



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
7	<p>Blood Brothers and Skills</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Characterisation Use of voice and movement Learning lines Preparing for performance Evaluating peers and self 	<p>Horror</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Historical examples of Horror Bringing a script to life Experimenting with Shakespearian language Audience awareness 	<p>The Red Shoes</p> <p>Devised</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Improvisation Discrimination Still image, dialogue and monologue Using letters as stimulus Propaganda film Thought tracking 	<p>Conflict - West Side Story</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Characterisation Accent and tone Spatial awareness Levels Learning lines 	<p>Hillsborough Disaster</p> <p>Devised</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Historical Knowledge of Disaster Movement with no words Working with poetry stimulus Emotion from different view points 	<p>Prospero's Island</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Status Characterisation Physical theatre Sound scape Monologue Shakespearian language
8	<p>Teachers</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Political context of education system in the 80s Cross Cutting Role Play Contrast Multirole 	<p>Too Much Punch for Judy</p> <p>Devised</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Characterisation Learning lines Developing scripted performance Abstract techniques 	<p>'Johnnie and Temba.'</p> <p>Devised / scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Historical knowledge of Apartheid Narration Slow motion Marking the moment Climax Stylised movement 	<p>Lockdown 2020</p> <p>Devised</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> News reporting using abstract skills Non verbal communication Chair duets Role Play Cross Cutting 	<p>Exploring Theatrical Drama</p> <p>Scripted</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Greek chorus Melodrama Mask work Commedia Dell'arte Mime Stock characters 	<p>Holidays</p> <p>Devised</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> Still image Documentary drama Environmental impacts of tourism Cross cutting

9	<p>Gender</p> <p><i>Exploration and Scripted</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Characterisation • Stereotypes • Learning lines • Developing scripted performance • Abstract techniques <p><i>Inclusion of questions on equality</i></p>	<p>Component 1 MOCK - Devising from a Stimulus project</p> <p><i>Devised</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Developing original theatre • Working with a stimulus • Collaboration • Target audience • Research to inform performance 	<p>Blackout whole class Drama / Live Review Cookies</p> <p><i>Scripted/ C3 written</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Discipline of ensemble work • Stylised movement • Learning lines • Analysing performance • Developing live review vocab • Approaching C3 live review content • Summative written review 	<p>I don't like Mondays</p> <p><i>Devised / Technical</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Collaboration • Non-verbal communication • Role play • Still image • Cross Cutting • Hot Seating • Using a stimulus • Developing technical knowledge 	<p>Component Two MOCK</p> <p><i>Scripted</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Ensemble work • Stylised movement • Choral character • Collaboration • Directing • Performance skills 	<p>The Crucible</p> <p><i>Set Text Exploration</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Introduction to Witchcraft • Learning the story of the play • Developing awareness of character • Introduction to technical elements
10	<p>Introduction to practitioners</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Practitioner style and influence • Working within a chosen style • Bring a text to life • Technical aspects of performance 	<p>The Crucible</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Historical context: 17th Century witch trials • 1950s America • McCarthyism • Knowledge of the play 	<p>Component One –Devising Exam</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Collaboration • Resilience • Creating original drama • Using stimulus • Creating emotional impact • Written portfolio – review of devising process 	<p>Live Review / technical project</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Exploring live performance • Analytical writing • Forming critical opinion • Understanding theatre making 	<p><i>The Crucible Performing the text</i></p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Knowledge of plot, character, themes, use of space, director's vision • Awareness of stage directions and playwright's intent 	
11	<p><u>MOCK MONOLOGUE</u></p> <ul style="list-style-type: none"> • Characterisation • Developing performance skills • Learning lines • Engaging audience • Understanding context 	<p>Component Two – Performance from Text</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Monologues • Ensemble performances – All post 1954 	<p>Component Two – Performance from Text</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Monologues • Ensemble performances – All post 1954 	<p>Component Three Exam preparation</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Exploring live performance • Analytical writing 	<p>Component Three Exam preparation</p> <p><u>Knowledge and skills</u></p> <ul style="list-style-type: none"> • Exam technique • Responding to live theatre experience • Collaboration • Time management 	

	<ul style="list-style-type: none">• <i>Applying theatrical knowledge to performance outcomes</i>	<ul style="list-style-type: none">• <i>Time management</i>• <i>Line learning</i>• <i>Theatrical context</i>• <i>Refining performance</i>	<ul style="list-style-type: none">• <i>Time management</i>• <i>Line learning</i>• <i>Theatrical context</i>• <i>Refining performance</i>	<ul style="list-style-type: none">• <i>Forming critical opinion</i>• <i>Understanding theatre making</i>	<ul style="list-style-type: none">• <i>Preparation for written exam</i>• <i>Text analysis</i>• <i>Director's vision</i>• <i>Elements of performance</i>	
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