

## Drama Curriculum Principles

**Our unifying 'sentence' is: "We strive to develop a love of the creative industries with an increased appreciation and aesthetic understanding of the dramatic arts. Dixons Unity Academy drama faculty is relentlessly committed to creating innovative, courageous young practitioners positioned in readiness to be the creative leaders of the future."**

**By the end of their education, a student of Drama at Dixons Unity Academy will:**

- Acquire and develop fundamental performance and production skills to prepare them for further study within the arts or in preparation for employment routes into the arts.
- Acquire and develop dramaturgical skills, which will enable them to read dramatic texts with comprehension and learn to critically and aesthetically analyse works in dramatic literature and performance.
- Learn to comprehend and analyse historical movements in theatre; including practitioners and genres/styles.
- Learn the importance of responsibility to their company/peers through the creative division of tasks and the importance of collaboration.
- Work to create a supportive and respectful atmosphere for one another in all learning and working environments.

**To achieve a true understanding of Drama, topics have been intelligently sequenced based on the following rationale:**

- A high-quality dramatist will be able to confidently devise, direct, perform and critique the semiotics of performance in a range of solo and ensemble contexts using their skills and aptitude for aesthetic appreciation. These fundamental principles will be taught through practical exploration and application.
- The curriculum has been sequenced allowing students to master dramatic skills over time, moving through the basics of performance skills, performance critique, contemporary devising practices, praxis, plays and playwrights, practitioners and genres. Students will start with the basic principles of performance in KS3 and through taught elements be given a wide variety of opportunities to develop and deepen their skills within these practical areas. For example, Year 7 students will begin characterisation with basic 'Jungian' archetypes; through the exploration of Stanislavski's theories in Year 7 and 8, they will develop an understanding of role and quality in preparation for KS4 and KS5.
- We recognise that drama is built on social interaction, experience and that student develop a sense of themselves and the world around them over time. Increasingly challenging themes explored within drama will empower students through affective concepts to reach an understanding of self and others (empathy) and allow them to realise their true potential (self-awareness) as human beings through self-expression.

**The Drama curriculum will address social disadvantage by addressing gaps in students' knowledge and skills":**

- The drama curriculum will support students across all phases by ensuring inclusivity for all; regardless of circumstance, social setting, cultural or religious beliefs, gender, race or sexual orientation.
- Academic Extension:
- Expert teachers - We aim to ensure access to passionate, expert teachers to lead and inspire students through a rich mastery curriculum linked to subject-specific pedagogy, which focuses on the best-practices derived from research. Expert teachers, who will challenge, reflect, support and nurture.
- Oracy skills – the ability to express with confidence and clarity. This can be one of the key determining factors in one's social and professional success. Often students from disadvantaged backgrounds do not always have the same level of social and cultural competence as their non – disadvantaged peers, we aim to develop the confidence to speak fluently, confidently and effectively.
- Differentiation - will focus on funnelled high-level objectives, and lessons will develop students' skills and understanding to enable them to achieve. We will set high expectations of all of our students and we will deliver the skills and knowledge to ensure they achieve them.
- PRAXIS - A shared focus on ensemble and solo performances throughout KS3 and KS4, developing students' self-confidence and communication skills (including non-verbal). The self-confidence, which privileged students develop in grammar schools, is often evident in their engagement with public speaking and theatrical performance. Ensuring that performance (in lessons and concerts) becomes normalised for our students will be beneficial in developing self-confidence. All year groups will have opportunities to perform for their peers, families and the local community.
- Rigorous tracking of progress for all students will ensure that no students' progress falters due to gender, EAL, SEND, or disadvantage. Curriculum and teaching are reflected on regularly, students' gaps are identified and addressed through intervention planning. Regular bespoke intervention targets are set by teachers and students consistently reflect on skills and target set.

