, Ensemble) The purpose of masks within Greek Theatre and how to produce these. What story 	
		The key components to create a costume	genre in Drama, Mime as over	of events in Manchester	between characters	telling theatre is and how to	collaboratively in an assessment
		design and how to annotate based on	arching: focus on comedy and horror- and how we can	and how these have impacted our city.	• The synopsis of Romeo and	create a performance in this style.	group and understand the roles of Director

the context of the	use dram skills to	Have a	Juliet- using the	A developed	and critic within
character.	show difference.	developed	prologue	understanding	a performance.
		understanding	How to	of physical	How contrast in
		of writing to a	develop key	theatre,	performance ca
		structure	moments from	character	enhance an
		when	the prologue,	development	overall piece and
		reflecting on	using physical	and ensemble	show a variety of
		performance	theatre and	work.	theatrical skill.
				How to critique	
		pieces.	script to bring		
		Have a basic	the prologue to	a professional	self-evaluate
		understanding	life through	piece of	their
		of Immersive	ensemble work	theatre and	performances to
		theatre.		how to use	ensure that the
			Use voice,	these ideas	are leading thei
			physicality and	within an	own progress.
			performance	original	 Reflect on their
			space to show	performance.	own and others
			character and	 What role the 	work in an
			the	Chorus have in	analytical way.
			relationship	Greek theatre.	 Use key
			between	 The moral and 	vocabulary
			characters	social	within reflectio
				dilemmas of	
				the Theseus	
			Work	and Minotaur	
			collaboratively	story.	
			with musicians		
			to create a		
			performance of		
			the opening		
			scene of the		
			play		
			considering		
			dramatic		
			tension,		
			through		
			movement and		
			script work		
			Developing an		
			understanding		
			of staging,		
			entrances and		
			exits and how		
			to use		

				expression to show character • How to work collaboratively to produce the best outcomes in performance		
Pupils should be able to do (Skills being developed)	 Create a whole class ensemble performance based on the characterisation of the 'Revolting Children'. Use their literacy skills to create a series of Tableaux using the 5 character fact sheets. Create a thought track for each character that they are playing. Perform a duologue based on two of the main characters from the text. Use their body language, facial expressions and use of voice to create a 	 Create a series of tableaux focussing on the key vocabulary in Drama. (Facial Expressions, Body Language, Status, Levels) Show a clear narrative through tableaux. Reflect on a mime practitioner and feedback strengths and actions. Articulate what comedy is and how to create this in performance. Create two comedy mimes based on Mr Bean. 	 Create a physical theatre journey through Manchester . Create an ensemble immersive performanc e devised from a Manchester stimuli. Use newspaper clippings from Manchester to create a piece of theatre. Develop their vocal and physical skills throughout 	 Independent ly interpret script with increasing confidence Use their body language physicality and voice to create characters Develop use of physical storytelling to interpret the prologue/ a challenging script Consider how to engage the audience in their 	 Discuss and critique two professional performance of Theseus and the minotaur and use these within performance Create a chorus piece of movement to link with the narrative of the story. Focus on vocal work and soundscapes when creating the choral speech narration. 	 Devise an assessment piece of theatre based on a stimuli of pictures and scripts throughout the day. Work collaboratively to produce an extended piece of performance. Write an extended piece of reflection writing focussing on key terminology, analysing the creative process of creating theatre.

melodramatic	Focus on	nerf	ormanc	performance	•	Perform and	•	Create a
character.	 Focus off exaggeration 	e.	ormane	and the		articulate	•	performance
Create a costume	throughout	 Dev 	alon	importance		three		that involves,
design with	mime		lback	of the		different		physical
detailed	performances.		issing on	opening of a		types of		theatre
annotations	 Create a whole 		Drama	play		Narration.		movement,
thinking about	 Create a whole class mime 	-	ninology	play				ensemble
the context of the	performance of		n first 2	Understand		Create a		work and
design.	the first day at		ions of	the value of		physical theatre		unison.
 Create a series of 	,	DD		rehearsal		maze based	•	Create a
• Create a series of tableaux	High School.Learn how to		ate an	time in		on Frantic	•	performance
focussing on the	 Learn now to use the VLE for 	 Creation abstraction 		creating a		assembly		that shows a
				performance		•		contrast of
key vocabulary in Drama (Eacial	flip learning and	-	ormanc sed on	performance		sequence		
Drama. (Facial Expressions, Body	revisiting skills		seu on			movement.		skill focussing on both
Language, Status,	and knowledge, as a guide	a	Iralistic	Consider		Articulate the main		naturalism
Levels)			ormanc	music and		Greek		and abstract
 Show a clear 	independent		blink	movement in		theatre		theatre. (To
 Show a clear narrative through 	learning.	-	year 8	working				be linked to
tableaux.			iculum)	collaborative		components and the style		Alice in
		 Dev 		ly to show		in which		Wonderland
				the building		these		year 8)
practitioner and feedback		jour	ections	of tension in		performance	•	Use previous
			issing on	a scene		s are	•	theatre
strengths and actions.			ysing a	collaborative		produced.		practitioners
			ormanc	ly		•		to inform
Articulate what			d the	Ty		Design and		creative work.
comedy is and				Davalan		create a mask based		Cleative work.
how to create this		each	40001	Develop				
in performance.			atrical	performance skills with		on a Trestle Mask		
Create two		skill		live				
comedy mimes		SKIII.		musicians		focussing on		
based on Mr				and the		exaggerated		
Bean.				notion of		prop design.		
• Focus on				collaboration				
exaggeration				Collaboration				
throughout mime				۸dd				
performances.			•	Add				
				dramatic				

