

Drama

Curriculum Principles

Our uniting '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 Dramaat 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 selfmonitoring, 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
	New learning	Introduction to drama. Health and Safety. Characterisation and performance skills.	I .	Bertolt Brecht Introduction Theory and PRAXIS 'Actions and Consequences'.
		Conventions of drama 'The Ballard of Charlotte Dymonde'	Physical Theatre. 'Gruffallo' DV8/ Stephen Berkoff.	Devising. 'Stimuli'
YEAR 7	Revisited learning			
	Additional information	programme will allow all students, including those without the means at home, to access high-quality	learner autonomy; give learners power over their own lives through the ideas/ scenarios they explore.	inspire all students to the power of the dramatic arts; free expression will benefit students by exposing
YEAR 8	New learning	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'
ŕ	Revisited learning			
	Additional information	Enhance the ability to communicate Encourage adaptability	Encourage relationship-building skills Embed self-management and self-development	I
YEAR 9	New learning	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.	Component One: Missing Dan Nolan – Social, political, historical elements of play, playwright, and practical exploration of 5 scripted sections.
YE			Teechers – Social, political, historical elements of play, playwright, and practical exploration of 5 scripted sections.	Submission Period.
	Revisited learning	Konstantin Stanislavski. Bertolt Brecht Mastery	Konstantin Stanislavski. Bertolt Brecht Mastery.	Konstantin Stanislavski. Bertolt Brecht Mastery

	Additional information			
	New learning	Component Two Preparatory teaching. Milestone One Skills	Component Two Milestone Two Skills	Component Two Submission Period Unit Three:
YEAR 10		Wilestone one skiis	Milestone Three Skills	Preparatory teaching Compnonet three
YE	Revisited learning	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master
	Additional information			
	New learning	Component 3 Responding to a client brief	Component 3 Responding to a client brief	
		Client Brief Preparation for January	Synoptic Set Task: Responding to a Live Client Brief	
		release. A Developing ideas in response to a brief		
.1		B Selecting and developing skills and techniques in response to a	B Selecting and developing skills and techniques in response to a brief	
YEAR 11		brief C Contributing to a workshop	C Contributing to a workshop performance	
		performance D Evaluating the development process and workshop performance outcome		7
	Revisited learning	Konstantin Stanislavski. Bertolt Brecht Master	Konstantin Stanislavski. Bertolt Brecht Master	
	Additional information			



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
	Induction						Assessme	ent Weeks	7				
C 1	rules and expectations in	the skill of	To understand the dramatic convention 'Freeze Frame'	frames as starting points for improvised drama. To explore Naturalism and	To create an original piece of improvisation demonstrating skills using a stimulus (title). To explore a	that can be used when creating drama. To create an original piece of improvisation demonstrating skills using a stimulus (picture).	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	ensemble performance and explore thought	accurate dialogue for characters.	To develop a naturalistic scene based on given circumstances.
							Assessme	ent Weeks				\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	
C 2	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'	understanding	To develop an understanding of the 'Magic If'.	original piece	Assessment Lesson	To introduce physical theatre.	To develop an understanding of key elements needed to create physical theatre. OBJECTS/PROP S	To develop an understanding of key elements needed to create physical theatre.	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. The Gruffalo

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



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
	Induction						Assessme	nt Weeks					
C 1	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/DI RT	To create convincing characterisatio n 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 characterisatio n. To develop creative intentions.	To explore character development. To develop accurate dialogue for characterisatio n. To develop creative intentions.
							Assessme	nt Weeks					
C 2	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 before she went away.	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'	understanding of genres. ABSTRACT To use 'Magic If' to help characterisatio	To develop knowledge of explorative strategies and textual analysis. How to work with factual 'Given Circumstances' . To use 'Magic If' to help characterisatio n	To create an original piece of improvisation demonstrating skills. To explore narrative structures.	Assessment/DI RT		development. To develop accurate dialogue for characterisatio n.	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 characterisatio n. 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 characterisatio n. 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 characterisatio n. To develop creative intentions.