**We fully believe that Drama can contribute to the personal development of students at Dixons Unity Academy:**

- Developing Interpersonal skills:



- Enhance the ability to communicate – Active listening will enable students to understand the point of view of another person and respond with empathy. Oral communication will help students to develop personal contact, which is essential and valuable for effective working relationships. Emotional articulacy will be developed thus enabling students to practise their emotional experiences. Written communication will help students to develop competencies in language and use of extended vocabulary. Assertive communication will develop students' ability to express positive and negative feelings in an open honest and direct way and finally non-verbal communication. Non-verbal communication is especially significant in intercultural situations we want our students to be confident decoding the world around them. "The most important thing in communication is hearing what isn't said." – Peter F. Drucker Encourage relationship-building skills – teamwork, trust, intercultural sensitivity, self-presentation, social influence, conflict resolution, resilience and negotiation. Embed collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation. Students will develop capacities to lead teams and work effectively within them.
- Developing Intrapersonal skills:
  - Encourage adaptability – ability and willingness to cope with different personalities, communication styles and cultures. Embed self-management and self-development – ability to work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to drama.
  - Develop self-awareness, self-confidence and self-efficacy. Encourage develop and nurture confidence, self-expression and self-esteem through a culture of performance, both solo and collaboration, as they share their skills and feedback with their peers and the wider community. Embed a sound work ethic – the recognition the perfect practise makes permanent and that hard work is food for the soul. The understanding that respect and integrity are as important as technical competency.

**Our belief is that homework should be interleaved revision of powerful knowledge that has been modelled and taught in lessons. This knowledge is recalled and applied through a range of low stakes quizzing and practice.**

**Opportunities are built in to make links to the world of work to enhance the careers, advice, and guidance that students are exposed to:**

- Students will have the opportunity to work alongside industry professionals, to enhance their subject knowledge as well as develop an understanding of the performing arts industry and potential future careers in this field.
- The drama department has links with Paper Birds, Northern Ballet, Stephen Joseph Theatre Scarborough, Leeds Playhouse, Leeds Young Film and The Hepworth

**A true love of Drama involves learning about various cultural domains. We teach beyond the specification requirements, but do ensure students are well prepared to be successful in GCSE examinations:**

- The range of cultural experiences and opportunities embedded within the curriculum and wider enrichment opportunities allow a depth and breadth of drama understanding that is beyond what is necessary for BTEC Performing Arts; to develop a love of the creative industries with an increased appreciation and aesthetic understanding of the dramatic arts. This will enable students to be successful performers, whether in cultural experiences outside of education, and the profession, or in further performance study and/or employment.
- Trust-wide opportunities enrichment opportunities will allow students to explore their interests in a less formal setting beyond the scope of exam requirements, though complementary to them. This will include opportunities to explore opportunities to participate in performances and opportunities away from the classroom setting.



## Curriculum Overview

All children are entitled to a curriculum and to the powerful knowledge which will open doors and maximise their life chances. Below is a high-level overview of the critical knowledge children will learn in this subject, at each key stage from Year 7 through to Year 11, to equip students with the cultural capital they need to succeed in life. Our powerful, knowledge-rich curriculum teaches both **substantive knowledge** (facts; knowing that something is the case; what we think about) and **procedural knowledge** (skills and processes; knowing how to do something; what we think with). There are no skills without bodies of knowledge to underpin them. The curriculum is planned vertically and horizontally giving thought to the optimum knowledge sequence for building secure schema.