		Create a whole			tension and		
		class mime			proxemics as		
		performance of			a new key		
		the first day at			words in		
		High School			drama to use		
		• Learn how to use			understand		
		the VLE for flip			and build		
		learning and			knowledge		
		revisiting skills			both in		
		and knowledge,			terms of		
		as a guide			performance		
		independent			and		
		learning.			evaluation		
		learning.			 Develop 		
					journal		
					reflections		
					focussing on		
					analysing a		
					performance		
					and the		
					impact of		
					each		
					theatrical		
					skill and their		
					own journey		
					of		
					developing		
					performance		
					skills and		
					theatre		
					knowledge.		
ŀ	Why are		Current i				
	we doing	The key Drama	Create a series	• Effective	How to use		How to use
	this now?	terminology is	of tableaux	Ensemble	voice to	How to	developed
		developed and is	focussing on the	performanc		develop	Drama skills to

How does			- 1-	interment.		
it build on	reinforced from	key vocabulary	e is	interpret	design ideas	ensure that all
prior	Dream Day one.	in Drama. (Facial	developed	script and	with key	characterisati
learning	How to create a	Expressions,	as a drama	• Have	focus on the	on is
and	tableau and the	Body Language,	skill	developed an	context of	considered
prepare for	components that	Status, Levels) to	 How to 	understandin	the	and performed
knowledge and	make up a good	have a	stage a	g of Physical	character in	with depth of
learning	tableau.	foundation in	performanc	theatre as a	which they	skill.
still to	How to use body	basic drama	e and how	way to tell a	are	Consider
come?	language to tell a	skills	to	story – use	designing	different styles
	story.	 Show a clear 	implement	this in	for.	and genres
	• How to create a	narrative	different	ensemble	(Matilda)	studied and
	character on	through	levels to	work to see	How to	how to
	stage using vocal	tableaux.	create a	how this can	create a	implement
	and physical skills	Reflect on a	dynamic	be applied to	developed	these into
	How to feedback	mime	performanc	script.	ensemble	performance
	on performance	practitioner and	е.	 Develop 	performance	work.
	focussing on	feedback- to	• The	research	using	• Develop an
	strengths and	develop the	conventions	skills as flip	physical	understanding
	actions.	language of	of the	learning to	theatre skills	and
	• How to refine	critique and	audience	inform	(Manchester	knowledge of
	writing to focus	reflection in	and how to	understandin	Live and	he
	on skills and the	Drama as well as	create a	g as to why	Romeo and	responsibility
	impact of these	identify	performanc	we study	Juliet)	of the director
	skills.	strengths and	e focussing	Shakespeare	 Develop and 	and the critic
	• The Key ethos of	actions.	on the	for "Me and	enhance	to analyse and
	the Drama studio	• Articulate what	location of	my Country"	analytical	assess
	is reinforced an	comedy is and	the	and his	writing	performance
	developed.	how to create	audience.	relevance to	based on	work and
	• Create a series of	this in	 How to 	drama as a	performance	ensure that
	tableaux	performance.	create	subject.	techniques	correct
	focussing on the	Create comedy	physical	 Develop a 	and the	progress is
	key vocabulary in	mimes based on	theatre	detailed	impact of	made.
	Drama. (Facial	Mr Bean.	represent	reflection	performance	Develop
	Expressions, Body	Create horror	, the feel of a	reinforcing		physical
	Language, Status,	using Nosferatu	place on	use of drama	• Develop the	theatre and
	Levels) to have a	 Focus on 	, stage.	language	use of voice	abstract
	foundation in	exaggeration	J	and self	and body	performance
	basic drama skills	throughout		reflection.	language	
		throughout				

		• Show a clear narrative through tableaux.	mime performances. • Create a whole class mime performance of the first day at High School to consider Dream Day and school values • Use the VLE to guide for independent learning.		 within performance A developed understandin g of all key terminology and how to use this within performance How to use the VLE to ensure that independent research is developing to become more thorough and 	using varying skills. • Continue to develop feedback verbally in a way that is analytical and precise to performance skill.
Year 8	Topic Title Pupils should know (Core knowledg e and concepts to learned) 	 the use of the CHOI Have an understand cultural background Theatre. Know the story of F Consider how to created of Antigone and its 	ding of the historical and d of the ancient Greek	 Alice in Wonderland The stylistic qualities of Melodrama and naturalism. Have and understanding of the narrative of Alice in Wonderland by Laura Wade. Have an understanding of immersive theatre and the components that make up this performance style. How contrast can be showed within a piece of theatre. 	Assembly and theatre. • Should have a narrative of Th with SMSC foo themes of the	ively use Body as