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



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						Assessme	ent Weeks					
C 1		- A1 To explore varied approaches to acting styles and genres. A1 To explore the differentiation between stage acting and screen acting styles (Theory	- A1 To explore the difference between stage and screen acting. (Practical) A1 To explore Stanislavski's	B1 Explore and understand creative process and how they are used and communicated. A1 – B1 Explore and understand creative intentions and how they are used and communicated.	A1 To understand the different types of stimuli and how they can be used when creating drama. To explore the shock value of modern art considering the importance of artistic media in society 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. To extend planned improvisation techniques. Group Work	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. To extend planned improvisation techniques. Group Work A1 B1 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).			B1 Gatsby 4 Examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance. Explore communication skills used by performers and nonperformers to liaise, direct and perform. Consider creative skills. Explore organisational skills.	A2 Gatsby 4 To examine the roles, responsibilities and skills of practitioners, developing knowledge and understanding of how they contribute to performance. To explore communication skills used by performers and the working life of a performer. To consider creative and explore organisational skills. A A: To examine professional practitioners' performance work B: To explore the interrelationshi ps between constituent features of existing performance material The Crucible	Gatsby 4 A: To examine professional practitioners' performance work B: To explore the interrelationshi ps between constituent features of existing performance material To evaluate	A: To examine professional practitioners' performance work B: To explore the interrelationshi ps between constituent features of existing performance material To evaluate live performance. A: To examine professional practitioners' performance work B: To explore the interrelationshi ps between constituent features of existing performance work B: To explore the interrelationshi ps between constituent features of existing performance material To practise and gain an appreciation of the skills needed by theatre performers.	Lesson 25/26 A: To examine professional practitioners' performance work B: To explore the interrelationshi ps between constituent features of existing 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

