← Key Stage 2	7				8				9				Key Stage 4 →		
	Autumn A	Autumn B	Spring A	Spring B	Summer A & B	Autumn A	Autumn B & Spring A	Spring B	Summer A	Summer B	Autumn A	Autumn B	Spring A	Spring B	Summer A & B
	Introduction to Drama	Pantomime	Play Text - Chicken	Physical Theatre	Musical Theatre: The Lion King	Silent Movies	WWI-Devising	Musical Theatre: Matilda	Theatre Design: A Midsummer Night's Dream	Shakespeare & Stage Combat	Epic Theatre: Social Media	Play Text - Face	Devising-social justice	Theatre Critic	Play Text - Missing Dan Nolan
Core Knowle dge	 Freeze frame Body language Hot seating Improvisation Focus Cooperation Creativity of ideas 	 Stock characters Audience participation Exaggeration Focus 	 Stage directions Blocking Line learning Positioning Colour Atmosphere 	 Body Language Synchronised movement Trust Chorus Rhythmical movement Soundscape Abstract movement Levels Pace 	 Movement Positioning Volume Cooperation Focus Listening 	 Comic timing Physical comedy Audience interaction Melodrama Slapstick Mime 	 Cooperation Creativity Non naturalism Dramatic devices Structure Stimulus 	 Character development Stage positions Line learning Stage Directions Choreography 	 Positioning Colour Atmosphere Gobo Gel Profile Wash Reflecting Justifying Analysing 	 Metre Pauses and silences Stage combat Knap Reaction verses action Audience perspective 	 Breaking the 4th wall Placards Direct Address Narration Collaboratio n Research Creativity 	 character developmen t Subtext Structure of text Audience reaction Stage directions Didactic theatre 	 Devising Research Non naturalism Voice Movement body language, facial expression Plot and structure Thought tracking 	 Set design Lighting design Sound design Costume design Hair & makeup design 	 Study of whole text Verbatim theatre Mark Wheeler playwright his style and content Staging line learning group work research improvisation character development
Concept	Introduction to basic drama skills. Understanding of expectations and structures and routines of drama lessons Evaluation of drama in written form. Cooperation with others in a range of different drama activities.	Exploration of the pantomime genre, using costume and props. Understanding of stock characters and how to recreate stock characters on stage. Experimentation with props and costume to enhance character. Audience participation through direct address	To read and practically explore a whole play text. Experiment with characterisation Awareness of the structure of a script. Working with others in a variety of groups Identification of different types of theatrical spaces Exploration of the role of designers in the theatrical world.	Physicalising shapes with their bodies to convey narrative Soundscaping to create atmosphere Exploring abstract shapes Exploring and understanding the role of the chorus	Exploration of the genre of musical theatre through The Lion King Interpreting script in a physical way Combining music, dance & drama Understanding stage positions, principal characters & stage types	Understanding of key techniques used in silent movies Practise of slapstick techniques Experimenting with mime to communicate Reflection on what makes things 'funny' to an audience	Experimenting and selecting dramatic devices in response to WWI stimuli Using research material to create a piece of drama Responding to a range of stimulus material: songs, images, key words	To explore the genre of musical theatre Practically explore stage directions and their significance to the actor, director and designer. Working with others in a variety of groupings Creating scenes off-text to help form backstories for characters	Basic understanding of lighting to create atmosphere Exploration of sound fx to create mood Understanding of garments, colour, accessories etc in costume to help create character Overall design vision for a play	Exploring Shakespeare extracts in a practical way. Basic vocal techniques when delivering Shakespeare Basic stage combat techniques linked to Romeo and Juliet Understanding the importance of timing, trust, reaction and sound in making a believable experience	Discussion & exploration of social media pros & cons through practical work Responding to a range of stimuli to produce work in the style of Epic Theatre Understanding of key techniques in Epic Theatre	Discussion & exploration of themes and issues within the play regarding prejudice and the treatment of others Identifying the structure of the play and the development of the characters Understanding how plays and theatre can be used to teach and educate their audiences. Physical theatre workshop activities to explore the play in a practical way	Responding to a variety of stimuli regarding real social issues: Black Lives Matter, Hillsborough, Stephen Lawrence Devising a performance piece based on the research inspired by the stimulus Write script for parts of their work	Understanding the role designers play in the world of theatre. Exploration of different elements of design, using contemporary digital examples. Experimentation and identification of theatre lights and how they can change the atmosphere. Understanding of how sound impacts mood or establishes the setting or time of a play/scene. Analysis of nuances of costume, paying attention to fabric, movement, costume changes and colour. Analysis of set design	Understanding of the genre of Verbatim Theatre through the work of Mark Wheeler. Read and perform extract from Dan Nolan Research the background to the story and consider the moral questions asked within the script Exploration of the concept of missing children. Creation of their own verbatim piece through research of interviews, news reports
Exempla rs	A range of digital clips and model written responses to inspire students														
	School production auditions to develop performance skills	Year 7 pantomime trip to local theatre to be inspired by professionals	Script writing Line learning -	Visual support with clips from online physical theatre	Further opportunities to watch other musicals, possibly	Possible clowning workshops (in conjunction with the New Wolsey)	Devising workshops delivered by externals	Possible West End theatre trip to watch Matilda	Use of Digital Theatre Plus to watch different examples of	Digital clips on Shakespearean extracts and interviews with	Interviews & other examples of Brechtian work on Digital Theatre	Showcase of work at Winter concert	Students opting for GCSE may be able to watch the year 11 GCSE	Students will view a variety of digital sources	Students who have opted for GCSE will be able to watch scripted work by