	How props can be used and have impact in performance	 How to show a variety of performance skills within performance Who Artaud is and how to link his methods to performance. 	 What an ensemble is and how to use this effectively within a performance. Know how to use a characters thoughts to create a world on stage. What unison is and how this can be used effectively. Articulate what grid walking is. What contrast and why this is effective in performance. How to critique a live performance.
Pupils should be able to do (Skills being developed)	 Present independent research on elements of Greek Theatre Develop skills in interpreting stimuli devise and create performance work in relation to Pandora's Box Learn and use script and in a performance Create a slow motion ensemble battle scene using physical theatre Create a functioning Greek Chorus in performance Use staging to enhance performance and develop knowledge of how this can impact the audience Use design skills to create their own Pandora's box or a design for it. 	 Present independent research on a topic of their choice with links to Alice in Wonderland. (Design incorporated) Develop an understanding of character work and the skills needed when performing in each style. Create two contrasting performances using script. Learn and use script within a performance. Create an immersive wonderland focusing on Artaud as a practitioner. Create a physical theatre representation of falling down the rabbit hole. Devise a performance based on the text from Alice in Wonderland. Articulate the differences between styles of theatre and how these can be shown in performance. Analyse and describe the artistic process of creating a performance and the impact of specific skills. 	 Present independent research on Frantic Assembly. Develop an in depth look into characterisation and use this to create Christopher's world on stage. Create a physical theatre representation of a journey. Use script to create a more sophisticated ensemble piece of theatre from the National Theatre Text. Write a reflection using key Drama terminology on a professional piece of theatre. Devise a piece of movement based theatre on the 'Algorithm' speech from the play. Create a piece of theatre to show the contrast between Chaos and Calm in Christopher's head. Focus on a variety of energy and emotion when create movement pieces. Re-create basic lifts from the Frantic Assembly devising cookbook.

	Why are we doing this now? How does it build on prior learning and prepare for knowledge and learning still to come?	 To introduce the basic elements of Greek Theatre as a foundation for theatre history Use of unison movement developed from Year 7 Develop ensemble theatre performance skills introduced in Year 7 to include an understanding of the chorus. Should be able to apply their understanding of Status to performance tasks How symbolism can be used in design work- mask work in Year 7 	 From Year 7: The use of Melodrama developed from 'Matilda' and how to create exaggerated characters with use of voice and body language. The use of physical theatre movement applied to suit a scripted performance. How to access and perform a script and use this to develop characterisation in order to create a better informed and developed performance. How to devise performances from stimuli to develop confidence and independence in using drama skills How to develop the language of drama to evaluate performance skills. 	 From Year 7&8: The use of Characterisation from Romeo and Juliet and using the characters 'motivation' to create a scene. The use of Physical theatre from Alice in Wonderland to create another world. Ensemble work from the Greek Theatre Module to create a unison movement piece. How to do a live theatre critique from 'Rapunzel' Design skills further developed to show the wider reach of Drama and set independent learning as a homework project
Year 9	Topic Title Pupils should know (Core knowledg e and concepts to learned) 	 Gothic Horror A definition of Gothic Horror as an art form Use scripted extracts including Macbeth to recreate scenes with a focus on dramatic tension Explore Artaud further as a practitioner pushing the limits of performance which apply directly to the style of gothic horror An understanding of surreal drama and how this looks in performance and understand the impact it should have on the audience 	 The Lion King An in depth knowledge of ensemble theatre and how to create this. A secure understanding of musical theatre performance and the creative process behind it. An in-depth understanding of physical theatre and how this can be used to show a narrative. A definition of flocking and a secure understanding of how this can be used within theatre. What a soundscape is and how this can be used within performance. 	 Devised performance "Fake a life"/ scripted performance How to create and develop a performance using a range of drama techniques To successfully complete research on a method actor of their choice and present it to others what method acting is and be able to do a case study of a chosen actor to explore this technique further. Introduce Brechtian techniques of fractured narrative and direct address

	 Knowledge of the story of Frankenstein by Mary Shelley and her dream as a muse for the story Use the dream as a stimulus in an understanding of surreal drama and how this looks in performance and understand the impact it should have on the audience Develop understanding of how to critique vocal and physical skills of a professional performance in the form of a live theatre review, with consideration of artistic intention as well as audience reactions 	 How to design and annotate in detail based on a brief given. What stylistic theatre is and how to use this within performance. How to confidently devise based on a stimuli. How to critique a performance in detail with specific focus on the Drama skills and how these have been implemented in performance. 	 To use Stanislavski techniques and gain a better understanding of naturalism as a style of drama To consider how dialogue and movement can be used to explore ones private and public persona To explore a range of scripted extracts To research the chosen playwright To perform the chosen extract To evaluate the chosen extract
Pupils should be able to do (Skills being developed)	 Develop use of Physicality and voice in a creative way in the style of gothic horror Be able to use pause and stillness effectively to build up dramatic tension Consider the opening of Macbeth and create a gothic atmosphere using all elements of performance including lighting and music. 	 Produce a physical theatre performance of creating the Savannah. Create a sequence of movement when creating a flocking scene of the pride of Lions. Utilise their skills on Practitioners when creating the elephant graveyard. Create contrasting performances with focus on comedy and naturalistic script work. 	 Devise and create performance on the theme of "fake a life" considering private and public persona, using a range of drama techniques Present their research in a cohesive way Be able to consider design elements to enhance their performance, use of props, lighting and music

