



## CHS Curriculum Intent

**SUCCESSFUL:** An education where imagination, curiosity and resilience enable us to ignite our learning.

**CREATIVE:** A shared belief that optimism, empathy and responsibility are the foundations for a respectful, safe and inclusive community.

**HAPPY:** Individuals who are ready to learn, practise being reflective, and are motivated to become champions.

### CHS Curriculum Area Framework for Learning – Years 7-11

<b>SUBJECT</b>	<b>Drama</b>
<b>INTENT</b>	<p><b>“Art is not a mirror held up to reality but a hammer with which to shape it.”</b></p> <p><b>— Bertolt Brecht</b></p> <p>In an ever-changing world, drama and theatre offer the stability and creative opportunity to explore and discover in a safe and supportive environment. Studying current and historical events inspires us to develop our Local, National and Global responsibility, prompting emotional intelligence, resilience, empathy and a strong social conscience. Our students work as a drama family, they care for and support each other as they are challenged with provocative themes and questions. The centre of our ethos is that exploration through drama and theatre educates, promotes and empowers change, an ethos that is ever more important in fractious times. Drama helps develop creative, invested and passionate young people who recognise how theatre can be used to create positive change.</p> <p>Drama students will explore style and genre as well as developing their own acting skills through many practical performances while studying the AQA syllabus at Key Stage Four. Reviewing live theatre performances in order to develop analytical and evaluative understanding helps students expand their own opinions and can even challenge prejudice. Students become skilled at breaking down theatre to create meaning and subtext which then empowers their own practical performances.</p>



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<b>Year Group</b>	<b>7</b>					
<b>Rationale/ Narrative</b>	<p>Students will build knowledge of theatrical abstract techniques; these skills are extended throughout their learning journey and will be paramount in the devising process and examination in Year 10.</p> <p>Character development and acting skills will be developed in order to shape understanding of the technical demands of the course.</p>					
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>KNOWLEDGE</b>	Darkwood Manor: Tension and Atmosphere and performance skills	Ghost Boys: Debate, problem solving, bullying and identity	'Emily': Exploring Different Cultures through Character Creation	Make a Stand: Exploring Unicef 'Rights of the Child'	Comedy: Mask and Mime Silent Movie	Physical Theatre
<b>SKILLS</b>	Creating and sustaining a character. Intro to teacher in role. Physical Theatre. Working in Role. Creating Dramatic Tension. Prepared and spontaneous improvisation.	Debating, creating character. Exploring Identity. Working in Role. Teacher in Role. Defining Space. Prepared and spontaneous improvisation. Script reading and interpretation.	Process Drama. Identity. Ensemble work for whole class performance. Learning Lines. Prepared Improvisation. Working in Role. Teacher in Role.	Ensemble work for whole class performance. Learning Lines. Narration. Monologue.	Physical Comedy. Rules of Mask. Mime. Farce/Slapstick.	Introduction to style. Devising from a stimulus. Body as Prop. Introduction to a practitioner. Physicality. Performing a script. Multi-rolling. Stage combat.
<b>ASSESSMENTS</b>	Progress Check: Role in performance: practical assessment of working in role and character development.	Progress Test: Ghost Boys inspired Performances	Progress Check: Effective use of Abstract Techniques.	Progress Test Devised Performance.	Progress Check: Effective use of Mime.	Progress Test: Create a performance in response to a stimulus, using physical theatre