		Cycle 1	Cycle 2	Cycle 3
YEAR 7	<b>New learning</b>	Introduction to drama. Health and Safety. Characterisation and performance skills.  Conventions of drama 'The Ballard of Charlotte Dymonde'	Konstantin Stanislavski. Introduction. Theory and PRAXIS. 'Given Circumstances'  Physical Theatre. 'Gruffallo' DV8/ Stephen Berkoff.	Bertolt Brecht Introduction Theory and PRAXIS 'Actions and Consequences'.  Devising. 'Stimuli'
	<b>Revisited learning</b>			
	<b>Additional information</b>	A wide-ranging extra-curricular programme will allow all students, including those without the means at home, to access high-quality experiences in greater depth, and advance their skills further outside of a classroom context. Students will have opportunities to visit theatres, studios and higher educational establishments to see and experience the world of creativity.	Practical experiences in lessons will give students the power to develop learner autonomy; give learners power over their own lives through the ideas/ scenarios they explore. They will take chances, explore possibilities and experience other people's viewpoints through dramatic play.	We aim to expose, engage and inspire all students to the power of the dramatic arts; free expression will benefit students by exposing them to new ideas (micro cultural v's macro culture) and experiences (practically as participants and observers) in fail-safe scenarios.
YEAR 8	<b>New learning</b>	Shakespeare Theory and PRAXIS 'Macbeth'  Narrative Structures 'Elementary My Dear!'	Konstantin Stanislavski. Development. Theory and PRAXIS 'Forget You had a Daughter'  Devising 'Soap Operas'	Bertolt Brecht Development. Theory and PRAXIS 'He who said Yes'  Scripts 'Shelter'
	<b>Revisited learning</b>			
	<b>Additional information</b>	Enhance the ability to communicate Encourage adaptability	Encourage relationship-building skills Embed self-management and self-development	Embed collaborative problem solving Embed a sound work ethic
YEAR 9	<b>New learning</b>	Component One: Preparatory teaching. Industry roles; Performance and non-performance.	Component One: Live Brief Blood Brothers – Social, political, historical elements of play, playwright, and practical exploration of 5 scripted sections.  Teachers – Social, political, historical elements of play, playwright, and practical exploration of 5 scripted sections.	Component One: Missing Dan Nolan – Social, political, historical elements of play, playwright, and practical exploration of 5 scripted sections.  Submission Period.
	<b>Revisited learning</b>	Konstantin Stanislavski. Bertolt Brecht Mastery	Konstantin Stanislavski. Bertolt Brecht Mastery.	Konstantin Stanislavski. Bertolt Brecht Mastery
	<b>Additional information</b>			
YEAR 10	<b>New learning</b>	Component Two Preparatory teaching. Milestone One Skills	Component Two Milestone Two Skills  Milestone Three Skills	Component Two Submission Period Unit Three: Preparatory teaching Component three
	<b>Revisited learning</b>	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master



	<b>Additional information</b>			
YEAR 11	<b>New learning</b>	Component 3 Responding to a client brief Practice Set Task: Responding to a Client Brief Preparation for January release. A Developing ideas in response to a brief B Selecting and developing skills and techniques in response to a brief C Contributing to a workshop performance D Evaluating the development process and workshop performance outcome	Component 3 Responding to a client brief Synoptic Set Task: Responding to a Live Client Brief A Developing ideas in response to a brief B Selecting and developing skills and techniques in response to a brief C Contributing to a workshop performance D Evaluating the development process and workshop performance outcome	
	<b>Revisited learning</b>	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master	
	<b>Additional information</b>			



**Y7 Long Term Plan**

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	<b>Induction</b>						<b>Assessment Weeks</b>						
	To introduce rules and expectations in the drama studio	To understand the skill of improvisation and acting skills introduction.	To understand the dramatic convention 'Freeze Frame'	To use freeze frames as starting points for improvised drama.  To explore Naturalism and Language of the Role	To understand the different types of stimuli that can be used when creating drama.  To create an original piece of improvisation demonstrating skills using a stimulus (title).  To explore a basic narrative structure.	To understand the different types of stimuli that can be used when creating drama.  To create an original piece of improvisation demonstrating skills using a stimulus (picture).  To explore narrative structures	Assessment Lesson	DIRT	What is the impact of time on your performance?  PAST - PRESENT - FUTURE -	To develop clear performance skills and confidence relating to performing with others. To become familiar with the dramatic convention 'Teacher in Role	To create a highly polished piece of ensemble performance and explore thought tracking	To develop accurate dialogue for characters.  To develop creative intentions.	To develop a naturalistic scene based on given circumstances.
Cycle 2							<b>Assessment Weeks</b>						
	To gain an understanding of the theatre practitioner Konstantin Stanislavski. To explore and understand 'Given Circumstances'	To explore and understand 'Given Circumstances'	To extend, explore and understand 'Given Circumstances'	To develop an understanding of 'Emotional Memory'.	To develop an understanding of the 'Magic If'.	To create an original piece of improvisation demonstrating skills using a stimulus (picture).  To explore narrative structures.	Assessment Lesson	To introduce physical theatre.	To develop an understanding of key elements needed to create physical theatre.  OBJECTS/PROPS	To develop an understanding of key elements needed to create physical theatre.  SCENOGRAPHY	To deepen students understanding of key elements needed to create physical theatre.  To develop creative intentions.  The Gruffalo	To deepen students understanding of key elements needed to create physical theatre.  To develop creative intentions.  The Gruffalo	To deepen students understanding of key elements needed to create physical theatre.  To develop creative intentions.  <i>The Gruffalo</i>
3							<b>Assessment Weeks</b>						