	 Create a surreal devised performance using gothic elements and considering Artaud influences Write reflectively about their own developing performance skills with a focus on Write about professional theatre as a critic, focussing on vocal and physical skills Articulate the thought process behind design elements of theatre. Continue to explore creativity of design options 	 Create a detailed costume and mask design based on the West End performance of the Lion King. Analyse and evaluate performances in specific detail to ensure that progress is made. Use Frantic Assembly sequencing skills when creating physical theatre performances. Create stage combat routine for the final scene of the play. Use script and text as a stimuli to inform creative decisions on a devised performance. 	 Develop performance through rehearsal and refinement. They should be able to respond practically to feedback To consider the context of a play from an extract Independently To able to research a playwright and artistic intentions of a playwright To perform a scripted extract from a chosen play
Why are we doing this now? How does it build on prior learning and prepare for knowledg e and learning still to come?	 From Year 8: Elements of Greek theatre- <u>chorus</u> Using ensemble techniques independently in performance, unison and canon How to build tension on stage- from Alice and Greek Theatre- and see how it can be applied to different genres Have a developing vocabulary to describe physical and vocal skills with increasing confidence. 	 From Years 7&8: Elements of Greek Theatre and Romeo and Juliet with focus on stage combat. How to create movement sequences from Curious incident of the Dog in the Night time, with focus on Frantic Assembly performance practices. How to expertly develop written and oral feedback responses of both peer and individual work. How to design costumes and props from Alice in wonderland and Matilda, with particular focus on character and context. How to create ensemble theatre independently 	 From Years 7,8&9 students have developed a portfolio of practical drama skills and techniques to help create devised performance. In Year 8 the focus on frantic assembly work, enables students to apply these techniques to performance work Use of ensemble theatre Development of use of text or script as well movement skills from both years 7&8

		styles, practitioners including immersive melodrama, natura Develop design skill tasks in Year 8 with	Be developing a building knowledge of various styles, practitioners and genres of drama including immersive theatre, physical theatre, melodrama, naturalism Develop design skills further from project led tasks in Year 8 with opportunities to specialise in design and advance these skills.		from every topic within the Key Stage 3 Curriculum. • The importance of contrast and the variety of skill when creating performance. • Use a script to determine the performance choices for each character. • Continuing to develop critiquing skills for live theatre review writing.		 Some developing understanding of immersive theatre from both years 7&8 Development of research skills independent presentations from 7&8 Developing use of design elements that contribute to performance from years 7&8 with options to pursue these solely An increased confidence in creating Theatre to communicate meaning- under the guidance of different practitioners 	
Year 10	Topic Title	Component 12&3 introduced through a <u>group performance</u> by whole GCSE class and an introduction to roles and responsibilities in Theatre	Live Theatre Review: Using National theatre plays :Component 1 Devising unit: Component 2	Devising unit: Component 2	Devising unit: Component 2	Blood Brothers: set text study	Blood Brothers: set text study Component 3 Scripted performance prep	
	Pupils should know (Core knowledge and concepts to learned)	 A range of genres and drama styles studied (A03) How staging and design elements including costume and lighting are crucial for creating an effective performance. How to comment on live performance both professional, of their peers and be 	 A range of drama terminology to critique a professional performance (A04) How to structure writing for a live theatre review How to write in timed conditions for exam practice How to refine and develop writing through drafting 	 How to consider staging and design elements including costume and lighting in performance How to refine and develop writing through drafting and 	 How to consider staging and design elements including costume and lighting in performance How to refine and develop writing through drafting and 	 How analysis and review of live performance can develop understandin g of set play (A04) The plot of Blood Brothers and the key moments in the play 	 How analysis and review of live performance can develop understanding of set play (A04) The plot of Blood Brothers and the key moments in the play Begin to understand the 	

