

DRAMA - LONG TERM PLANS SHOWING WHAT EACH YEAR GROUP IS CURRENTLY DOING

YEAR 7		HT1	HT2	HT3	HT4	HT5	HT6
DRAMA	BIG IDEA AND KNOWLEDGE	INTRODUCTION TO DRAMA (How can we tell a story in Drama, using practical storytelling techniques?) I know: • Drama 3 Cs & why they are important in Drama (and other subjects). • How to actively listen and take it in turns to share ideas. • What still image/ tableau means. • The 'FLABS' acronym, for a good still image/ tableau. • What 'audience aware' means. • What body as prop means. • How to create a basic character and lines • The role of a narrator and how to make this clear to the audience. • What vocal projection is. • How to combine the simple storytelling techniques for performance. • To give feedback; starting with (WWW)	SCRIPT WORK (How can you bring a play to life – from 'page to stage'?) I know: • The layout of a script. • How to look for clues for the style, type of characters etc. • The basic step by step process of how to bring a script to life, from page to stage. • What 'blocking' is (we use 'semi circles' to be audience aware. • Line learning techniques • Some ways I can alter my voice & body language to suit a simple character. (use exaggeration for comic effect) • The drama terms for the main mistakes in performance (clock the audience, corpse, dry) • The basic rules for a good acting performance.	WHOLE CLASS ROLE-PLAY & SPONTANEOUS IMPROVISATION (How can we create Drama, on the spot?) I understand the terms: • Spontaneous improvisation (role-play) • 'Whole class role-play' • Hot-seating • 'Teacher-in-role • 'Mantle of the expert' • 'Accept not reject offers' – (listen and go along with ideas, to develop a play collaboratively) I know how to spontaneously create simple characters and dialogue. (using my imagination)	MACBETH – SHAKESPEARE (What turns a brave warrior into a cold-blooded murderer?) I know the plotline of 'Macbeth' and how a brave, respected warrior becomes a cold-blooded murderer. 1. I know how to create and hold still images & use narration to depicting key moments. 2. I know how the witches' prophecies make Macbeth begin to think he could become King. 3. I know what a thought tunnel is & how to explore a character's mind. 4. I understand Lady Macbeth's influence on Macbeth. 5. I know some ways to show the confidence & power of a character by changing: voice, body language & space.	MACBETH (continued)	GREEK THEATRE (How 'groovy' were the Ancient Greeks when it came to creating theatre?) Why would someone offer to sacrifice their life for others? (Theseus and the Minotaur & Antigone) I understand: • The difference / similarities between an Ancient Greek Theatre and our modern theatres • What a Greek Chorus does • What a prologue is • The concept of 'sacrifice' and 'empathy' in a play • The plotline of Theseus and the Minotaur & Sophocles' play, 'Antigone'. AFRICAN THEATRE (How did theatre first begin?) I know the basics of some African dance movements related to: re-enacting

		then an EBI to build confidence / progress *I know what mime is.			6.I know how to devise my own lines to create a persuasive duologue. 7.I know what thought-tracking is. 8.I understand the whole plotline and can create a scene to demonstrate this		the hunt, farming, asking for rain, getting ready for battle and celebration. (Visiting African dancer performs and works with students to develop knowledge)
	ASSESSMENT	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process. Performances videoed to complete self-evaluation of practical progress against rehearsal & performance criteria. End of project theory test .	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances End of project theory test.	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process. Key performance can be videoed and watched back to complete self-evaluation of practical progress against rehearsal & performance criteria. Mastery test- key terms & application.	Continued	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process. End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.
	WIDER CURRICULUM LINKS	GREASE REHEARSALS Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Using imagination and creativity in learning	GREASE REHEARSALS Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Using imagination and creativity in learning.	CHINESE LION DANCE PERFORMANCE AND WORKSHOP Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Using imagination and creativity in learning	KS3 DRAMA CLUB OPPORTUNITY Building Character Communication, Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Using imagination and creativity in learning Participating and responding to cultural activities MORAL-	KS3 DRAMA CLUB OPPORTUNITY TOWARDS POSSIBLE SUMMER SHOW. >> continued	KS3 DRAMA CLUB OPPORTUNITY /SUMMER SHOW. AFRICAN THEATRE EVENT Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Using imagination and creativity in learning