To gain an understanding of the theatre practitioner Bertolt Brecht.	To explore Brechtian techniques. To explore a given circumstance to devise a piece of drama. To revisit the convention of 'Teacher in Role' and 'Angel and Devil'	To explore Brechtian techniques. To extend, explore and understand 'Given Circumstances' To explore ensemble performance	To explore Brechtian techniques. To develop clear performance skills and confidence relating to performing with others.	To explore Brechtian techniques. To explore the use of placards. To develop clear performance skills and confidence relating to performing with others.	To create practical work based on Bertolt Brecht. To explore Theatre in Education.	Assessment Lesson	To introduce working with Stimuli. (TITLE) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions.	To introduce working with Stimuli. (Picture) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions	To introduce working with Stimuli. (Poem) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions	To introduce working with Stimuli. (Music) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions	To introduce working with Stimuli. (Prop) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions	To introduce working with Stimuli. (Script) To create convincing characterisation on stage using dramatic techniques linked to time and stimulus. To develop creative intentions
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Y8 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1	Induction						Assessment Weeks						
	To develop clear performance skills and confidence relating to performing with others.  To extend planned improvisation techniques.	To develop knowledge of explorative strategies and textual analysis.  To explore Unison, solo, canon	To develop ensemble performance skills.	To develop knowledge and understanding of genres.	Gatsby 4  To develop scripted performance skills.  'The Crucible'	To create an original piece of improvisation demonstrating skills.  To explore narrative structures	Assessment/DIRT	To create convincing characterisation on stage using dramatic techniques linked to time and stimulus.	To create highly original characters based on guided visualization.	To create a highly polished piece of performance based on given circumstances  To explore archetypal/ stock characters.	To create a highly polished piece of performance based on given circumstances  To explore archetypal/ stock characters.	To explore role on the wall to aid character development.  To develop accurate dialogue for characterisation.  To develop creative intentions.	To explore character development.  To develop accurate dialogue for characterisation.  To develop creative intentions.
Cycle 2							Assessment Weeks						
	To develop knowledge of explorative strategies and textual analysis.  To explore the dramatic convention 'Conscience Alley'  To explore the thoughts of the protagonist Sandra Gregory; to explore and understand the emotional state	To develop knowledge of explorative strategies and textual analysis.  To revisit 'Angel and Devil'.	To develop knowledge of explorative strategies and textual analysis.  To explore 'Marking the Moment' and 'Caption Making'	To deepen knowledge and understanding of genres. ABSTRACT  To use 'Magic If' to help characterisation	To develop knowledge of explorative strategies and textual analysis.  How to work with factual 'Given Circumstances'.  To use 'Magic If' to help characterisation	To create an original piece of improvisation demonstrating skills.  To explore narrative structures.	Assessment/DIRT	To deepen knowledge and understanding of genres. Kitchen sink  To explore a given circumstance to devise a piece of drama.	To explore character development.  To develop accurate dialogue for characterisation.  To develop creative intentions.	To develop a clear narrative for an original piece.  To create highly polished exposition scenes.  To explore archetypal characters	To create a highly polished piece of performance based on given circumstances  To explore archetypal characters.  To develop accurate dialogue for characterisation.  To develop creative intentions.	To create a highly polished piece of performance based on given circumstances  To explore archetypal characters.  To develop accurate dialogue for characterisation.  To develop creative intentions.	To create a highly polished piece of performance based on given circumstances  To explore archetypal characters.  To develop accurate dialogue for characterisation.  To develop creative intentions.