		edrafting for	redrafting		redrafting for		Begin to		timeline of the
their ov		ing	for meaning	n	meaning		understand		play
	nance using • How	to answer •	How to	• +	How to		the timeline	•	Begin to
drama	live re	eview	answer live	C	communicate		of the play		understand the
termine	ology.(A03& quest	ions under	review	а	and create	٠	Begin to		key characters
4)	exam	conditions.	questions	n	meaning for		understand		and their
How to	learn lines • How	to	under exam	t	theatrical		the key		interactions
as part	of a comn	nunicate and	conditions.	p	performance		characters	•	Be able to learn
scripted	d create	e meaning 🛛 🔹	How to	(.	AO1)		and their		lines and create
perform	nance.(A01) for th	eatrical	communicat	• F	How to apply		interactions		a practical
Develo	p rehearse perfo	rmance	e and create	t	theatrical	•	Be able to		exploration of
and per	rform in an (AO1)		meaning for	s	skills in		learn lines		the text as own
ensemi	ole • How	to apply	theatrical	r	relation to		and create a		performance
perform	nance. theat	rical skills in	performance	t	theme or		practical		(A01)
Work	relati	on to theme	(AO1)	p	oractitioner		exploration		
collabo	ratively to or pra	ectitioner •	How to	S	studied for a		of the text as	•	Be able to
generat	te, create, studio	ed for a	apply	p	performance		own		consider
rehears	e and perfo	rmance	theatrical	(.	AO2)		performance		staging and
develop	o (AO2)		skills in	• F	How to adopt		(A01)		design
ideas.(A	402) • How t	to adopt	relation to	s	safe working				elements in
	safe v	vorking	theme or	p	oractices in	•	Be able to		relation to set
	pract	ices in	practitioner	r	rehearsal and		consider		play including
	rehea	rsal and	studied for a	p	performance		staging and		costume and
	perfo	rmance	performance	• F	How to		design		lighting in
	• How	to analyse	(AO2)	а	analyse and		elements in		performance
	and e	valuate •	How to	e	evaluate their		relation to		(A03)
	their	own work	adopt safe	C	own work		set play	٠	How to use VLE
	(AO4)		working	(.	(AO4).		including		resources to
			practices in	• [Develop		costume and		help develop
			rehearsal	d	drama and		lighting in		knowledge
			and	t	theatre		performance		understanding
			performance	t	terminology		(A03)		of the play
		•	How to	a	and how to	•	How to use	٠	Develop drama
			analyse and	u	use it		VLE resources		and theatre
			evaluate	a	appropriately		to help		terminology
			their own	i	n exam		develop		and how to use
			work (AO4).	q	questions		knowledge		it appropriately
		•	Develop				understandin		in exam
			drama and				g of the play		questions
			theatre			•	Develop		
			terminology				drama and		
			and how to				theatre		

			use it appropriatel Y		terminology and how to use it appropriately in exam questions	
Pupils should be able to do (Skills being developed)	 Be able to work collaboratively to generate, create, rehearse and develop ideas for performance (A01) Students should have an awareness of what is meant by artistic intentions Be able to apply theatrical skills to realise artistic intentions in performance (A02) Be able to develop ensemble skills Use the VLE and support materials to develop a critical knowledge of live theatre (A04) Be able to develop critique and reflection of practical work using drama terminology (A04) Develop an awareness and understanding of the roles and processes 	 Develop and apply a range of knowledge and understanding of performance through live theatre review(A04) Answer exam style questions on live theatre review in timed conditions Explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created (A03&4) Reflect on and evaluate professional performance (A04) Use knowledge and understanding of 	 Use knowledge and understandin g of how drama and theatre is developed and performed (AO3) Develop their ability to create and develop ideas to communicate meaning for theatrical performance (AO1) Apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). 	 Use knowledge and understanding of how drama and theatre is developed and performed (AO3) Develop their ability to create and develop ideas to communicate meaning for theatrical performance (AO1) Apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). Use the VLE to support their 	 Use knowledge and understanding of theatre to critique professional interpretation s of the script with increasing confidence (A03) Develop their ability to create and develop ideas to communicate meaning for theatrical performance, through interpretation s of the set text (AO1) Apply theatrical skills to realise artistic intentions in live performance 	 Use knowledge and understanding of theatre to critique professional interpretations of the script with increasing confidence (A03) Develop their ability to create and develop ideas to communicate meaning for theatrical performance, through interpretations of the set text (AO1) Apply theatrical skills to realise artistic intentions in live performance of set text (AO2) Learn lines and consider accent as part of

	undertaken in contemporary professional theatre practice	 how drama and theatre is developed and performed (AO3) Develop their ability to create and develop ideas to communicate meaning for theatrical performance (AO1) Students can apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their 	 Use the VLE to support their independent learning Rehearse and refine work independentl y 	independent learning • Rehearse and refine work independently	 of set text (AO2) Learn lines and consider accent as part of character development (AO2) Develop understanding of characters in the play Develop knowledge of the context and period of the play, through acting and design 	 character development (A02) Develop understanding of characters in the play Develop knowledge of the context and period of the play, through acting and design Practice set text questions through exam style questions in both timed and non timed
Why are we doing this now? How does it build on prior learning and	 Knowledge of range of different genres from KS3 and plays studied Ensemble theatre techniques from Curious and Greek Theatre in KS3 	 artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). Use the VLE to support their independent learning <i>Knowledge of</i> range of different genres from KS3 and plays studied Developing critique skills for both professional theatre clips as 	 Knowledge of range of different genres from KS3 and plays studied Developing critique skills 	 Knowledge of range of different genres from KS3 and plays studied Developing critique skills 	 and period of the play, through acting and design Practice set text questions through exam style questions in both timed and non timed conditions. From Years 7,8&9 students have developed a portfolio of practical drama skills and 	 questions through exam style questions in both timed and non timed conditions. A range of performance genres and drama styles From Years 7,8&9 students have developed a portfolio of
prepare for knowledg	 Developing critique skills for both professional theatre 	well as own and peer reflections focussing on	for both professional theatre clips	for both professional theatre clips	techniques to help create	practical drama skills and techniques to