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<b>HOME LEARNING</b>	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.	Completion of Teams knowledge and recall quizzes based on topic of study and tier 3 vocabulary.
<b>READING, WRITING, TALK</b>	<p>Reading Strategies of 'predicting', 'ask questions' and 'form opinions' used regularly.</p> <p>Writing: Creative writing techniques embedded within the planning stages of creating a performance.</p> <p>Identifying genre and theme.</p> <p>Talk: Developing the use of emotive and empathetic language to create tension and atmosphere.</p>	<p>Writing – Punctuation</p> <p>Reading</p> <p>Selecting appropriate material.</p> <p>Identifying Genre and theme.</p> <p>Creating Tension and Atmosphere through language choice and punctuation.</p> <p>Adjective and Metaphor.</p> <p>Communication</p> <p>Presentation</p> <p>Speaking and Listening skills</p> <p>Evaluative skills</p> <p>Communicating with group members.</p> <p>Problem solving.</p> <p>Creating caricature, using sounds, thought tracking and emotive vocabulary to create atmosphere and tension. To communicate meaning through</p>	<p>Writing – Sentence structures</p> <p>Reading</p> <p>Selecting Information to present to class.</p> <p>Writing to Persuade</p> <p>Using Questions, feelings and repetition.</p> <p>Communication</p> <p>Speaking and Listening skills</p> <p>Evaluative skills</p> <p>Communicating with group members.</p> <p>Problem solving.</p> <p>Understanding genre of news reports.</p> <p>Communicating to persuade using persuasive vocabulary and justification.</p> <p>Reasoning and debate.</p>	<p>Writing – Clarity &amp; organisation</p> <p>Reading</p> <p>Active reading strategies</p> <p>Identify and define any unfamiliar terms.</p> <p>Cultural Identity and Heritage</p> <p>Creative, in role writing/poetry</p> <p>Communication</p> <p>Speaking and Listening skills</p> <p>Evaluative skills</p> <p>Communicating with group members.</p> <p>Problem solving.</p> <p>Evaluating positives and negatives. Using acting skills and empathy to explore society and status.</p>	<p>Reading</p> <p>Researching and collating information from variety of text.</p> <p>Key words and instruction. Rules of Mask.</p> <p>Understanding audience and purpose</p> <p>Communication</p> <p>Speaking and Listening skills</p> <p>Evaluative skills</p> <p>Problem solving.</p> <p>Communicating emotion through physicality, storytelling and detail. Understanding audience and negotiating best use of devising techniques. Extended evaluation of detail, choice of movement and impact on audience</p>	<p>Critical Reflection</p> <p>examples of diverse values encountered in society and the clarification of personal values.</p> <p>Constant reflection of teamwork skills.</p> <p>Ability to communicate and work collaboratively in order to create any kind of performance.</p> <p>Survival skills, community coherence and problem solving.</p>



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		physical representation				
<b>TIER 3 VOCAB</b>	Physical Skills (facial expression, posture, gesture) Freeze-frame Improvisation Dramatic Tension Transition	Genre Duologue Narration Characterisation Given Circumstances	Abstract technique Monologue Society Prejudice Choral Speaking Tableaux	Abstract technique Monologue Discrimination Slow Motion Canon Ensemble	Pantomime Commedia dell Arte Impersonation Stereotype Farce	Physicality Physical Theatre Practitioner Body as Prop Stage combat
<b>PSPSMC, BRITISH VALUES</b>	Students develop their in-class relationships. While collaborating with new people Students develop and use their social skills to build and maintain a range of positive relationships Use the social skill of negotiation within relationships, recognising their rights and responsibilities and that their actions have consequences.	Students explore Relationships and Cultural Diversity through script work based on police violence and racial discrimination. The characters in Ghost Boys explore multiple roles and responsibilities in society through storytelling and that making positive relationships and contributing to groups, teams and communities is important.	Critical Reflection examples of diverse values encountered in society and the clarification of personal values -Constant reflection of teamwork skills. Ability to communicate and work collaboratively in order to create any kind of performance. British values and culture.	Diversity Appreciating that, in our communities, there are similarities as well as differences between people of different race, religion, culture, ability or disability, gender, age or sexual orientation. Understanding that all forms of prejudice and discrimination must be challenged at every level in our lives.	Risk Developing the confidence to try new ideas and face challenges safely, individually and in groups.	Critical Reflection examples of diverse values encountered in society and the clarification of personal values. Constant reflection of teamwork skills. Ability to communicate and work collaboratively in order to create any kind of performance. Survival skills, community coherence and problem solving





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<b>READING, WRITING, TALK</b>	All rehearsal work develops a strong use of negotiating skills and language. Communication Presentation. Speaking and Listening skills. Evaluative skills. Communicating with group members. Problem solving. Creating caricature, using sounds, thought tracking and emotive vocabulary to create atmosphere and tension. To communicate meaning through physical representation.	Writing – Punctuation Reading Selecting appropriate material. Identifying Genre and theme. Creating Tension and Atmosphere through language choice. Verbalising key words – students are asked to repeat key words where necessary Students are challenged to use the best choices of words.	Writing – Clarity and organisation Reading Active reading strategies Identify and define any unfamiliar terms. Human Rights and Apartheid Creative, in role writing/poetry Diary Entry to inform the audience of the character's private feelings. Evaluating Human Rights through persuasive language in performance. Using accent and body language to explore society and status.	Reading - Skimming, Scanning research facts on Hillsborough. Writing a monologue. In role writing. Writing to create emotional response. Developing a character to keep the audience interested Using empathy and emotional literacy to explore stories from other cultures. Communicating character and status through language choices and abstract techniques. Verbalising opinions about the media's take on the disaster.	Writing – Sentence structures Reading Selecting Information to present to class. Writing to Persuade Using Questions, feelings and repetition. Understanding genre of news reports. Communicating to persuade using persuasive vocabulary and justification. Reasoning and debate. Recognising and dissecting dialectical patterns.	Cultural Identity and Heritage through Shakespeare. Creative, in role writing/poetry Diary Entry to inform the audience of the character's private feelings.
<b>TIER 3 VOCAB</b>	Abstract Techniques/Abstract Art SlowMotion Split Stage Puppetry	Dilemma Hotseating Interpretation Empathy	Fluid Sculpture Physical Theatre Characterisation Teacher in Role Placards	Monologue Mannerism Intention Unison Canon Devising	Sustaining Character Accent Emphasis Tension Proxemics	Soliloquy Shakespeare Iambic pentameter Genre
<b>PSPSMC, BRITISH VALUES</b>	Developing and maintaining self-esteem through collaborative ensemble work.	Understanding that relationships affect everything we do in our lives and that relationship skills	The political, legal and Human Rights and responsibilities of citizens.	Use social skills to build and maintain a range of positive relationships, reflect upon what makes	Understanding that relationships affect everything we do in our lives and that relationship skills	Use the social skill of negotiation within relationships, recognising their rights and