before she went away.														
									Assessment Weeks					
To gain an understanding of the theatre practitioner Bertolt Brecht.	To explore practically Brechtian techniques.  To explore the script 'He said Yes/ He said No' by Bertolt Brecht 1930 Section One	To explore practically Brechtian techniques.  To explore the script 'He said Yes/ He said No' by Bertolt Brecht 1930 Section One	To explore practically Brechtian techniques.  To explore the script 'He said Yes/ He said No' by Bertolt Brecht 1930  To develop clear performance skills and confidence relating to performing with others. Section Two	To explore practically Brechtian techniques.  To explore the script 'He said Yes/ He said No' by Bertolt Brecht 1930  To develop clear performance skills and confidence relating to performing with others. Section Two	To create original practical work based on Bertolt Brecht	Assessment/DIRT	To create convincing characterisation on stage using Freytag's narrative structure.	To create convincing characterisation on stage using dramatic techniques linked to time and stimulus.  To extend understanding of different people in different situations.	To create convincing characterisation on stage using dramatic techniques linked to time and stimulus.  To create a highly polished piece of performance based on given circumstances	To develop written skills to enhance character development.  (Explorative skills)	To create convincing characterisation on stage using dramatic techniques linked to time and stimulus.  To create a monologue and perform	To create convincing characterisation on stage using dramatic techniques linked to time and stimulus.  To use a non-linear structure		

Cycle 3



Y9 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	Induction						Assessment Weeks						
Cycle 1	<p>Lesson 1</p> <p>L1</p> <p>Health and Safety</p> <p>Plagiarism</p> <p>Course structure.</p> <p>Lesson 2 - A1</p> <p>To examine different types of live and recorded performances in order to develop understanding of practitioners' work.</p> <p>To explore and understand different target audiences.</p> <p>Foci on thematic interpretation of particular issues and how artists communicate their ideas to an audience.</p>	<p>Lesson 3 – A1</p> <p>To explore varied approaches to acting styles and genres.</p> <p>Lesson 4 -A1</p> <p>To explore the differentiation between stage acting and screen acting styles (Theory)</p>	<p>Lesson 5 – A1</p> <p>To explore the difference between stage and screen acting. (Practical)</p> <p>Lesson 6 – A1</p> <p>To explore Stanislavski's system.</p>	<p>Lesson 7 – B1</p> <p>Explore and understand creative process and how they are used and communicated.</p> <p>Lesson 8 A1 – B1</p> <p>Explore and understand creative intentions and how they are used and communicated.</p>	<p>Lesson 9 - A1</p> <p>To understand the different types of stimuli and how they can be used when creating drama.</p> <p>To explore the shock value of modern art considering the importance of artistic media in society</p> <p>Lesson 10 - A1 B1</p> <p>Explore and understand creative process and how ideas are used to communicate meaning.</p> <p>To develop clear performance skills and confidence relating to performing with others.</p>	<p>Lesson 11 - A1 B1</p> <p>Explore and understand creative process and how ideas are used to communicate meaning.</p> <p>To develop clear performance skills and confidence relating to performing with others.</p> <p>Lesson 12 - A1 B1</p> <p>To understand the different types of stimuli that can be used</p>	<p>Lesson 13/14</p> <p>Assessment Lessons</p>	<p>Lesson 15/</p> <p>16 - B1</p> <p>Gatsby 4</p> <p>Examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance.</p> <p>Explore communication skills used by performers and non-performers to liaise, direct and perform.</p> <p>Consider creative skills.</p> <p>Explore organisational skills.</p>	<p>Lesson 17/18 - B1</p> <p>Gatsby 4</p> <p>Examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance.</p> <p>Explore communication skills used by performers and non-performers to liaise, direct and perform.</p> <p>Consider creative skills.</p> <p>Explore organisational skills.</p>	<p>Lesson 19 -</p> <p>A2</p> <p>Gatsby 4</p> <p>To examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance.</p> <p>To explore communication skills used by performers and the working life of a performer.</p> <p>To consider creative and explore organisational skills.</p> <p>Lesson 20 – A A:</p> <p>To examine professional practitioners'</p>	<p>Lesson 21</p> <p>Gatsby 4</p> <p>A: To examine professional practitioners' performance work</p> <p>B: To explore the interrelationships between constituent features of existing performance material</p> <p>To evaluate live performance.</p> <p>Lesson 22</p> <p>A: To examine professional practitioners' performance work</p> <p>B: To explore the interrelationships between</p>	<p>Lesson 23</p> <p>A: To examine professional practitioners' performance work</p> <p>B: To explore the interrelationships between constituent features of existing performance material</p> <p>To evaluate live performance.</p> <p>Lesson 24</p> <p>A: To examine professional practitioners' performance work</p> <p>B: To explore the interrelationships between constituent features of existing</p>	<p>Lesson 25/26</p> <p>A: To examine professional practitioners' performance work</p> <p>B: To explore the interrelationships between constituent features of existing performance material</p> <p>To practise and gain an appreciation of the skills needed by theatre performers.</p> <p>To explore an example from an established performance repertoire.</p> <p>Practical The Crucible Act One Workshop One</p>