e and	clips as well as own	physical and vocal	as well as	as well as own	devised	help create
learning	and peer reflections	skills (A04)	own and peer	and peer	performance.	devised
still to	focussing on	• Use of the VLE to	reflections	reflections	 Development 	performance.
come?	physical and vocal	aide independent	focussing on	focussing on	of use of text	Development
	skills (A04)	research study	physical and	physical and	or script as	and of use of
	• Use of the VLE to	and flip learning	vocal skills	vocal skills	well as	text or script as
	aide independent	Developing	(A04)	(A04)	movement	well as
	research study and	knowledge of	 Use of the 	• Use of the VLE	skills from	movement skills
	flip learning	practitioners and	VLE to aide	to aide	both years	from both years
	Line learning	techniques from	independent	independent	7,8&9	7,8&9
	techniques	immersive theatre	research	research study	• Use of the VLE	• Use of the VLE
	Developing design	and Artaud	study and flip	and flip	to aide	to aide
	skills and	From Years 7,8&9	learning	learning	independent	independent
	understanding of	students have	Developing	Developing	research study	research study
	costume, set design,	developed a	knowledge of	knowledge of	and flip	and flip learning
	props and lighting	portfolio of	practitioners	practitioners	learning	• Line learning
	and music	practical drama	and	and	• Line learning	techniques
		skills and	techniques	techniques	techniques	
		techniques to help	from	from		
		create devised	immersive	immersive		
		performance.	theatre and	theatre and		
		Development and	Artaud	Artaud		
		of use of text or	From Years	From Years		
		script as well as	7,8&9	7,8&9		
		movement skills	students	students have		
		from both years	have	developed a		
		7,8&9	developed a	portfolio of		
		 Developing use of 	portfolio of practical	practical drama skills		
		design elements	drama skills	and		
		that contribute to performance from	and	techniques to		
		years 7,8&9 with	techniques to	help create		
		options to pursue	help create	devised		
		these solely	devised	performance.		
		 Developing live 	performance.	 Development 		
		• Developing rive review writing	 Development 	of use of text		
		critiques from KS3	of use of text	or script as		
		chaques from KSS	or script as	well as		
			well as	movement		
			movement	skills from		
			skills from	both years		
			,	-		
				7,8&9		

Year 11	Topic Title	Scripted Performance: Component Three	Scripted Performance: Component Three	both years 7,8&9 Developing use of design elements that contribute to performance from years 7,8&9 with options to pursue these solely Blood Brothers: set text study Live theatre Review prep: Component 1	 Developing use of design elements that contribute to performance from years 7,8&9 with options to pursue these solely Blood Brothers: set text study Live theatre Review prep: Component 1 	Blood Brothers: set text study Live theatre Review prep: Component 1	Blood Brothers: set text study Live theatre Review prep: Component 1
	Pupils should know (Core knowledg e and concepts to learned) 	 How to independently research plays and playwrights to develop an understanding of given extracts. How to annotate scripts to help develop understanding of characterisation, artistic intention and staging. How to stage their given extracts to suit the artistic intention (A02) 	 How to independently research plays and playwrights to develop an understanding of given extracts. How to annotate scripts to help develop understanding of characterisation, artistic intention and staging. How to stage their given extracts to suit the artistic intention 	 The social and political context of the play (A03) The period the play takes place over from late 60's to 80's and how this is intrinsic to the developmen t of the plot and character developmen t (A03) The playwright 	 The social and political context of the play (A03) The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and character development (A03) The playwright and his influences as well as his 	 The social and political context of the play (A03) The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and character development (A03) The playwright and his influences as well as his 	 The social and political context of the play (A03) The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and character development (A03) The playwright and his influences as well as his artistic intentions

	As designers they	As designers they	and his	artistic	artistic	A detailed
	should use the	should use the	influences as	intentions	intentions	knowledge and
	knowledge of	knowledge of	well as his	A detailed	A detailed	understanding
	period and context	period and	artistic	knowledge	knowledge	of the play and
	to develop design	context to	intentions	and	and	characters
E	elements that suit	develop design	A detailed	understandin	understandin	(A03)
	the chosen extracts	elements that	knowledge	g of the play	g of the play	A detailed
a	and the play as a	suit the chosen	and	and	and	knowledge of
v	whole(A02)	extracts and the	understandi	characters	characters	the themes of
		play as a whole	ng of the	(A03)	(A03)	the play and
• \	Work		play and	 A detailed 	 A detailed 	how they can
c	collaboratively to	Work	characters	knowledge of	knowledge of	be explored
	create a	collaboratively to	• (A03)	the themes of	the themes of	through the
r i i i i i i i i i i i i i i i i i i i	performance	create a	A detailed	the play and	the play and	production of it
•	How to best	performance	knowledge	how they can	how they can	(A03)
c	demonstrate a	How to best	of the	be explored	be explored	
r	range of skills	demonstrate a	themes of	through the	through the	To answer
	through both	range of skills	the play and	production of	production of	exam style
	extracts, whether	through both	how they	it (A03)	it (A03)	questions, they
	that is though	extracts, whether	can be	. ,	. ,	value and what
	character	that is though	explored	To answer	To answer	is expected in
	development or	character	through the	exam style	exam style	each of the 4
	contrast.(A02)	development or	production	questions,	questions,	questions they
		contrast.	of it (A03)	they value	they value	must answer.
		contrasti	•	and what is	and what is	The mark
			To answer	expected in	expected in	scheme and
			exam style	each of the 4	each of the 4	how exam
			questions,	questions	questions	questions are
			they value	they must	they must	marked.
			and what is	answer.	answer.	
				• The mark	• The mark	 How design elements are
			expected in each of the 4	scheme and	scheme and	
				how exam	how exam	particular to
			questions			the play and
			they must	questions are marked.	questions are marked.	staging
			answer.			configuration
			The mark	How design	How design	that work best
			scheme and	elements are	elements are	too(A03)
			how exam	particular to	particular to	A range of
			questions	the play and	the play and	drama
			are marked.	staging	staging	terminology to
			 How design 	configuration	configuration	critique a
			elements are		that work	