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	<p>Ability to identify personal skills and qualities needed to be able to thrive. Using approaches to working with others, problem solving and active planning. Freedom of speech and diversity of views and the role of the media in informing and influencing public opinion and holding those in power to account. Appreciating that, in our communities, there are similarities as well as differences between people of different race, religion, culture, ability or disability, gender, age or sexual orientation.</p>	<p>have to be learnt and practised. Actions that individuals, groups and organisations can take to influence decisions affecting communities and the environment.</p>	<p>Explore creative approaches to taking action on problems and issues to achieve intended purposes. Understanding that all forms of prejudice and discrimination must be challenged at every level in our lives.</p>	<p>these successful and apply this to new situations. Thinking creatively by generating and exploring ideas making original connections. Process and evaluate information, planning strategic approaches to create a performance.</p>	<p>have to be learnt and practised. Understanding that people have multiple roles and responsibilities in society and that making positive relationships and contributing to groups, teams and communities is important.</p>	<p>responsibilities and that their actions have consequences Work individually, together and in teams for specific purposes, making use of the social skills of communication, negotiation, assertiveness and collaboration</p>
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<b>Year Group</b>	<b>9</b>					
<b>Rationale/ Narrative</b>	<p>Through the exploration of strong themes students will further develop their understanding of local, National and Global responsibility. Students build up a foundation of understanding the demands of the course through the exploration and performance of the set text 'Blood Brothers'. A strong group identity is formed throughout the rehearsal process and further developed during the Theatre in Education schemes of work.</p> <p>Character development and acting skills will be developed in order to shape understanding of the technical demands of the course.</p>					
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>KNOWLEDGE</b>	<p>Introduction to scripted work</p> <p>Introduction to Blood Brothers by Willy Russell</p> <p>Characterisation workshops</p> <p>Understanding how to work with script and devising theatre.</p> <p>Understanding Drama Texts in Practice</p> <p>Social, Cultural and historical context. How meaning is interpreted and communicated. Personal interpretation of play.</p>	<p>Study Blood Brothers by Willy Russell</p> <p>Rehearse small group scripted scenes for performance</p> <p>Understanding Drama Texts in Practice</p> <p>Understanding of character development, period and genre</p> <p>Study Blood Brothers</p> <p>Understanding Drama Texts in Practice.</p> <p>Preparation for written paper.</p>	<p>Study Blood Brothers by Willy Russell</p> <p>Rehearse scripted play for performance</p> <p>Understanding Drama Texts in Practice.</p> <p>Preparation for written paper.</p> <p>Understanding of technical theatre, set, costume and lighting design.</p> <p>Personal Interpretation of Role and context.</p> <p>Preparation for written paper.</p>	<p>Performing Blood Brothers by Willy Russell</p> <p>Understanding of roles and responsibilities in theatre</p> <p>Perform scripted play to an invited audience.</p> <p>Understanding of technical theatre, set, costume and lighting design.</p> <p>Range of Acting Skills Demonstrated.</p> <p>Deployment of skills and efficiency.</p>	<p>Theatre in Education</p> <p>Introduction to devising and style.</p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p> <p>Exploring the concept of TIE and what this means.</p> <p>Developing a performance from research.</p> <p>Consideration of audience demographic and how this impacts performance.</p>	<p>Theatre in Education</p> <p>Perform original devised performance that focuses on educating an audience.</p> <p>Communicate meaning in a theatrical performance.</p> <p>Consideration of chosen target audience.</p> <p>Understanding how to effectively evaluate a performance</p>