examples of design. Focus on

Digital Theatre

Plus

Further

interviews with

actors and

year 11 GCSE

exam for this unit

scripted work by

year 10

different

theatre

companies: Gecko,

live with school

the New Wolsey)

externals

(previously The

Spring

Summer

C2-Practical Exam

With a partner or small group, students will use a

variety of rehearsal methods and workshops to

explore the characters and their relationships.

Stanislavskian techniques) and exploring the

interpret the section of script in an engaging and

Breaking down the script (using previous

Developing previous performance skills to

- Experimenting with a variety of rehearsal methods and workshops to explore the characters and their relationships.
- Breaking down the script (using previous Stanislavskian techniques) and exploration of the nuances of the dialogue.
- Development of performance skills to interpret the section of script in an engaging and interesting way for an audience.
 - Epic Theatre
- Relationships how the actor can communicate
- Proxemics
- Blocking

Subtext

- Vocal skills
- Body language

- stimulus through practical
- activities & research Interpretation of chosen stimulus in an original and creative way.
- Selection of choice of genre & developing practical work using this style. Documenting, analysing and
- evaluating the process through completion of written portfolio
- Timed written evaluation of final performance

Tickle & Slap

Juxtaposition

Emotion Memory

Magic if

Breaking the 4th wall

• Frantic Assembly's physical

theatre skills: chair duets,

round-by-through, hand hymns

Units/objectives & throughlines

- Subtext
- Proxemics
- Blocking

- Body language

nuances of the dialogue.

interesting way for an audience.

- Relationships how the actor can communicate

- Vocal skills

- Subtext
 - Relationships how the actor can

makeup.

performance.

Evaluation of live theatre

Key Stage 5 →

C3 Set Text Exam

Revision of key characters and concepts

Practise, using modelling, how to approach

Peer & self assessment of written work ar

Application of knowledge of a range of

acting, directing, costume, hair and

theatrical elements: lighting, sound, set,

Application of how to bring the text alive in

Practise of timing of different styles of

within the set text.

DIRT appropriately.

questions.

written exam questions

- Proxemics
- Blocking
- Body language
- Vocal skills Set Design
- Costume design
- Sound & lighting design



Exemplars

Concepts

Core

Knowledge

Range of digital theatre clips & script extracts. Exemplars of past student work, including coursework & exam question responses

Theatre trip to see a piece of physical theatre

Possible workshop delivery by professionals to enhance devising

Deeper exploration of physical

Documenting, analysing and

theatre and the work of Frantic

Assembly and their key techniques

evaluating the process in the C1 GCSE

Devising and responding to a variety

of stimuli, building on KS3 skills.