					Investigating Moral values & ethical issues. Moral codes and models of moral virtue. Understanding the consequences of actions. SPIRITUAL- Exploring & beliefs of others. Understanding human feelings & emotions. Using creativity & imagination in learning.		Participating and responding to cultural activities MORAL- Investigating Moral values & ethical issues. Moral codes and models of moral virtue. Understanding the consequences of actions. SPIRITUAL- Exploring & beliefs of others. Understanding human feelings & emotions. CULTURAL-Exploring, understanding & respecting diversity.
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YEAR 8		HT1	HT2	HT3	HT4	HT5	HT6
DRAMA	BIG IDEA AND KNOWLEDGE	INTRODUCTION TO YEAR 8 (How can we make our storytelling EVEN better? What if we had 2 scenes on stage happening at the same time? What if the audience was all around you?) I know definitions and story-telling techniques: • How to create mood by varying pace. (tension & excitement) • Dramatic pause • Climax' • 'Split stage focus scenes' Dramatic irony • Different stage designs (how to use this for a short script) • Set design	COMEDY GENRE (What makes a play funny? How can we make an audience laugh?) I know: Definitions & acting styles used for 3 short scripts including pantomime. • I can recognise some key similarities and differences in the style of required for each script. • I know how to adapt my acting style to bring short comic scripts to life.	NATURALISM (How can we make our performances convincing – like a professional actor?) I understand what we mean by: • Naturalism' & the key elements. • The 'Fourth Wall' • Professional acting techniques such as the 'Magic If' and 'Emotion Memory'. • The 'Given Circumstances' of a play. I know that Henrik Ibsen wrote an early 'Naturalistic play called, 'A Doll's House'	HAMLET – Shakespeare Tragedy genre (How can a young man prove his father was murdered?) I know how Hamlet might have felt on the death of his father. I know why he became determined to prove someone killed his father. (empathy/insight) I know a range of Drama techniques to explore & understand the characters' dilemmas, motivations and actions. I know how to interpret Shakespearean script extracts & perform them.	HAMLET (continued)	CHARLOTTE DYMOND WHOLE CLASS ROLE-PLAY & SYMBOLISM (Are you a good detective?) How can you represent an event using 'symbolism'? I know how to take part in whole class role-play; so that I can gather evidence and make deductions on a real-life murder. I know what symbolism means in Drama. I know what a ballad is. I know how to use a range of technical and performance skills to symbolise events that cannot be acted out realistically. ***** WORLD THEATRE - India/Japan (How does another culture use movement and music to tell stories and celebrate?) I know what 'Kolattam' is. I know what mudras means. (visiting professional dancer)

	ASSESSMENT	Low stake testing / BIG starters. Teacher & peer oral WWW & EBIs on shared mini performances. End of project theory test/evaluation	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process. End of project theory test and self-evaluation. Mastery test- key terms & application.	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress.	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process. Key performance videoed to complete self-evaluation of practical progress.	End of project theory test & self evaluation.	Low stake testing BIG starters Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.
	WIDER CURRICULUM LINKS	GREAS REHEARSALS Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities	GREASE REHEARSALS FBV- Mutual respect Building Character Communication, resilience Organisation, Leadership SOCIAL -Developing personal qualities and using social skills. Participating, cooperating and resolving conflicts SPIRITUAL- Using creativity & imagination in learning.	CELEBRATING DIVERSITY (ACTORS WITH A DISABILITY) Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities. Understanding human feelings & emotions. Using creativity & imagination in learning.	KS3 DRAMA CLUB OPPORTUNITY Building Character Communication, resilience Organisation & developing personal qualities and using social skills. Participating, cooperating and resolving conflicts. Participating and responding to cultural activities MORAL- Investigating Moral values & ethical issues. Moral codes and models of moral virtue. Understanding the consequences of actions. SPIRITUAL- Exploring the values & beliefs of others. Understanding human feelings & emotions. Using creativity & imagination in learning.	>>> continued KS3 DRAMA CLUB OPPORTUNITY	INDIAN SHORT ASSEMBLY PERFORMANCE (WORKSHOP OPPORTUNITY) Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities MORAL- Investigating Moral values & ethical issues. Moral codes and models of moral virtue. Understanding the consequences of actions. Understanding human feelings & emotions CULTURAL- Exploring, understanding & respecting diversity.