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		Personal Interpretation of Role and context.	Developing artistic intentions/a message for their piece.		Creation of original material.	
<b>SKILLS</b>	Understanding Drama: knowledge and understanding.	Understanding Drama knowledge and understanding.	Interpreting script, rehearsal skills	Interpreting script, performance skills	Devising Drama	Devising Drama
	Characteristics of performance and dramatic works.	Characteristics of performance and dramatic works.	Characteristics of performance and dramatic works.	Characteristics of performance and dramatic works.	<b>Analysis and evaluation</b>	<b>Analysis and evaluation</b>
	Social, Cultural and historical context.	Social, Cultural and historical context.	Social, Cultural and historical context.	Social, Cultural and historical context.	Developing ideas to communicate meaning.	Developing ideas to communicate meaning.
	Range of Acting Skills Demonstrated.	How meaning is interpreted and communicated.	Component 3: Range of Acting Skills Demonstrated.	How meaning is interpreted and communicated.	Collaborating with others.	Collaborating with others.
	Deployment of skills and efficiency.	Range of Acting Skills Demonstrated.	Deployment of skills and efficiency.	Range of Acting Skills Demonstrated.	Rehearsing, refining and amending work.	Rehearsing, refining and amending work.
	Personal Interpretation of play.	Deployment of skills and efficiency.	Personal Interpretation of play.	Deployment of skills and efficiency.	Analysing and evaluating process.	Analysing and evaluating process.
	Personal Interpretation of Role and context.	Personal Interpretation of play.	Personal Interpretation of Role and context.	Personal Interpretation of play.	<b>Devised performance</b>	<b>Devised performance</b>
	Artistic Intentions.	Personal Interpretation of Role and context.	Artistic Intentions.	Personal Interpretation of Role and context.	The Creation and communication of meaning.	The Creation and communication of meaning.
	Artistic Intentions.		Artistic Intentions.	Realising Artistic Intentions in devised drama.	Realising Artistic Intentions in devised drama.	
				Use of theatrical skills, range of	Use of theatrical skills, range of	



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					<p>theatrical skills demonstrated.</p> <p>Contribution to the effectiveness of the piece, inventive ideas, realization of individual artistic intention.</p>	<p>theatrical skills demonstrated.</p> <p>Contribution to the effectiveness of the piece, inventive ideas, realization of individual artistic intention.</p>
<b>ASSESSMENTS</b>	<p><b>Marking Point 1:</b> Blood Brothers workshops – performances.</p>	<p><b>Marking Point 2</b> Drafted performance 'Blood Brothers'. <b>Marking Point 3:</b> Progress Test on Blood Brothers</p>	<p><b>Marking Point 1:</b> Rehearsal skills <b>Marking Point 2:</b> Independent research of themes</p>	<p><b>Marking Point 3:</b> Progress test performance</p>	<p><b>Marking Point 1:</b> Thematic Research <b>Marking Point 2:</b> Learning lines assessed through rehearsed assessment</p>	<p><b>Marking Point 3:</b> Progress Test performance</p>
<b>HOME LEARNING</b>	<p>Revise and learn the key words in Drama. True or False quiz.</p>	<p>Create a presentation on a character from Blood Brothers.</p>	<p>Mock questions for C1 exam. Learn scripted lines.</p>	<p>Learn lines Write evaluation of performance.</p>	<p>Research for TIE performance.</p>	<p>Evaluation of Devised/T.I. E performance</p>