				To extend when creating planned improvisation techniques. Group Work To create an original piece of improvisation demonstrating skills using a stimulus (picture). To explore a basic narrative structure Solo work				performance work B: To explore the interrelationships between constituent features of existing performance material The Crucible Pre teach	constituent features of existing performance material To evaluate live performance.	performance material To practise and gain an appreciation of the skills needed by theatre performers. To explore an example from an established performance repertoire. Practical The Crucible Act One Workshop One	
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Assessment Weeks

Lesson 1 L1 Health and Safety Plagiarism Course structure.	Gatsby 4 Lesson 3 – To examine professional practitioners’ performance work	Gatsby 4 Lesson 5 – A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract One	Gatsby 4 Lesson 7 – A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Two	Gatsby 4 Lesson 9 – A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Three	Lesson 11/12 - A1 B1 Explore and understand creative process and how ideas are used to communicate meaning. To develop clear performance skills and confidence relating to performing with others.	Lesson 13/14 A1 B1 Explore and understand creative process and how ideas are used to communicate meaning. To develop clear performance skills and confidence relating to performing with others.	Gatsby 4 Lesson 15 A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Four	Gatsby 4 Lesson 17 To examine professional practitioners’ performance work To explore the interrelationships between constituent features of existing performance material Teachers	Gatsby 4 Lesson 19 – A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract One	Gatsby 4 Lesson 21 A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Two	Gatsby 4 Lesson 23 A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Three	Gatsby 4 Lesson 25 A: To examine professional practitioners’ performance work B: To explore the interrelationships between constituent features of existing performance material Extract Four
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	Blood Brothers Pre teach	To practise and gain an appreciation of the skills needed by theatre performers.	To practise and gain an appreciation of the skills needed by theatre performers.	To practise and gain an appreciation of the skills needed by theatre performers.	To extend planned improvisation techniques. Group Work	To extend planned improvisation techniques. Group Work	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.	Pre teach  Lesson 18 To examine professional practitioners' performance work To explore the interrelationships between constituent features of existing performance material Live performance evaluation. Blood Brothers	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.	To practise and gain an appreciation of the skills needed by theatre performers.  To explore a scripted extract from an established performance repertoire.
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								Assessment Weeks					
Cycle 3	Gatsby 4 Lesson 1 –	Gatsby 4 Lesson 3–	Gatsby 4 Lesson 5–	Gatsby 4 Lesson 7 -	Gatsby 4 Lesson 9	Lesson 11/12 A1 B1	Lesson 13/14 A1 B1	Gatsby 4 Lesson 15/16 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing	Gatsby 4 Lesson 17/18 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing	Gatsby 4 Lesson 19/20 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing	Gatsby 4 Lesson 21/22 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing	Gatsby 4 Lesson 23/24 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing	Gatsby 4 Lesson 25/26 A: To examine professional practitioners' performance work  B: To explore the interrelationships between constituent features of existing