YEAR 9		HT1 – SEPT – OCT	HTS OCT-DEC	HT3 JAN-FEB	HT4 / 5	HT6
DRAMA	BIG IDEA AND KNOWLEDGE	INTRODUCTION TO YEAR 9 Can you read someone's body language or work out how they really feel just by their voice? How can this be vital in Drama & real life? - I know the Drama terms: tone, subtext and motivation. - I understand the importance of being able to listen and deduce someone's real/inner feelings through their voice. I know how to change my voice to communicate someone's tone (subtext) in a short, devised scene. 'Non-verbal communication' and 'proxemics'. I understand the importance of NVC & proxemics in real life [being assertive, speeches, interviews etc.] and as an actor. I understand what someone's status can be based on & how to show status through NVC & voice. - I know how to interpret a serious issue-based script to deduce: subtext / situation, status and motivation of characters & use the apt acting style to perform this.	COMEDY GENRE (What makes a play funny? How can we make an audience laugh?) I know the definitions and acting styles for: Parody – (used to poke fun / criticise e.g. political satire. - John Godber's play, Bouncers'. (multi-rolling & direct address). Spoof is a purely light-hearted genre. - I can identify the key elements & recognise some similarities and differences in the style of acting (including basic type of set design) required for each script. - I know how to adapt my acting style to bring comic scripts to life.	THEATRE-IN-EDUCATION (SCRIPT WORK & DEISING) How can theatre really educate? I understand: - I know what T.I.E means & its purpose. - Drama techniques/style used in T.I.E to help inform and educate an audience. (direct address for narration and thought-tracking, popular culture, cross-cutting etc.) - The limitation on budget and technical aspects of a touring production and how a company might approach this. - How a T.I.E performance uses Drama conventions to educate an audience. (structure, technical, choice of characters and scenes, popular culture) - Why you need to hook the audience and ways to do this. - How to use a stimulus and develop a plotline using a non-linear structure. - How to symbolise an event/moment that cannot be done naturalistically. - What is popular culture/ how it can be used to make their play relevant.	OTHELLO – Tragedy genre Why would one man seek to destroy his friend? Is 'revenge is a dish, best served cold?' I know the plot of Othello and issues surrounding some of the racial politics of the time Othello was written. I understand how you can infer attitude in performance (are the characters racist or not) I know how to use symbolism to bring a text to life e.g. use lighting music to enhance meaning. I know how to get into a character's mind-set so as to perform a tragic scene literally and convincingly. I know to devise and perform a well-informed interpretation of the text. <u>Set design-</u> I know the role of a set designer and basic set design terms. To know how to research existing set designs in ICT and decide upon a suitable set for Othello.	DEVISING FROM STIMULI (POLITICAL & VERBATIM THEATRE) What's more powerful – a person or a tank? Why sacrifice your life for others? How far would you go, to gain freedom of speech? (How can political/ verbatim theatre teach an audience about real, life events? How can we use symbolism to represent events we cannot act out naturalistically?) I understand - the basic background to real life event -Tiananmen Square and its people's aim to have more freedom of speech. - how to use real photographs as a stimulus & use practical Drama techniques to explore the events; so that I can devise an effective way to tell the story to an audience. - what verbatim and political theatre mean. - I know how to use/research written stimuli [facts/verbatim accounts/lyrics] to explore character motivation. I understand how to re-order the action for Dramatic impact.
	ASSESSMENT	Low stake testing BIG starters	Low stake testing BIG starters	Low stake testing BIG starters	Low stake testing BIG starters	Low stake testing BIG starters

		Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.	Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.	Teacher & peer oral WWW & EBIs on shared mini performances or process . End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria. Mastery test- key terms & application.	Teacher & peer oral WWW & EBIs on shared mini performances or process Key performance can be videoed and watched back to help complete self-evaluation of practical progress against rehearsal & performance criteria. End of project theory test & evaluation	Teacher & peer oral WWW & EBIs on shared mini performances or process End of project theory test and self-evaluation of practical progress against rehearsal & performance criteria.
	WIDER CURRICULUM LINKS SMSC	GREASE REHEARSALS FBV - Mutual respect & tolerance Building Character Communication, resilience Organisation, Leadership SOCIAL - Developing personal qualities and using social skills. Participating, cooperating and resolving conflicts SPIRITUAL - Using creativity & imagination in learning. Living in the wider world- Developing employability, team working & leadership skills, flexibility and resilience	GREASE REHEARSAL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities	THEATRE TRIP OPPORTUNITY OPEN TO SEE NT PRODUCTION AT CASTLEFORD. FBV - Mutual respect & tolerance. Building Character Communication. Resilience Organisation. Leadership SOCIAL – Developing personal qualities and using social skills Participating, cooperating and resolving conflicts MORAL - Investigating Moral values & ethical issues. Understanding the consequences of actions. Developing & expressing personal views or values. SPIRITUAL - Exploring the values & beliefs of others. Understanding human feelings & emotions. Using creativity & imagination in learning.	DRAMA CLUB KS3 FBV - Mutual respect & tolerance Building Character SPIRITUAL- Exploring the values & beliefs of others. Understanding human feelings & emotions. Using creativity & imagination in learning. MORAL -Investigating Moral values & ethical issues. Understanding the consequences of actions. SOCIAL - Developing personal qualities and using social skills. Participating, cooperating and resolving conflicts CULTURAL - exploring, understanding & respecting diversity. Participating responding to cultural activities. CAREERS / APPRENTICESHIP VIDEOS AND DISCUSSION (FEB/MARCH) CELEBRATING DIVERSITY (STARTER ACTIVITY HIGHLIGHTING HOW THE ROLE	DRAMA CLUB KS3 FBV-Democracy (compare Communist China) Mutual respect & tolerance. Building Character Communication/Resilience Organisation/Leadership SOCIAL - Developing personal qualities and using social skills. Participating, cooperating and resolving conflicts MORAL -Investigating Moral values & ethical issues. Understanding the consequences of actions. Developing & expressing personal views or values. SPIRITUAL- Exploring the values & beliefs of others. Understanding human feelings & emotions. Using creativity & imagination in learning.