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<b>READING, WRITING, TALK</b>	Script reading of Blood Brothers. Sourcing subtext and foreshadow.	Reading to learn lines. Continue to read to source subtext and foreshadow. Reading for meaning and character development.	Reading to learn lines. Continue to read to source subtext and foreshadow. Reading for meaning and character development.	Reading to learn lines. Continue to read to source subtext and foreshadow. Reading for meaning and character development.	Reading to understand theatrical form and structure	Understanding of theatrical form and structure
	Writing and Talk– Use of language				Writing to analyse and evaluate successful processes when creating a theatrical performance.	Writing to analyse and evaluate successful processes when creating a theatrical performance.
	Learning lines. Understanding language and meaning. Understanding subtext through text analysis.	Writing: Theatrical terminology approaching new vocabulary and structure for analysis and evaluative response to Theatrical Skills description.	Writing: Theatrical terminology approaching new vocabulary and structure for analysis and evaluative response to Theatrical Skills description.	Writing: Theatrical terminology approaching new vocabulary and structure for analysis and evaluative response to Theatrical Skills description.	Writing and Talk– Use of language	Writing and Talk– Use of language
	Understanding genres and identifying in written and verbal response. Writing to extend understanding of character. Note taking in rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology. Communicating themes and issues from script. Communication style through delivery and acting skills.	Writing and Talk– Use of language	Writing and Talk– Use of language	Writing and Talk– Use of language	Learning lines. Understanding language and meaning. Understanding subtext through text analysis.	Learning lines. Understanding language and meaning. Understanding subtext through text analysis.
		Learning lines. Understanding language and meaning. Understanding subtext through text analysis.	Learning lines. Understanding language and meaning. Understanding subtext through text analysis.	Learning lines. Understanding language and meaning. Understanding subtext through text analysis.	Understanding genres and identifying in written and verbal response. Writing to extend understanding of character. Note taking in rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology.	Understanding genres and identifying in written and verbal response. Writing to extend understanding of character. Note taking in rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology.
		Understanding genres and identifying in written and verbal response. Writing to extend understanding of character.	Understanding genres and identifying in written and verbal response. Writing to extend understanding of character. Note taking in	Understanding genres and identifying in written and verbal response. Writing to extend understanding of character. Note taking in		
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	<p>Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing Descriptive writing Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills.</p>	<p>Note taking in rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology. Communicating themes and issues from script. Communicating style through delivery and acting skills. Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing</p>	<p>rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology. Communicating themes and issues from script. Communication style through delivery and acting skills. Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing Descriptive writing</p>	<p>rehearsal logs, identifying knowledge and understanding of theatrical conventions and key terminology. Communicating themes and issues from script. Communication style through delivery and acting skills. Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing Descriptive writing</p>	<p>Communicating themes and issues from script. Communication style through delivery and acting skills. Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing Descriptive writing Analytic writing Writing and performing Identifying and re-</p>	<p>Communicating themes and issues from script. Communication style through delivery and acting skills. Negotiating and agreeing on interpretation of character. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p> <p>Reading Identifying key words Reading to extend understanding. Analytical reading of past papers. Preparation for the written examination. Extended writing Evaluative writing Descriptive writing Analytic writing Writing and performing Identifying and re-</p>
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	<p>Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>	<p>Descriptive writing Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>	<p>Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>	<p>Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>	<p>creating exam structure From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>	<p>creating exam structure From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.</p>
<p><b>TIER 3 VOCAB</b></p>	<p>Genre structure character form style language sub-text Naturalism Status Age Volume Accent Mannerism</p>	<p>Context Theme Musical theatre Narrator Interpretation Playwright</p>	<p>stage positioning: upstage (left, right, centre) downstage (left, right, centre) centre stage. staging configuration: theatre in the round proscenium arch thrust stage traverse end on staging promenade</p>	<p>Acting skills to show character/ themes/ genre/ style Acting aims/ intentions Audience reaction/ response Mood and atmosphere</p>	<p>character motivation and interaction atmosphere pace and rhythm dramatic climax stylised performance Practitioners Target audience Dramatic intention</p>	<p>character motivation and interaction atmosphere pace and rhythm dramatic climax stylised performance practitioners Target audience Dramatic intention</p>



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	<p>Movement Emphasis Tone Timing Posture Pace Pitch Gesture Body language Facial Expressions</p>					
<p><b>PSPSMC, BRITISH VALUES</b></p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion of the playwright.</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion of the playwright.</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion of the playwright.</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion of the playwright.</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion and why it is important in a devising process. Exploring the themes for the theatre in education.</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds. Social Class and poverty and political opinion and why it is important in a devising process. Exploring the themes for the theatre in education.</p>



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<b>Year Group</b>	<b>10</b>					
<b>Rationale/ Narrative</b>	Students develop a passion for social and political issues while creating their own piece of political theatre. Students explore themes from challenging stimulus in order to promote a consideration on how, as a society, we can make change. Students will write a devising log that supports the development of the process. A 40% piece of coursework that inspires and excites.					
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>KNOWLEDGE</b>	<p>Introduction to devising skills and practitioners. Intro to Epic Theatre</p> <p>Drama and theatre terminology and how to use it appropriately.</p> <p>Roles and responsibilities of theatre makers in contemporary professional practice.</p> <p>Theatre Skills Terminology (Acting Skills).</p>	<p>Devising Drama 1: Epic Theatre</p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p>	<p>Devising Drama 2</p> <p>Create and develop ideas to communicate meaning in a theatrical performance. Devised performances are rehearsed and refined</p>	<p>Devising Drama 2</p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p>	<p>Devising Drama 3</p> <p>Analyse and Evaluate Performances and completion of Logbooks.</p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p> <p>Understanding Drama: Live Performance Review</p>	<p>Texts in Practice: Intro to Texts</p> <p>Understanding Drama Section A – Multiple choice</p> <p>Understanding Drama: Section B- Blood Brothers</p> <p>Understanding Drama: Section C- Live Theatre Production Review</p>
<b>SKILLS</b>	<p><b>Component 1</b> Understanding Drama (roles, responsibilities and terminology).</p> <p><b>Component 2</b> Devising Drama workshops.</p>	<p><b>Component 2: Section 1</b> Devising Drama</p> <p><b>Response to Stimulus</b> (Logbook Section 1)</p> <p>Carrying out research.</p>	<p><b>Component 2: Section 2</b> Devising Drama</p> <p><b>Development and collaboration</b> (Logbook Section 2)</p>	<p><b>Component 2: Section 2</b> Devising Drama</p> <p><b>Development and collaboration</b> (Logbook Section 2)</p>	<p><b>Component 2: Section 3</b> Devising Drama</p> <p><b>Development and collaboration</b> (Logbook Section 3)</p>	<p><b>Written Exam: Component 1:</b> Drama knowledge and understanding</p>