			 particular to the play and staging configuratio n that work best too(A03) A range of drama terminology to critique a professional performance (A04) How to structure writing for a live theatre How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04) 	that work best too(A03) • A range of drama terminology to critique a professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04)	 best too(A03) A range of drama terminology to critique a professional performance (A04) How to structure writing for a live theatre How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04) 	professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04) •
Pupils should be able to do (Skills being developed)	 Apply theatrical skills, both acting or design to realise artistic intentions in live performance Play to their own strengths and 	 Apply theatrical skills, both acting or design to realise artistic intentions in live performance 	 Remember and reflect upon their performance of the set text (A03) 	 Remember and reflect upon their performance of the set text (A03) 	 Remember and reflect upon their performance of the set text (A03) 	 Remember and reflect upon their performance of the set text (A03)

oith an estance an		• Demonstruct	a Demonstruct	a Damoutant	a Dans sustants
either actors or	 Play to their own 	Demonstrate	Demonstrate	Demonstrate	Demonstrate
designers to best	strengths and	clear	clear	clear	clear knowledge
showcase their skill	either actors or	knowledge	knowledge	knowledge	and
Be able to develop	designers to best	and	and	and	understanding
rehearse and	showcase their	understandin	understanding	understanding	of the play and
perform both	skill	g of the play	of the play	of the play	plot, including
scripted and	Be able to develop	and plot,	and plot,	and plot,	timeline of key
devised	rehearse and	including	including	including	moments
performance.	perform both	timeline of	timeline of	timeline of	Demonstrate
 Develop a range of 	scripted and	key moments	key moments	key moments	clear knowledge of
vocal skills and	devised	Demonstrate	Demonstrate	Demonstrate	the main characters
techniques eg	performance.	clear knowledge	clear knowledge of	clear knowledge of	though both
clarity of diction,	 Independently 	of the main	the main	the main	practical and written
inflection, accent,	research the	characters though	characters though	characters though	responses
intonation and	context and	both practical and	both practical and	both practical and	Knit together
phrasing; pace,	period of their	written responses	written responses	written responses	context and
pause and timing;	chosen play in	Knit together	Knit together	Knit together	historical
projection, pitch;	order to inform	context and	context and	context and	knowledge in to
emotional range;	meaning of	historical	historical	historical	interpretation
song and/or choral	extracts	knowledge in	knowledge in	knowledge in	of the play in
speaking (A02)	• Create a personal	to	to	to	performance
• Develop a range of	interpretation that	interpretatio	interpretation	interpretation	and staging of it
physical skills and	is sensitive to the	n of the play	of the play in	of the play in	(A03)
techniques eg	context of the play	in	performance	performance	Answer set text
movement, body	(A02)	performance	and staging of	and staging of	questions with
language, posture,	Be able to	and staging	it (A03)	it (A03)	developed
gesture, gait, co-	perform to at least	of it (A03)	 Answer set 	 Answer set 	confidence
ordination, stillness,	the minimum	 Answer set 	text questions	text questions	under timed
timing, control;	timings required	text	with	with	conditions
facial expression;	 Develop a range 	questions	developed	developed	Be able to self
eye contact,	of vocal skills and	with	confidence	confidence	and peer assess
listening,	techniques eg	developed	under timed	under timed	possible
expression of	clarity of diction,	confidence	conditions	conditions	answers using
mood; spatial	inflection, accent,	under timed	Be able to self	Be able to self	the mark
awareness;	intonation and	conditions	and peer	and peer	scheme with
interaction with		Be able to	assess	assess	increased
other performers;	phrasing; pace, pause and timing;	self and peer	possible	possible	confidence
dance and choral	projection, pitch;	assess	answers using	answers using	 Develop a
movement (A02)		possible	the mark	the mark	 Develop a continued
 Develop an 	emotional range;		scheme with	scheme with	
appropriate	song and/or	answers	increased		awareness and
performer/audienc	choral speaking	using the		increased	understanding
performer/audienc	(A02)	mark scheme	confidence	confidence	of the roles and