	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
							Assessme	nt Weeks					
	Lesson 1 L1	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Lesson 11/12 - A1 B1	Lesson 13/14 A1 B1	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4
	Health and	Lesson 3 –	Lesson 5 -	Lesson 7 –	Lesson 9 -	Explore and	Explore and	Lesson 15	Lesson 17	Lesson 19 –	Lesson 21	Lesson 23	Lesson 25
	Safety		A: To examine	A: To examine	A: To examine	understand	understand	A: To examine	To examine	A: To examine	A: To examine	A: To examine	A: To examine
	Plagiarism	To examine	professional	professional	professional	creative	creative	professional	professional	professional	professional	professional	professional
	Course	professional	practitioners'	practitioners'	practitioners'	process and	process and	practitioners'	practitioners'	practitioners'	practitioners'	practitioners'	practitioners'
	structure.	practitioners'	performance	performance	performance	how ideas are	how ideas are	performance	performance	performance	performance	performance	performance
		performance work	work	work	work	used to communicate	used to communicate	work	work	work	work	work	work
	Lesson 2 –		B: To explore	B: To explore	B: To explore	meaning.	meaning.	B: To explore	To explore the	B: To explore	B: To explore	B: To explore	B: To explore
		To explore the	the	the	the			the	interrelationshi	the	the	the	the
	To understand	interrelationshi	interrelationshi	interrelationshi	interrelationshi	To develop	To develop	interrelationshi	ps between	interrelationshi	interrelationshi	interrelationshi	interrelationshi
	the demands	ps between	ps between	ps between	ps between	clear	clear	ps between	constituent	ps between	ps between	ps between	ps between
	of the	constituent	constituent	constituent	constituent	performance	performance	constituent	features of	constituent	constituent	constituent	constituent
	component	features of	features of	features of	features of	skills and	skills and	features of	existing	features of	features of	features of	features of
	one LIVE BRIEF	existing	existing	existing	existing	confidence	confidence	existing	performance	existing	existing	existing	existing
	commission	performance	performance	performance	performance	relating to	relating to	performance	material	performance	performance	performance	performance
	COMMISSION	material	material	material	material	performing	performing	material		material	material	material	material
			Extract One	Extract Two	Extract Three	with others.	with others.		Teechers	Extract One	Extract Two	Extract Three	Extract Four
	To understand	Blood Brothers						Extract Four	Pre teach				
7	the grading	Pre teach	To practise and	To practise and		To extend	To extend			To practise and	To practise and	To practise and	
Ö	criteria linked		gain an	gain an	gain an	planned	planned	To practise and		gain an	gain an	gain an	
	to component		appreciation of	appreciation of	appreciation of	improvisation	improvisation	gain an	Lesson 18	appreciation of	appreciation of	appreciation of	To practise and
	one.	Lesson 4	the skills	the skills	the skills	techniques.	techniques.	''	To examine	the skills	the skills	the skills	gain an
		To examine	needed by	needed by	needed by	Group Work	Group Work	the skills	professional	needed by	needed by	needed by	appreciation of
		professional	theatre	theatre	theatre			needed by	practitioners'	theatre	theatre	theatre	the skills
		practitioners'	performers.	performers.	performers.			theatre	performance	performers.	performers.	performers.	needed by
		performance	T	T	T			performers.	work	.	F	.	theatre
		work	To explore a	To explore a	To explore a			T	T	To explore a	To explore a	To explore a	performers.
		T	scripted extract	scripted extract				To explore a	To explore the	scripted extract	scripted extract	scripted extract	To overland a
		To explore the interrelationshi	from an established	from an established	from an				interrelationshi	from an	from an established	from an established	To explore a
		ps between	performance	performance	established performance			from an established	ps between constituent	established performance	performance	performance	scripted extract from an
		constituent	repertoire.	repertoire.	repertoire.			performance	features of	repertoire.	repertoire.	repertoire.	established
		features of	repertone.	repertone.	repertoire.			repertoire.	existing	repertone.	repertone.	repertoire.	performance
		existing	Lesson 6 –	Lesson 8 –	Lesson 10 –			repertone.	performance	Lesson 20 –	Lesson 22 –	Lesson 24 –	repertoire.
		performance	DIRT	DIRT	DIRT			Lesson 16 –	material	DIRT	DIRT	DIRT	repertone.
		material		To improve	To improve			DIRT	- Traceria:	To improve	To improve	To improve	Lesson 26 –
				quality of	quality of			To improve	Live	quality of	quality of	quality of	DIRT
		Live	written	written	written			quality of	performance	written	written	written	To improve
		performance	submissions	submissions.	submissions.			written	evaluation.	submissions.	submissions.	submissions	quality of
		evaluation.						submissions.	Teechers				written
		Blood Brothers											submissions.

