

	Year 7	Year 8	Year 9 Carousel - 1 term x3	Year 10	Year 11	Year 10 PA
Autumn 1	Building Skills	Wacky Soap	TBDATE - Techniques + Physical Theatre from a Stimulus	Blood Brothers study - Exploring context, semiotics, stage types, characterisation, playwright's intention, stage directions, technical theatre, key terminology. All students issued with Blood Brothers study guides for independent study	Kinky Boots - Live theatre evaluation - 30 mark question study. Focus on semiotics, costume, technical theatre, puppetry, actor skills, intention, impact, mood etc,	Unit 2 Teaching - Workshops and knowledge building toward completion of Unit 2
	1 Why Drama games? - preparation for performance, understanding the requirements from the mind and body	The Story of Wacky Soap - Bringing page to stage using skills learnt in Y7	Introduction to the book - They Both Die At The End' Use of Techniques - cross cutting	Context - social, historical and cultural. Character knowledge. Levels and Proxemics	Live theatre - Jane Eyre	Stanislavski - methods and techniques
	2 Characterisation - beginning to create characters from imagination	Issue based Improvisation - realism in context - different perspectives	Use of techniques from stimulus - flashbacks	Multi role - Brechtian - narrator 4 characters - how to physically and vocally portray	Question areas for study - essential info	Brecht - Methods and techniques
	3 Still Images/Freeze Frames - how to use in performance - effect on audience	Persuasive speech/atmosphere - the power of language and delivery including the use of music	Intro to Frantic Assembly - Round By Through and Chair Duets - Can be 2 lessons dependent on term	Angel and Devil focus on Mrs Johnstone - showing inner thoughts	Dialogue and audience engagement - characterisation - vocal and physical	Venues - where can you perform
	4 Mime - knowledge and skills required for effective performance	Combining techniques - learning to select relevant techniques	Passage of time - montage	Cross cutting with the 2 boys - use of levels and staus / split stage	Semiotics - costume sound set props	Stage Types - pros and cons
	5 Voice - Use of pitch, pause, emphasis etc	Stage Directions - knowledge of correct terminology	Ending - selection of techniques	Objectives and super objectives - Drugs scene - Forum theatre.	Analysing production elements - Lighting sound, set	Choreography - RADS
	6 Thought Tracking - why used in performance, effect on audience	Assessment planning using techniques	Assessment	Duologues - scripted	Practice writing using CLAPSS	Choreography - RADS
	7 Proxemics + Levels (Assessment)	Assessment	Eval and Feedback	Assessment	Mock	
Autumn 2	Building Skills	Scripted	Missing Dan Nolan - script	Devising practice - using various stimulus - focusing on including techniques and reminding of how to develop own poeces, Split stage, use of music, mime, conscience alley, flashbacks. Practioner influences	PAP EXAM - Presenting and Performing texts - 30%	
	1 Soundscapes - Use of voices and other items to create contextual sound	Subtext - Use of voice and body to deliver subtext to an audience	Introduction and opening scene	Improvisation techniques - taking an idea and developing. Devising stimulus of body image - to take in abstract way. Frantic chair duets - physical representation		Choreographic process
	2 Props + Symbolism - The beginning of understanding semiotics	Stanislavski - Given Circumstances - introduction to methodology	Section 1 - physical theatre	Poem stimulus - using different perspectives to add contrast and communicate with the audience		Choreographic process
	3 Improvisation - Devising + Developing - quick thinking and creativity	Objectives / Motivation - further methodology	Section 2 - character improv - off text development	Music as stimulus - JAIN - building techniques to construct performance. Mime, still image, marking the moment		
	4 Plot Structure - How to effectively create drama to engage an audience	Script exploration - applying Stanislavski methods	Section 3+4 - page to stage - vocal and physical skills	Music as stimulus - building techniques to construct performance. Split stage, Direct address		
	5 Rehearsal and Development	Script exploration - applying Stanislavski methods	Section 5 - verbatim theatre	Music as stimulus - building techniques to construct performance. Flashback, thought tracking, mime to music		