Y10 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	Induction						Assessment Weeks						
Cycle 1	<p>Lesson 1 L1 Health and Safety Plagiarism Course structure.</p> <p>Lesson 2 – A B C</p> <p>To explore key written elements for component 2.</p> <p>To understand self assessment and target setting.</p> <p>To develop physical, vocal and interpretative skills.</p> <p>To apply relevant skills</p>	<p>Lesson 3 – To perform, learn and memorise a chosen piece of repertoire</p> <p>To apply technical, stylistic and interpretative skills to the workshop performance.</p> <p>Lesson 4 To perform, learn and memorise a chosen piece of repertoire</p> <p>To apply technical, stylistic and interpretative skills to the workshop performance.</p>	<p>Lesson 5 A1 DIRT Lesson – To improve quality of written submission.</p> <p>To understand why reflection is an integral part of personal development</p> <p>Lesson 6 – A1 To perform, learn and memorise a chosen piece of repertoire</p> <p>To apply technical, stylistic and interpretative skills to the workshop performance.</p>	<p>Lesson 7 – To perform, learn and memorise a chosen piece of repertoire</p> <p>To apply technical, stylistic and interpretative skills to the workshop performance.</p> <p>Lesson 8 To perform, learn and memorise a chosen piece of repertoire</p> <p>To apply technical, stylistic and interpretative skills to the workshop performance.</p>	<p>Lesson 9 - A1 DIRT lesson To improve quality of written submission.</p> <p>To understand why reflection is an integral part of personal development</p> <p>Lesson 10 – Component 3 Introduction To understand the structure of the synoptic exam.</p> <p>To explore ideas linked to set brief.</p>	<p>Lesson 11,12 Assessment sessions based on Component 3</p> <p>To explore synoptic brief with my group.</p> <p>To develop an original piece of drama.</p>	<p>Lesson 13,14 Assessment sessions based on Component 3</p> <p>To explore synoptic brief with my group.</p> <p>To develop an original piece of drama.</p>	<p>Lesson 15 To commence and understand the demands of the component two LIVE</p> <p>BRIEF commission</p> <p>To begin skills development journey.</p> <p>Lesson 16 To explore key written elements for component 2.</p> <p>To understand grading criteria linked to component 2.</p>	<p>Lesson 17 To identify skills and techniques from personal repertoire with justification.</p> <p>Lesson 18 To identify skills and techniques from personal repertoire with justification.</p> <p>To understand starting point of analysis of skills.</p> <p>Complete mini evaluation of starting point.</p>	<p>Lesson 19 To identify skills and techniques from personal repertoire with justification.</p> <p>To understand starting point of analysis of skills.</p> <p>To set 3 long term targets using your initial skills audit.</p> <p>Lesson 20 To understand self -assessment and target setting.</p> <p>To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire.</p>	<p>To understand self -assessment and target setting.</p>	<p>To understand self -assessment and target setting.</p>	<p>To understand self -assessment and target setting.</p>



Lesson 1	Lesson 3	Lesson 5/6	Lesson 7	Lesson 9	Lesson 15/16	Lesson 17/18	Lesson 19/20	Lesson 21/ Lesson 22	Lesson 23 / 24	Lesson 25	Re Sub period	Re Sub period
To re cap the demands of the component two LIVE To continue skills development journey. Lesson 2 To complete interim Skills Audit review To identify skills and techniques from personal repertoire with justification.	To complete interim Skills Audit review To identify skills and techniques from personal repertoire with justification. Lesson 4 To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire	To identify skills and techniques from personal repertoire with justification. To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire.	To identify skills and techniques from personal repertoire with justification. To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire. Lesson 8 To complete an in-depth review of a peer skills.	To understand the structure of the synoptic exam. To explore ideas linked to set brief. Lesson 10 To explore synoptic brief with my group. To develop an original piece of drama.	To identify skills and techniques from personal repertoire with justification. To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire.	To identify skills and techniques from personal repertoire with justification. To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire.	To identify skills and techniques from personal repertoire with justification. To understand self - assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and performance of existing repertoire.	To complete an in-depth review of a peer skills.	To perform and film final pieces.	To complete final Skills review To identify skills and techniques from personal repertoire with justification. Lesson 26 To complete final skills evaluation for the unit.		