	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
									Assessme	nt Weeks			
- 1	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Lesson 11/12	Lesson 13/14	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4	Gatsby 4
- 1	Lesson 1 –	Lesson 3–	Lesson 5–	Lesson 7 -	Lesson 9	A1 B1	A1 B1	Lesson 15/16	Lesson 17/18	Lesson 19/20	Lesson 21/22	Lesson 23/24	Lesson 25/26
								A: To examine	A: To examine	A: To examine	A: To examine	A: To examine	A: To examine
-	To examine	A: To examine	A: To examine	A: To examine	A: To examine	Explore and	Explore and	professional	professional	professional	professional	professional	professional
l l	professional	professional	professional	professional	professional	understand	understand	practitioners'	practitioners'	practitioners'	practitioners'	practitioners'	practitioners'
- 1	practitioners'	practitioners'	practitioners'	practitioners'	practitioners'	creative	creative	performance	performance	performance	performance	performance	performance
- 1	performance	performance	performance	performance	performance	process and	process and	work	work	work	work	work	work
١,	work	work	work	work	work	how ideas are	how ideas are						
						used to	used to	B: To explore	B: To explore	B: To explore	B: To explore	B: To explore	B: To explore
	To explore the	B: To explore	B: To explore	B: To explore	B: To explore	communicate	communicate	the	the	the	the	the	the
i	interrelationshi	the	the	the	the	meaning.	meaning.	interrelationshi	interrelationshi	interrelationshi	interrelationshi	interrelationshi	interrelationsl
	ps between	interrelationshi	interrelationshi	interrelationshi	interrelationshi			ps between	ps between	ps between	ps between	ps between	ps between
- 1	constituent	ps between	ps between	ps between	ps between	To develop	To develop	constituent	constituent	constituent	constituent	constituent	constituent
- 1	features of	constituent	constituent	constituent	constituent	clear	clear	features of	features of	features of	features of	features of	features of
	existing	features of	features of	features of	features of	performance	performance	existing	existing	existing	existing	existing	existing
	performance	existing	existing	existing	existing	skills and	skills and	performance	performance	performance	performance	performance	performance
	material	performance	performance	performance	performance	confidence	confidence	material	material	material	material	material	material
		material	material	material	material	relating to	relating to						
	Missing Dan	Extract One	Extract Two	Extract Three	Extract Four	performing	performing	To create final	To create final	Student	Resubmission	Resubmission	Resubmission
	Nolan					with others.	with others.	PPT for peer	PPT for peer	presentations	Period	Period	Period
	Pre teach	To practise and		To practise and	•			presentations	presentations	(filmed) BOTH	Component	Component	Component
		gain an	gain an	gain an	gain an	To extend	To extend			LESSONS	One	One	One
		appreciation of	appreciation of	appreciation of	appreciation of	planned	planned				DIRT	DIRT	DIRT
	Lesson 2	the skills	the skills	the skills	the skills	improvisation	improvisation				To improve	To improve	To improve
	To examine	needed by	needed by	needed by	needed by theatre	techniques.	techniques.				quality of written	quality of	quality of written
	professional	theatre	theatre performers.	theatre performers.	performers.	Croup Work	Croup Morle				submissions.	written submissions.	submissions.
	practitioners' performance	performers.	performers.	performers.	performers.	Group Work	Group Work				Submissions.	Submissions.	Submissions.
- 1.	work	To explore a	To ovaloro a	To explore a	To explore a								
	WOIK	scripted extract	To explore a scripted extract	scripted extract	scripted extract								
4.	To explore the	from an	from an	from an	from an								
	interrelationshi	established	established	established	established								
	ps between	performance	performance	performance	performance								
	constituent	repertoire.	repertoire.	repertoire.	repertoire.								
	features of	repertone.	repertone.	repertone.	repertone.								
	existing	Lesson 4–	Lesson 6 –	Lesson 8 –	Lesson 10 –								
	performance	DIRT	DIRT	DIRT	DIRT								
	material	To improve	To improve	To improve	To improve								
		quality of	quality of	quality of	quality of								
	Live	written	written	written	written								
	performance	submissions	submissions.	submissions.	submissions								
	evaluation.												
	Missing Dan												
- 1	Nolan.												
								•	•	•	•	•	•



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

	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
							Assessme	nt Weeks					
C 2	Lesson 1 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.	Lesson 3 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	skills during rehearsal and performance of existing repertoire.	Lesson 7 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.	Lesson 9 To understand the structure of the synoptic exam. To explore ideas linked to set brief. Leeson 10 To explore synoptic brief with my group. To develop an original piece of drama.	Lesson 11,12 Assessment sessions based on Component 3 To explore synoptic brief with my group. To develop an original piece of drama.	Lesson13,14 Assessment sessions based on Component 3 To explore synoptic brief with my group. To develop an original piece of drama.	Lesson 15/16 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.	understand self -assessment and target setting. To explore considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and	Lesson 19/20 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 21/ Lesson 22 To complete an in-depth review of a peer skills.	Lesson 23 / 24 To perform and film final pieces.	Lesson 25 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.
		, cpc.toc							Assessme	nt Weeks			
	Lesson 1	Lesson 3	Lesson 5/6	Lesson 7	Lesson 9	Lesson 15/16	Lesson 17/18	Lesson 19/20	Lesson 21/	Lesson 23 / 24	Lesson 25	Re Sub period	Re Sub period
C3	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	To complete interim Skills Audit review To identify skills and techniques from personal repertoire with justification. Lesson 4 To understand self - assessment	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	To identify skills and techniques from personal repertoire with justification. To understand self -assessment and target setting. To explore considered selection,	To understand the structure of the synoptic exam. To explore ideas linked to set brief. Leeson 10 To explore synoptic brief with my group.	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	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	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	Lesson 22 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.	ne sub period	ne sub period