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		<p>Developing ideas.</p> <p>Collaborating with others.</p> <p>Rehearsing, refining and amending work.</p> <p>Analysing and evaluating process.</p>	<p>Developing ideas to communicate meaning.</p> <p>Collaborating with others.</p> <p>Rehearsing, refining and amending work.</p> <p>Analysing and evaluating process.</p>	<p>Developing ideas to communicate meaning.</p> <p>Collaborating with others.</p> <p>Rehearsing, refining and amending work.</p> <p>Analysing and evaluating process.</p>	<p>Developing ideas to communicate meaning.</p> <p>Collaborating with others.</p> <p>Rehearsing, refining and amending work.</p> <p>Analysing and evaluating process.</p> <p><b>Component 2:</b> <b>Devised performance</b> The Creation and communication of meaning. Realising Artistic Intentions in devised drama. Use of theatrical skills. Range of theatrical skills demonstrated.</p> <p><b>Component 1</b> Understanding Drama Live Performance Plot and Characters Specific features or hallmarks of style/genre. Context of play.</p>	<p>Characteristics of performance texts and works</p> <p>Social, cultural and historical context</p> <p>How meaning is interpreted and communicated.</p> <p>Drama and theatre terminology and how to use it appropriately.</p> <p>The roles and responsibilities of theatre makers in contemporary professional practice.</p>
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<b>ASSESSMENTS</b>	<p><b>Marking Point 1:</b> <b>Research:</b> Roles and responsibilities of theatre makers</p> <p><b>Marking Point 2</b> <b>Research:</b> Drama and theatre terminology.</p>	<p><b>Marking Point 1:</b> <b>Devised</b> Log part 1</p> <p><b>Marking Point 2:</b> Part one practical Assessment</p>	<p><b>Marking Point 1:</b> Devised research into themes and issues</p> <p><b>Marking Point 2:</b> Devised log 2</p>	<p><b>Marking Point 1:</b> Devised Log part two</p> <p><b>Marking Point 2:</b> Character development on How the character is being performed. Learn scripted lines</p>	<p><b>Marking Point 1:</b> Practical Assessment</p> <p><b>Marking Point 2:</b> Devising log 3</p>	<p><b>Marking Point 1:</b> Live Theatre response</p>
<b>HOME LEARNING</b>	<p>Create presentation of job roles in the industry.</p>	<p>Logbook <b>Research, Role and Rote</b> <b>Research:</b> Genre of Epic Theatre Role: Character development on How the character is being performed. Rote: Learn scripted lines.</p>	<p>Logbook <b>Research, Role and Rote</b> <b>Research:</b> thematic based issues arising from stimulus.</p>	<p>Logbook <b>Research, Role and Rote</b> <b>Research:</b> thematic based issues arising from stimulus <b>Role:</b> Character development on How the character is being performed. <b>Rote:</b> Learn scripted lines.</p>	<p>Logbook Role and Rote <b>Role:</b> Character development on how the character is being performed. <b>Rote:</b> Learn scripted lines.</p>	<p>Revision of component 1: Understanding Drama</p>
<b>READING, WRITING, TALK</b>	<p>Writing and Talk– Use of language</p> <p>Understanding language and meaning of Brechtian and Epic Theatre.</p> <p>Understanding genres and identifying in written and verbal response to a specific stimulus.</p>	<p>Writing to Explain in Logbook 1</p> <ul style="list-style-type: none"> <li>• their initial response to the stimuli presented by the teacher and the stimulus they chose</li> <li>• the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose</li> </ul>	<p>Writing to Explain in Logbook 2</p> <ul style="list-style-type: none"> <li>• how they developed and refined their own ideas and those of the pair/group</li> <li>• how they developed and refined the piece in rehearsal</li> <li>• how they developed and refined their own theatrical skills during the devising process</li> </ul>	<p>Writing to Explain in Logbook 2</p> <ul style="list-style-type: none"> <li>• how they developed and refined their own ideas and those of the pair/group</li> <li>• how they developed and refined the piece in rehearsal</li> <li>• how they developed and refined their own theatrical skills during the devising process</li> </ul>	<p>Writing to Analyse and Evaluate in Logbook 3</p> <p>Students should analyse and evaluate:</p> <ul style="list-style-type: none"> <li>• how far they developed their theatrical skills</li> <li>• the benefits they brought to the pair/group and the way in which they</li> </ul>	<p>Writing to analyse and evaluate success of Blood Brothers Performance and achieved intention.</p> <p>Reading to Review and Revise Blood Brothers script.</p>