					OF OTHELLO WAS TRADITIONALLY PLAYED BY A WHITE ACTOR- HOW HAVE THINGS CHANGED)	
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YEAR 10		HT1	HT2	HT3	HT4	HT5	HT6
DRAMA	BIG IDEA AND KNOWLEDGE	INTRODUCTION TO GCSE & DEVISING How can I develop my acting, & devising skills? Think like an Actor Speak Like an Actor Be an Actor • I know how to work as an ensemble • I know what physical theatre is. • I know how to respond to stimuli to devise a class performance for an audience. Theatre Visit- • How does a production engage and create dramatic impact. (Performance and technical elements)	INTRODUCTION TO SET SCRIPTED PLAY TEXT An Inspector Calls Component 3 Who is guilty? I know the plotline, themes and message of Priestley's play. I know how to analyse key exam questions & begin to answer these from the perspective of: an actor, director and designer. *I know how to work in a small group to respond to stimuli and devise a short T.I.E play for a target audience.	Set text work continues I recognise key design elements used to bring to life the set text. (Theatre Visit to the Lowry) I know how to explain my own choices as a set designer. WORKSHOPS (DEVISING) How can we use Drama techniques to devise a play that makes the audience think / even change their view? I know different styles/genres of theatre e.g. political theatre, verbatim, physical theatre, parody, Naturalism) Theatre visit (NT Castleford) How does a production engage and create dramatic impact (performance and technical elements)	COMPONENT 1 DEvised (assessed course work – 40% of final grade) I know how devise and refine a play with a message to a target audience.	COMPONENT 1 DEvised	COMPONENT 1 PERFORMANCE & WRITE UP I know how to act on audience feedback to perfect my performance and evaluate its success orally and in my written portfolio.
	ASSESSMENT	Baseline test – (performance & technical vocabulary) Recall & retrieval quizzes Starters for 5 Peer and teacher oral feedback Performance of Knife Crime, T.I.E performance. Written evaluation of process & performance.	Recall & retrieval quizzes. Use exam board / previous students answers as models to analyse and write their own. (Acting, directing, designing elements) Assessment against exam criteria. Exploratory performances of key extracts analysed to inform written work.	Recall & retrieval quizzes Starters for 5 To assess student learning of key workshop material covered. Practical tasks & mini performances using devising genres, styles & conventions	Students share ongoing work for peer feedback against C1 exam criteria	Students share ongoing work for peer feedback against C1 exam criteria. Portfolio (process 1-4) notes created	Written assessment (portfolio) against exam criteria. Performances watched by an audience for peer feedback to inform evaluation. Practical performance marked with exam criteria

	ASSESSMENT INTENT	Developing the ability to employ suitable vocal & physical characterisation to suite genres. To know how to interpret a range of stimuli to devise original drama with a meaning.	Explore the set text (including bringing to life key extracts so that they can answer acting, directing and designing questions).	Developing techniques for component 1 and identifying gaps in understanding through practical performance of theory logging.	Diagnostic/gaps in understanding or how to create a piece communicating key intentions to an audience.	Diagnostic/gaps in understanding or how to create a piece communicating key intentions to an audience.	Developing an understanding of how to analyse and evaluate the process and performance of their devised piece orally and in written format to refine final performance and write up portfolio.
	WIDER CURRICULUM LINKS	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities Understanding human feelings & emotions	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities Moral-Developing and expressing personal views or values Understanding human feelings & emotions Understanding the consequences of actions	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL *THEATRE TRIP TO THE LOWRY THEATRE TO SEE IN PRACTICE HOW A NATIONAL THEATRE PRODUCTION COMBINES PERFORMANCE AND TECHNICAL ELEMENTS. TO UNDERSTAND THE BACKSTAGE PROCESS NOT JUST PERFORMANCE. (PROPOSED VISIT TO CASTLEFORD TO WATCH AN ORIGINAL NT PRODUCTION) Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities Moral-Developing and expressing personal views or values Understanding human feelings & emotions Understanding the consequences of actions Exploring, understanding & respecting diversity. CAREERS / APPRENTICESHIP VIDEOS AND DISCUSSION [FEB/MARCH]	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities Moral-Developing and expressing personal views or values Understanding human feelings & emotions Understanding the consequences of actions Exploring, understanding & respecting diversity.	ACCESS TO GCSE STUDIO SPACE & TECHNICAL FACILITIES FOR REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Mutual respect and tolerance Participating and responding to cultural activities Moral-Developing and expressing personal views or values Understanding human feelings & emotions Understanding the consequences of actions Exploring, understanding & respecting diversity.