	6	Assessment	Assessment	Section 6 - stage types for assessment	Performance.	
	7	Evaluation	Evaluation	Assessment	Evaluation and feedback	
Spring 1		Melodrama	Pantomime	TBDATE - Techniques + Physical Theatre from a Stimulus	Skills development	PAP EXAM
	1	Genre and style - exaggeration and stock characters, adding narration	Stock characters and elements of pantomime	Introduction to the book - They Both Die At The End' Use of Techniques - cross cutting	Duologues - script work - stanislavski - units of action	
	2	Vocal and physical skills in the style of melodrama. How music is used to tell a story and convey character	Audience interaction - gender role reversal	Use of techniques from stimulus - flashbacks	Workshops - Extracting from stimulus, Topography	
	3	Applying knowledge and skills of the genre and style to scripts	What is slapstick? Physical workshop - comedy exaggeration of fighting	Intro to Frantic Assembly - Round By Through and Chair Duets - Can be 2 lessons dependent on term	Workshops - movement transitions, lifts	
	4	Transferring genre and style skills to alternative modern scenarios	Scriptwriting - consolidation of skills	Passage of time - montage	Workshops - clowning, contextualising	
	5	Assessment	Performance of scripted piece for assessment	Ending - selection of techniques	Monologues - stanislavski	
Spring 2		Greek Theatre	Devising	Missing Dan Nolan - script	Devising practice portfolios for exam. Focus on content - semiotics, genres, context, how to write up rehearsal, how to analyse, how to evaluate.	PAP EXAM
	1	History of Greek Theatre - introduction of chorus and unison	Intro to stimulus work - what is a stimulus - how to develop creative thinking from an abstract painting	Introduction and opening scene	What will be required from the portfolio. How is it marked? What marks are available. Stimulus introduction. Research	
	2	Vocal and physical skills in unison - using vocal skills to engage the audience	Stimulus - song - using a narrative to develop an original storyline	Section 1 - physical theatre	Genre Style and Structure. What are they? Examples and explanation. Target audiences	
	3	Performing as chorus in Greek story of Medea - using knowledge of skills	Stimulus - Historical event - extended reading Pendle Witches. T.I.E development for a target audience to prepare for assessment	Section 2 - character improv - off text development	Context - social, historical and cultural. How to show it - semiotics	
	4	Theseus and the Minotaur - applying knowledge to develop performances	Assessment - TIE performance	Section 3+4 - page to stage - vocal and physical skills	Character development - ways to evidence your work.	
	5	Assessment	Stimulus - photograph - developing character and backstories to apply to performance - cyclical performance structure	Section 5 - verbatim theatre	Evidencing your work - how to structure rehearsal logs.	
	6	Self Evaluation	Perform for evaluation	Section 6 - stage types for assessment	Analysis and evaluation	
Summer 1		Shakespeare	Issue based Improvisation - realism in context - different perspectives	Assessment	Devising Exam	Revision

		A Midsummer Night's Dream - basic history of Shakespeare - introduction of iambic pentameter	1	What is issue based? - Proscenium arch staging	Introduction to the book - They Both Die At The End' Use of Techniques - cross cutting	All students issued with CGP Drama course book for independent study and as an aid in class. Teacher produced booklet also issued to all	Section B - Kinky Boots workbook completion. Focus on themes, semiotics, technical theatre, intentions, impact etc.
		Plot and characters - Split stage to show contrasting characters	2	Conscience Alley - to show anxiety in performance - In the Round staging	Use of techniques from stimulus - flashbacks		Blood Brothers revision- Page to Stage - focus on Drama terminology and how to answer questions for Drama paper and not English.
		Role of the fairies - Director's decisions	3	Mime and monologue - to show bullying in performance - Thrust staging	Intro to Frantic Assembly - Round By Through and Chair Duets - Can be 2 lessons dependent on term		All students issued with Kinky Boots teacher created revision book with model answers and practice questions.
		Status and Proxemics - Oberon and Puck	4	Scene development to show drinking as an issue - Traverse staging	Passage of time - montage		All students issued with CGP Drama guide and Blood Brothers revision books for independent study
		Comedy through characterisation - Pyramus and Thisbe assessment task	5	Theatre in education - using techniques for a stage type to perform issue of knife crime	Ending - selection of techniques		
		6 Assessment		Feedback	Assessment		
Summer 2		Musical Theatre (new scheme for 23/24)		Curious Incident - intro to PT (new for 23/24)	Missing Dan Nolan - script	Devising Exam work	
		1 Newsies - Jazz dance		Intro to text and awareness of Asperger's. Showing sensitivity in characterisation	Introduction and opening scene		
		2 Six - Spatial awareness - proxemics		Physical theatre - Christopher's journey round London	Section 1 - physical theatre		
		3 Matilda - facial expressions - telling a story through song and dance		Ensemble work - Jet pack lifting	Section 2 - character improv - off text development		
		4 Lala Land - musicality		Sensory Overload - Ensemble tube station	Section 3+4 - page to stage - vocal and physical skills		
		5 Assessment preparation - Challenge card tasks		Relationships through proxemics	Section 5 - verbatim theatre		
		6 Assessment		Tension and Split scene through relationships	Section 6 - stage types for assessment		
		7 Exaluation and Feedback		Assessment Evsl and FB	Assessment		