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
from persor	al and target	technical,	technical,	To develop an	technical,	technical,	technical,					
repertoire w	ith setting.	stylistic and	stylistic and	original piece	stylistic and	stylistic and	stylistic and					
justification	.	interpretative	interpretative	of drama.	interpretative	interpretative	interpretative					
	To explore	skills during	skills during		skills during	skills during	skills during					
	considered	rehearsal and	rehearsal and		rehearsal and	rehearsal and	rehearsal and					
	selection,	performance of	performance of		performance of	performance of	performance of					
	application and	existing	existing		existing	existing	existing					
	assured use of	repertoire.	repertoire.		repertoire.	repertoire.	repertoire.					
	technical,											
	stylistic and		Lesson 8									
	interpretative		To complete an									
	skills during		in-depth									
	rehearsal and		review of a									
	performance of		peer skills.									
	existing											
	repertoire											



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 2 – To understand the structure	Lesson 3 To understand the structure of the synoptic exam. (A) To Understand how to respond to a	Lesson 5 To understand how to respond to a brief through discussion and practical exploration activities (A) To demonstrate	Lesson 7 – To understand how to respond to a brief through discussion and practical exploration activities (A) To demonstrate how to select	Lesson 9 To improve quality of written and practical submission. To understand why reflection is an integral part of	Lesson 11: To improve quality of practical and written submission. To understand why reflection is an integral part of personal development.	Assessme Lesson 13 SKILLS WEEK To develop skills through targeted intervention Lesson 14 SKILLS WEEK To develop	Lesson 15 To revisit the structure of the synoptic exam. (A) To Understand how to respond to a	how to respond	Lesson 19/ 20 To explore synoptic brief independently. To develop an original piece of drama. To understand how to respond to a brief through	Lesson 21 To explore synoptic brief independently. To develop an original piece of drama. Lesson 22 – To explore synoptic brief	Lesson 23a To improve quality of written and practical submission. To understand why reflection is an integral part of personal	Lesson 25 To improve quality of practical and written submission. To understand why reflection is an integral part of personal development.
	of the synoptic exam.	brief through discussion and practical	how to select and develop skills and	and develop skills and techniques	personal development.	A	skills through targeted intervention	brief through discussion and practical	discussion and practical exploration	discussion and practical exploration	with my group. Skills and techniques	development. To create	A Lesson 26
	To explore ideas linked to set brief.	exploration activities	techniques that are needed to realise the creative ideas	that are needed to realise the creative ideas in response to	To create 'STATEMENTS OF INTENT' based on feedback.	Lesson 12: To explore synoptic brief with my group. Skills and		exploration activities	activities (A	activities (A	Demonstrating effective use of performance skills and effective	'STATEMENTS OF INTENT' based on feedback. (A)	To explore synoptic brief with my group. Skills and techniques
C1		Lesson 4 – 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)	in response to a brief (B) To explore synoptic brief with my group. To develop an original piece of drama. Lesson 6 To understand how to respond to a brief through discussion and practical exploration activities (A)	a brief (B) To explore synoptic brief with my group. To develop an original piece of drama. Lesson 8 – To explore synoptic brief with my group. Skills and techniques Demonstrating effective use of performance skills and effective realisation of design skills	Lesson 10 – To improve quality of practical and written submission. To understand why reflection is an integral part of personal development.(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 practical exploration activities A			realisation of design skills and techniques in a workshop performance to the target audience. (C) (PEER ASS)	Lesson 23b/24— To improve quality of practical and written submission. To understand why reflection is an integral part of personal development.(A)	Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience. C