e relationship and	Develop a range	with	Develop a	Develop a	processes
ensure sustained	of physical skills	increased	continued	continued	undertaken in
engagement	and techniques eg	confidence	awareness	awareness	contemporary
throughout the	movement, body	Develop a	and	and	professional theatre
performance	language, posture,	continued	understanding	understanding	practice
(A02)	gesture, gait, co-	awareness	of the roles	of the roles	 Have their own
(A02)	ordination,	and	and processes	and processes	
		understandin	undertaken in	undertaken in	personal approach to an
	stillness, timing,				
a la da sa a da stilu	control; facial	g of the roles	contemporary	contemporary	interpretation
Independently	expression; eye	and	professional	professional	of the play and
research the	contact, listening,	processes	theatre practice	theatre practice	feel they can
context and period	expression of	undertaken	Have their	 Have their 	articulate this
of their chosen play	mood; spatial	in	own personal	own personal	under exam
in order to inform	awareness;	contemporary	approach to	approach to	conditions
meaning of extracts	interaction with	professional	an	an	Choose most
Create a personal	other performers;	theatre practice	interpretation	interpretation	suitable
interpretation that	dance and choral	Have their	of the play	of the play	question in
is sensitive to the	movement	own personal	and feel they	and feel they	relation to
context of the play	(A02)	approach to	can articulate	can articulate	Acting for Live
(A02)	 Develop an 	an	this under	this under	Theatre review
Be able to perform	appropriate	interpretatio	exam	exam	questions
to at least the	performer/audien	n of the play	conditions	conditions	Be able to
minimum timings	ce relationship	and feel they	Choose most	 Choose most 	structure a live
required	and ensure	can articulate	suitable	suitable	theatre review
Be able to work	sustained	this under	question in	question in	answer in timed
collaboratively to	engagement	exam	relation to	relation to	conditions
generate, create,	throughout the	conditions.	Acting for Live	Acting for Live	following the
rehearse and	performance	Choose most	Theatre	Theatre	success criteria
perform extracts	(A02)	suitable	review	review	
Give detailed peer		question in	questions	questions	
feedback to help	• Be able to work	relation to	Be able to	Be able to	
develop	collaboratively to	Acting for	structure a	structure a	
performances	generate, create,	Live Theatre	live theatre	live theatre	
P 0	rehearse and	review	review answer	review answer	
	perform extracts	questions	in timed	in timed	
	Give detailed peer	Be able to	conditions	conditions	
	feedback to help	structure a	following the	following the	
	develop	live theatre	success	success	
	performances	review	criteria	criteria	
	performances	answer in	enteria	CITICITA	
		timed			
		conditions			
		conditions			

We doing this now?of performance genres and dramarange of performanceunderstand and embedand embed and embedand embed the plot andand embed plotHow does priorstyles to perform and evaluategenres and drama styles to performthe plot and charactersthe plot and charactersthe plot and charactersthe plot and charactersthe plot and charactersthe plot the playpriorAn understanding of and evaluateand evaluate from the playthe difference timelines of the differencethe difference termelines of the differencethe difference termelines of timelines of the playthere a clearthere a clear timelines of timelines of 				following the success criteria			
 Drama terminology and how to structure reflective writing Using flip learning Drama terminology and how to structure Mark definition of the second succeed in Live the atre questions Needed to succeed in Live the atre questions Mark definition of the second definition of the second definition	we doing this now? How does it build on prior learning and prepare for knowledg e and learning still to	of performance genres and drama styles to perform and evaluate • An understanding of the difference between devised performance and scripted performance • Students should have an awareness of what is meant by artistic intentions • Students should have a developing understanding of how meaning is created on stage • The importance of staging in performance both as a performer and as a critic • Design elements that are part of theatre and enhance performance, lighting, costume and props. • Drama terminology and how to structure reflective writing • Using flip learning	range of performance genres and drama styles to perform and evaluate • An understanding of the difference between devised performance and scripted performance • Students should have an awareness of what is meant by artistic intentions • Students should have a developing understanding of how meaning is created on stage • The importance of staging in performance both as a performer and as a critic • Design elements that are part of theatre and enhance performance, lighting, costume and props. • Drama terminology and how to structure	 understand and embed the plot and characters from the play Have a clear timelines of key moments in the play Have considered some staging and other stage design elements for the play Have remembered the scouse accent its relevance (A03) The style of exam questions and the breakdown of marks and the mark scheme. The skills needed to succeed in Live theatre review exam 	 and embed the plot and characters from the play Have a clear timelines of key moments in the play Have considered some staging and other stage design elements for the play Have remembered the scouse accent its relevance (A03) The style of exam questions and the breakdown of marks and the mark scheme. The skills needed to succeed in Live theatre review exam questions Recall knowledge of 	 and embed the plot and characters from the play Have a clear timelines of key moments in the play Be able to consider all acting skills in order to write about any given role from the set text Have considered some staging and other stage design elements for the play Have remembered the scouse accent its relevance (AO3) The style of exam questions and the breakdown of marks and the 	 Be able to consider all acting skills in order to write about any given role from the set text. Have considered some staging and other stage design elements for the play

	develop independent learning practices	 Using flip learning and the VLE to develop independent learning practices 	 Recall knowledge of theatre roles and responsibilitie s for section A questions Using VLE to develop independent learning on given areas of study 	and responsibilities for section A questions • Using VLE to develop independent learning on given areas of study	 The skills needed to succeed in Live theatre review exam questions Recall knowledge of theatre roles and responsibilitie s for section A questions Using VLE to develop independent learning on given areas of study 	 Recall knowledge of theatre roles and responsibilities for section A questions Using VLE to develop independent learning on given areas of study
--	--	---	--	---	--	---