Y11 Long Term Plan

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	Induction						Assessment Weeks						
	Lesson 1 Health and Safety Plagiarism Course structure.	Lesson 3 To understand the structure of the synoptic exam. (A)	Lesson 5 To understand how to respond to a brief through discussion and practical exploration activities (A)	Lesson 7 – To understand how to respond to a brief through discussion and practical exploration activities (A) To demonstrate how to select and develop techniques that are needed to realise the creative ideas in response to a brief (B)	Lesson 9 To improve quality of written and practical submission. To understand why reflection is an integral part of personal development.	Lesson 11: To improve quality of practical and written submission. To understand why reflection is an integral part of personal development. A	Lesson 13 SKILLS WEEK To develop skills through targeted intervention Lesson 14 SKILLS WEEK To develop skills through targeted intervention	Lesson 15 To revisit the structure of the synoptic exam. (A) To Understand how to respond to a brief through discussion and practical exploration activities	Lesson 17/18 To explore synoptic brief independently. To develop an original piece of drama. To understand how to respond to a brief through discussion and practical exploration activities (A)	Lesson 19/ 20 To explore synoptic brief independently. To develop an original piece of drama. To understand how to respond to a brief through discussion and practical exploration activities (A)	Lesson 21 To explore synoptic brief independently. To develop an original piece of drama. Lesson 22 – To explore synoptic brief with my group. Skills and techniques Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. (C) (PEER ASS)	Lesson 23a To improve quality of written and practical submission. To understand why reflection is an integral part of personal development. To create 'STATEMENTS OF INTENT' based on feedback. (A) Lesson 23b/24– To improve quality of practical and written submission. To understand why reflection is an integral part of personal development.(A)	Lesson 25 To improve quality of practical and written submission. To understand why reflection is an integral part of personal development. A Lesson 26 To explore synoptic brief with my group. Skills and techniques Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. C
Cycle 1	Lesson 2 – To understand the structure of the synoptic exam. To explore ideas linked to set brief.	To Understand how to respond to a brief through discussion and practical exploration activities Lesson 4 – To explore synoptic brief independently. To develop an original piece of drama. To understand how to respond to a brief through	To demonstrate how to select and develop techniques that are needed to realise the creative ideas in response to a brief (B) To explore synoptic brief with my group. Lesson 6	To develop an original piece of drama. Lesson 8 – To explore synoptic brief with my group.	Lesson 10 – To improve quality of practical and written submission. To understand why reflection is an integral part of	To explore synoptic brief with my group. Skills and techniques Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. (C)	Lesson 12: To explore synoptic brief with my group. Skills and techniques Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. (C)	Lesson 16 To explore synoptic brief independently. To develop an original piece of drama. To understand how to respond to a brief through discussion and					





<p>A</p> <p>Lesson 2</p> <p>To explore synoptic brief with my group.</p> <p>Skills and techniques A</p> <p>Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. B</p>	<p>through discussion and practical exploration activities</p> <p>Lesson 4 –</p> <p>To explore synoptic brief independently.</p> <p>To develop an original piece of drama.</p> <p>To understand how to respond to a brief through discussion and practical exploration activities (A1)</p>	<p>To understand how to respond to a brief through discussion and practical exploration activities (A1)</p>	<p>To develop an original piece of drama.</p> <p>To understand how to respond to a brief through discussion and practical exploration activities (A1)</p>	<p>exploration activities (A1)</p> <p>Lesson 10</p> <p>To develop an original piece of drama.</p> <p>To consider how practitioners have influenced the narrative.</p> <p>To understand how to respond to a brief through discussion and practical exploration activities (A1)</p>	<p>To demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p> <p>To explore synoptic brief with my group.</p> <p>To develop an original piece of drama.</p>	<p>To demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p> <p>To explore synoptic brief with my group.</p> <p>To develop an original piece of drama.</p>	<p>performance skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p> <p>Lesson 16</p> <p>To improve quality of written submission.</p> <p>To understand why reflection is an integral part of personal development.</p> <p>To create 'STATEMENTS OF INTENT' based on feedback.</p>	<p>skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p>	<p>skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p>	<p>To demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief (B1)</p>	<p>performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience</p>
								Assessment Weeks			
Cycle 3											