	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
							Assessment Weeks						
	Lesson 1	Lesson 3	Lesson 5/6	Lesson 7/8	Lesson 9	Lesson 11/12	Lesson 13/14	Lesson 15	Lesson 17/18	Lesson 19 / L20	Lesson 21/	Lesson 23 / 24	TEN HOUR
	To improve								To explore	To explore	Lesson 22		EXAM
	quality of	To understand	The develop	Selection of	To develop an	To understand	To understand	To explore	synoptic brief	synoptic brief		To explore	
	practical and	the structure	concept and	target	original piece	how to	how to	synoptic brief	with my group.	with my group.	To explore	synoptic brief	To include
	written	of the synoptic	style of	audience and	of drama.	respond to a	respond to a	with my group.	To develop an	To develop an	synoptic brief	with my group.	Activity One,
	submission.	exam.	performance.	justification.	To understand	brief through	brief through	To use peer	original piece	original piece	with my group.	To use peer	Two , Three
	To understand	(A)	To develop an	Explain what	how to	discussion and	discussion and	assessment as	of drama based		To develop an	assessment as	and Four.
	why reflection		original piece	target	respond to a	practical	practical	a tool for	on feedback.	on feedback.	original piece	a tool for	
	is an integral	To Understand	of drama.	audience you	brief through	exploration	exploration	improvement.	То	То	of drama based		
	part of	how to		have chosen	discussion and	activities (A1)	activities (A1)	Demonstrating	demonstrate	demonstrate	on feedback.	Demonstrating	
	personal	respond to a	To understand	,	practical	То	То	effective use of	how to select	how to select	То	effective use of	
	development.	brief through	how to respond	To develop an	exploration	demonstrate	demonstrate	performance	and develop	and develop	demonstrate	performance	
	Α	discussion and		original piece	activities (A1)	how to select	how to select	skills and	skills and	skills and	how to select	skills and	
		practical	through	of drama.		and develop	and develop	effective	techniques	techniques	and develop	effective	
	Lesson 2	exploration	discussion and	To understand	Lesson 10	skills and	skills and	realisation of	that are	that are	skills and	realisation of	
2	To explore	activities	practical	how to respond		techniques	techniques	design skills	needed to	needed to	techniques	design skills	
	synoptic brief		exploration		To develop an	that are	that are	and techniques	realise the	realise the	that are	and techniques	
	with my group.	Lesson 4 –	activities (A1)	through	original piece	needed to	needed to	in a workshop	creative ideas	creative ideas	needed to	in a workshop	
Ö	Skills and	To explore		discussion and	of drama.	realise the	realise the	performance	in response to	in response to	realise the	performance	
	techniques A	synoptic brief		practical	To consider	creative ideas	creative ideas	to the target	a brief (B1)	a brief (B1)	creative ideas	to the target	
	Demonstrating	independently.		exploration	how	in response to	in response to	audience. (C1)	•		in response to	audience	
	effective use of	•		activities (A1)	practitioners	a brief (B1)	a brief (B1)	Lesson 16			a brief (B1)		
	performance	original piece			have	To explore	To explore	To improve					
		of drama.			influenced the	synoptic brief	synoptic brief	quality of					
	effective				narrative.	with my group.	with my group.	written					
		To understand			To understand	To develop an	To develop an	submission.					
		how to			how to	original piece	original piece	To understand					
	and techniques	•			respond to a	of drama.	of drama.	why reflection					
	in a workshop				brief through			is an integral					
	performance to				discussion and			part of					
		practical			practical			personal					
	audience. B	exploration			exploration			development.					
		activities (A1)			activities (A1)			To create					
								'STATEMENTS					
								OF INTENT'					
								based on					
								feedback.					