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	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.	issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.
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<b>Year Group</b>	<b>11</b>					
<b>Rationale/ Narrative</b>	<p>Students prepare for their 20% scripted performance that will be examined by an outside examiner. Students will learn two extracts of script from the same play, explain their intentions and perform both pieces in front of a live audience.</p> <p>Students will revise using example papers, repetition and practical performance in order to be best prepared for their exam.</p>					
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>KNOWLEDGE</b>	<p><b>Devising Drama 2</b></p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p> <p><b>Devising Drama 3</b></p> <p>Analyse and Evaluate Performances and completion of Logbooks.</p> <p>Create and develop ideas to communicate meaning in a theatrical performance.</p>	<p><b>Theatre Review Introduction and performance genres</b></p> <p>Texts in Practice Rehearsal Process Analysis and evaluation of the work of live theatre makers. Knowledge and understanding of Drama and Theatre.</p> <p><b>Texts in Practice:</b></p> <p>Intro to Texts. <b>AO2:</b> Apply theatrical skills to realise artistic intentions in live performance of a variety of monologues and duologues</p> <p>Understanding Drama <b>Section A – Multiple choice: AO3:</b> Demonstrate knowledge and</p>	<p><b>Text in Practice Performances Performance of two extracts from published scripts, assessed by external examiner from AQA. Texts in Practice:</b></p> <p><b>AO2:</b> Apply theatrical skills to realise artistic intentions in live performance.</p>	<p><b>Set Text and Job Roles in The Theatre. Knowledge and understanding of Drama and Theatre. Study of one set play. Analysis and evaluation of the work of live theatre makers</b></p> <p>Understanding Drama <b>Section A – Multiple choice: AO3:</b> Demonstrate knowledge and understanding of how drama and theatre is developed and Performed</p> <p>Understanding Drama <b>Section B – Set Text Study</b> of one set play from a choice of six. Understanding Drama:</p>	<p><b>Set Text and Job Roles in The Theatre. Knowledge and understanding of Drama and Theatre. Study of one set play. Analysis and evaluation of the work of live theatre makers Section B – Set Text Study</b> of one set play from a choice of six. <b>AO3:</b> Demonstrate knowledge and understanding of how drama and theatre is developed and Performed</p> <p>Understanding Drama: <b>Section C- Live Theatre</b> Production Review: <b>AO3:</b> Demonstrate knowledge and understanding of how</p>	



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		<p>understanding of how drama and theatre is developed and performed</p> <p>Understanding Drama:</p> <p><b>Section C- Live Theatre Production Review: AO3:</b> Demonstrate knowledge and understanding of how drama and theatre is developed and Performed and <b>AO4:</b> Analyse and evaluate their own work and the work of others.</p>		<p><b>Section C- Live Theatre Production Review: AO3:</b> Demonstrate knowledge and understanding of how drama and theatre is developed and Performed and <b>AO4:</b> Analyse and evaluate their own work and the work of others.</p>	<p>drama and theatre is developed and Performed and <b>AO4:</b> Analyse and evaluate their own work and the work of others.</p>	
<p><b>SKILLS</b></p>	<p><b>Component 2: Section 3</b> Devising Drama</p> <p><b>Development and collaboration</b> (Logbook Section 3)</p> <p>Developing ideas to communicate meaning.</p> <p>Collaborating with others.</p>	<p><b>Component 3: Texts in practice:</b> Draw on and demonstrate a practical understanding of the subject content listed in <b>Understanding Drama</b>. Develop ability to interpret texts, create and communicate meaning, realise artistic intention in text-based drama.</p>	<p><b>Component 3: Texts in practice:</b> Draw on and demonstrate a practical understanding of the subject content listed in <b>Understanding Drama</b>. Develop ability to interpret texts, create and communicate meaning, realise artistic intention in text-based drama.</p>	<p><b>Component 1:</b> Revision: Developing knowledge and understanding of the characteristics and context of the whole play Exploring ideas for how the play may be interpreted practically. <b>Understanding Drama:</b> Characteristics of performance text(s) and dramatic work(s).</p>	<p><b>Component 1:</b> Revision: Developing knowledge and understanding of the characteristics and context of the whole play. Exploring ideas for how the play may be interpreted practically. <b>Understanding Drama:</b> Characteristics of performance text(s) and dramatic work(s).</p>	