Epic Theatre

Didacticism

Tickle & Slap

Juxtaposition

hand hymns

Breaking the 4th wall

Frantic Assembly's physical theatre

skills: chair duets, round-by-through,

Performance opportunities to share devising work on options evening

Extending research of Brecht and wider discussions on WWI

Exploration of wider physical theatre: Berkoff and Total Theatre

Wider discussions regarding the purpose of theatre in 21st century

Theatre trip to see live theatre in preparation for mock exam

Viewing of 6th form production to help further their own performance skills

Deeper exploration of

Stanislavski's techniques and

Written tasks and exam style

questions alongside the

Viewing live theatre in

online resources.

Emotion Memory

Invisible Rays

Magic If

Subtext

Monologue

methods to approach the text.

practical work so they can link

the practical and written exam

preparation for C3 mock exam.

Evaluating live theatre using

Viewing film and tv drama in the same style as set text

Discussions of the importance of live theatre in the digital age

Consideration of thematic issues such as moral responsibilities of teenagers.

Public performance

Other potential theatre trips to watch performance skills and study actors

Clips online to look at the actor's methods & process

Wider moral and social discussions arising from individual texts

Public speaking skills

Possible workshop delivery by professionals to enhance devising

Performance opportunities to share devising work

Further exploration of historical, social, cultural issues arising from the stimulus.

Extending research of Brecht and wider discussions on Marxism

Public performance

Other potential theatre trips to watch performance skills and study actors

Clips online to look at the actor's methods

Wider moral and social discussions arising from individual

Public speaking skills

Audience for A level drama dress rehearsals

Wider exploration of moral responsibilities of teenagers & dangers of gangs

Reflecting on cultural experience of live theatre

Vocabulary

Opportunities

& Adaptations

-Baseline practical performance assessment Assessment -C1 Mock (practical and written)

Epic Theatre

Juxtaposition

Slap & Tickle

4th Wall

Placards

Gestus

Emotion Memory Magic if Invisible Rays Subtext

Naturalism

units/beats/objectives Actioning text Subtext **Proxemics Body language** Blocking

performance

Year 10 Mock Exam - C3 GCSE Past paper Year 10 Mock C2 Exam - public

Juxtaposition Slap & Tickle 4th Wall Placards Gestus **Emotion memory** Magic if units/objectives C1 practical performance- 10%

C1 portfolio written - 20%

C1 evaluation written - 10%

Epic Theatre

units/beats/objectives Subtext **Proxemics** Body language Blocking Facial expressions Gesture

Year 10 Mock C2 Exam - public performance 20%

Proscenium Arch Theatre-in-the-round Sight lines Tone of voice Body language Facial expression