				Moral-Developing and expressing personal views or values Understanding human feelings & emotions Understanding the consequences of actions Exploring, understanding & respecting diversity. Diversity – component 1 STIMULI provide scope to explore a wide range of themes/issues Inc. disability & sexuality/ gender identity Understanding the influence of media on lifestyle (another possible theme/issue)			
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YEAR 11		HT1	HT2	HT3	HT4	HT5	HT6
DRAMA	BIG IDEA AND KNOWLEDGE	COMPONENT 1 How can I /did I, ensure that my play's message impacts on my audience? Reflect, re-work, refine – component 1 performance. Students develop written portfolio analysis & evaluate their devised performance.	COMPONENT 1- Portfolio refinement. COMPONENT 3– (An inspector Calls) Analysing how to successfully answer questions from the written paper as an Actor, Director and Designer. Mock exam November COMPONENT 2 Script acting exam How can I bring a script to life convincingly? Exploring extracts from different genres & playscripts so that students are cast in exam groups. Students analyse past productions to help develop their own work	SCRIPTED PRACTICAL EXAM COMPONENT 2- Students in exam groups /pairs Monologues- rehearse & refine performance Work towards the external examination.	COMPONENT 3 Theatre Visit & review Animal Farm -Leeds Playhouse. How does a production engage and create dramatic impact? How do professional performers and designers bring a play from 'page to stage'? (Analysis and evaluation) Create 500-word notes for theatre review finalised for use in exam. Timed mock exam questions. Series of sessions with specific focus to answering range of questions for the set text, 'An Inspector Calls' & Theatre review	COMPONENT 3 Revision and exam technique continue Timed essay practice Continues.	
	ASSESSMENT	Practical group exam piece, re-performed. Draft of written portfolio marked for development. Exam criteria applied to both written & practical work [A01,2,3]	COMPONENT 1 - written portfolio -students refine final draft for moderation. COMPONENT 3- Mock exam (section A Set text -4 questions based (performance and technical) COMPONENT 2 Exam board assessment criteria shared. Teachers assess script suitability and cast to exam groups..	COMPONENT 2 Peer & teacher feedback against c2 exam board assessment criteria – style /communication Mini sharing of Performances to facilitate this Work in progress may be videoed for reflection & development. *External- script examination	Answering exam questions.	Answering exam questions. External assessment	

	ASSESSMENT INTENT	Experience of performing to an audience and acting on peer/teacher feedback; to refine practical pieces. To understand how to refine the analysis and evaluation of their process and final performance, in their written portfolios.	Experience of performing, feedback from peers/teacher to refine their acting pieces towards exam performance.	Experience of performing feedback from peers/teachers to refine their acting pieces for final assessed exam performance.	* Experience in analysing how to critically evaluate a production for Component 3 Experience in analysing exam questions and knowing how to answer them successfully. Diagnostic gaps in learning. Preparing notes on critical theatre review.	Experience in analysing exam questions and knowing how to answer them successfully. Diagnostic gaps in learning for AIC set text.	
	WIDER CURRICULUM LINKS	ACCESS TO TECHNICAL FACILITIES & STUDIO SPACE FOR EXAM REHEARSALS AFTER SCHOOL Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities Mutual respect and tolerance Understanding human feelings & emotions	ACCESS TO TECHNICAL FACILITIES & STUDIO SPACE FOR EXAM REHEARSALS AFTER SCHOOL Access to on line examples of production (e.g. National Theatre collection) for component 2 and 3 theatre review Diversity – play extracts/ videos cover a wide range of themes/issues Inc. disability & sexuality/ gender identity. • Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities Mutual respect and tolerance Understanding human feelings & emotions	*THEATRE TRIP TO THE LOWRY THEATRE TO SEE IN PRACTICE HOW A NATIONAL THEATRE PRODUCTION COMBINES PERFORMANCE AND TECHNICAL ELEMENTS. TO UNDERSTAND THE BACKSTAGE PROCESS NOT JUST PERFORMANCE ACCESS TO TECHNICAL FACILITIES & STUDIO SPACE FOR EXAM REHEARSALS AFTER SCHOOL CAREERS / APPRENTICESHIP VIDEOS AND DISCUSSION [FEB/MARCH] Building Character Communication Resilience Organisation Developing personal qualities and using social skills Participating, cooperating and resolving conflicts Participating and responding to cultural activities Mutual respect and tolerance Understanding human feelings & emotions	Building Character Communication Resilience Organisation	Building Character Communication Resilience Organisation	

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