Proxemics

Subtext

C3 Written exam - 40%





			Icai 12			icai 15	Employment →	
	Autumn A	Autumn B	Spring	Summer	Autumn	Spring	Summer	
	Introduction to A level Drama: Practitioners & Theatre Companies	C3 - Text in Performance Set Text 1: Machinal	C3 - Text in Performance Set Text 2: Curious Incident of a Dog in the Nighttime	C1: Theatre Workshop Reinterpretation of Text-rehearsals	C3-Text in Performance Set Text 3: Love & Information	C2 - Text in Action 40%	C3 - Text in Performance 40% Revision	
Core Knowledge	 Techniques used by different practitioners and companies in a practical setting. Collaboration as a group and developing confidence in performance. Experimenting & developing A level performance skills A variety of styles and genres of theatre in performance. 	 Plot, themes and characters within the text. Context of the time, style and playwright. Expressionist style Rehearsal techniques, in a variety of styles Researching and designing individual ideas for costumes, sets, make up, lighting and sound for the production Contemporary performance styles 	 Original production of Curious Analysis of the text, characters and themes. Approaching the text from the point of view of actor, director, designer Creation of a vision for the play. Creating ground plans, lighting and sound cue sheets. Justification of choices and the influence of live theatre 	 Exploration and research into their methods, history and conventions. Deep knowledge of selected text Research into the text and examination and exploration of key themes and ideas. Devising a reinterpretation of chosen section of script, keeping 30-70% of the text. Analysis and evaluation of the process of the unit. 	 Social, historical and cultural context of the text Style of the text and the way theatre adapts and stages texts for a contemporary audience. Rehearsal techniques and how they can be used to unlock and explore the text to communicate meaning The role of costume /sound/lighting/make up/set design to communicate meaning analysis of contemporary performance styles Analyse and evaluate live theatre 	 Conventions, forms and techniques used in live theatre to create meaning How creative and artistic choices influence meaning How performance texts are constructed to be performed Methodologies of 1 theatre practitioners or theatre company & 1 style. Application of research to inform practical work & dramatic and theatrical intentions Analysis and evaluation of the process of creating their own live theatre and the effectiveness of the final outcome 	 Social, historical and cultural context of the text Detailed knowledge of the chosen extract from Curious Incident released by the exam board in March Style of the text and the way theatre adapts and stages text for a contemporary audience. Rehearsal techniques and how they can be used to unlock and explore the text to communicate meaning Role of costume /sound/lighting/make up/set if a performance Contemporary performance styles Analyse and evaluate live theatre 	
Concepts	 Proxemics Nuances in performance Characterisation Stanislavskian techniques Dialectics The V Effect The power of 'touch'-Frantic Assembly 	 Subtext Expressionism Narrative structure: linear, episodic Berkoff: Total Theatre 	 Director's vision Set design Proxemics Style Audience perception 	 Reinterpretation: Scripting Devising Structuring Performing 	 State of the Nation genre Double Helix: love & information Ritual Episodic Vignettes Refunctioning: Brecht Transitioning 	 Interpretation of character Emotional engagement with role Subtlety of interaction with others Sophisticated contribution to performance Sustaining audience interest Vocal and physical skills 	 Subtext Expressionism/State of the Nation genre Narrative structure: linear, episodic Director's vision Rehearsal techniques Set design Proxemics Style Contemporary audience's perception 	
Exemplars			A range of digital clips, interviews wit	th directors, designers & actors and sam	ple work of previous written responses			
	Students will participate in a practical workshop by a professional actor/company	Possibly a second live theatre trip to look at aspects of design or context depending on what is available	The play is no longer running live but there will be opportunities to watch clips, interviews etc online.	Workshop with appropriate professionals or company when possible.	Second live theatre trip - focusing on context of play Further historical research: Capital	Students may have the opportunity to work with the company or practitioner of their choice in a professional workshop or they may be able to view	Students will have opportunities for practice questions in preparation for their exam	
Opportunities & Adaptations	Students will have at least one visit to the theatre to watch a performance and examine the 'style' of that performance.	Wider exploration of Capital Punishment, Women in 1920s, Great Depression	Continued opportunities for live theatre trips or viewing Exploration of the world of young people with Aspergers	Dependent on the themes and ideas present in their chosen script section and their chosen style.	Punishment, women in 1920s, Great Depression Wider cultural experience of Churchill's work and other contemporary practitioners breaking the mould in theatre	a play in their chosen style. Dress rehearsal to the public prior to performance Students may use their piece for auditions at drama schools/centres	Students will have access to exemplar material to scrutinize Ability to review and critique performances - (journalism/writing opportunities)	
Vocabulary	-epic theatre -marxism -emotion memory -units/objective/through-lines -proxemics	-expressionism -subtext -episodic -Kabuki Mai -Le Coque-emotional movement -Valley of the Giants -Total Theatre	-ground plan -lighting rig -diegetic sound -transitions -director's vision	(Dependent on the chosen practitioner/theatre company	-In yer face theatre -subtext -episodic -Refunctioning: Brecht -Anonymity	-dramatic conventions -dramatic methods -dramatic form -perceptive evaluation -proxemics (other: depending on chosen style)	-Expressionist -Episodic -Director's vision -Subtext -Juxtaposition -Range of lighting terms -Range of sound terms -Range of vocal terms	
Assessment	Practical AO2 assessment - students will devise using the methods of a chosen company or practitioner	Practice written question assessment AO3 End of Year 12 Exam	Assessment in End of Year 12 exam	20% of A level Practical and written assessment	Practice written question assessment AO3 & AO4	Practical exam- 2 performances: 1: script, 1: devised Performance & Evaluation Report	40% written exam 180 minutes	THOMAS C GAINSBOROUGH C SCHOOL C