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	<p>Rehearsing, refining and amending work.</p> <p>Analysing and evaluating process.</p> <p><b>Component 2: Devised performance</b> The Creation and communication of meaning. Realising Artistic Intentions in devised drama. Use of theatrical skills. Range of theatrical skills demonstrated.</p>	<p><b>Understanding Drama:</b> Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. <b>Component 1: Live Theatre Production</b> Learn how to analyse and evaluate the work of live theatre makers.</p>		<p>Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice.</p> <p><b>Live Theatre Production</b> Learn how to analyse and evaluate the work of live theatre makers.</p>	<p>Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice.</p> <p><b>Live Theatre Production</b> Learn how to analyse and evaluate the work of live theatre makers.</p>	
<b>ASSESSMENTS</b>	<p><b>Marking Point 1:</b> Devising logs 1 and 2</p> <p><b>Marking Point 2:</b> Devising analysis and evaluation</p>	<p><b>Marking Point 1:</b> Line completion for Text in practice</p> <p><b>Marking Point 2:</b> Rehearsed practical assessment and mock exam.</p>	<p><b>Marking Point 1:</b> Practical Assessment by AQA</p> <p><b>Marking Point 2:</b> Completion of dramatic Intent.</p>	<p><b>Marking Point 1:</b> Revision Questions</p> <p><b>Marking Point 2:</b> Revision Questions and Papers</p>	<p><b>Marking Point 1:</b> Revision Questions and Papers</p> <p><b>Marking Point 2:</b> Revision Questions and Papers</p>	



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<b>HOME LEARNING</b>	Revision tasks and exam practice questions. Log Book Role and Rote <b>Role:</b> Character development on how the character is being performed. <b>Rote:</b> Learn scripted lines.	Revision tasks and exam practice questions. Theatrical terminology. Theatrical Skills. Job Roles in the Industry. Evaluation and Analysis exam tasks.	Revision tasks and exam practice questions. Theatrical terminology. Theatrical Skills. Job Roles in the Industry. Evaluation and Analysis exam tasks.	Revision tasks and exam practice questions. Theatrical terminology. Theatrical Skills. Job Roles in the Industry. Evaluation and Analysis exam tasks.	Revision tasks and exam practice questions. Theatrical terminology. Theatrical Skills. Job Roles in the Industry. Evaluation and Analysis exam tasks.	
<b>READING, WRITING, TALK</b>	Writing to Explain in Log Book 2 and 3 • how they developed and refined their own ideas and those of the pair/group • how they developed and refined the piece in rehearsal • how they developed and refined their own theatrical skills during the devising process • how they responded to feedback • how they as individuals used their refined theatrical skills and ideas in the final piece. Writing to Analyse and Evaluate in Log Book 3	Reading for interpretation of character. How meaning is interpreted and communicated • relationships between performers and audience • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features,	Reading for interpretation of character. How meaning is interpreted and communicated • relationships between performers and audience • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features,	Reading and writing to revise. Extended writing Evaluative writing Descriptive writing Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.	Reading and writing to revise. Extended writing Evaluative writing Descriptive writing Analytic writing Writing and performing Identifying and re-creating exam structure. From Stage to page communication through explicit reference to acting skills. Re-enforcing key words and conventions through questioning and learning conversations. Peer evaluation and discussion.	



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	<p>Students should analyse and evaluate:</p> <ul style="list-style-type: none"> <li>• how far they developed their theatrical skills</li> <li>• the benefits they brought to the pair/group and the way in which they positively shaped the outcome</li> <li>• the overall impact they had as individuals.</li> </ul> <p>Students should also appraise those areas for further development in their future devising work (i.e. the aspects that did not go as well as they'd hoped).</p>	<p>movement, posture, gesture, facial expression.</p>	<p>movement, posture, gesture, facial expression.</p> <p>Writing to Analyse and Evaluate through revision material and question papers.</p>			
<b>TIER 3 VOCAB</b>	<p>Genre</p> <ul style="list-style-type: none"> <li>• structure</li> <li>• character</li> <li>• form</li> <li>• style</li> <li>• language</li> <li>• sub-text.</li> </ul>	<p>Social, cultural and historical context in</p> <ul style="list-style-type: none"> <li>• the theatrical conventions of the period in which the performance texts studied were created.</li> </ul>	<ul style="list-style-type: none"> <li>• stage positioning:</li> <li>• upstage (left, right, centre)</li> <li>• downstage (left, right, centre)</li> <li>• centre stage.</li> <li>• staging configuration:</li> <li>• theatre in the round</li> <li>• proscenium arch</li> <li>• thrust stage</li> </ul>	<p>Roles:</p> <ul style="list-style-type: none"> <li>• playwright</li> <li>• performer</li> <li>• understudy</li> <li>• lighting designer</li> <li>• sound designer</li> <li>• set designer</li> <li>• costume designer</li> <li>• puppet designer</li> <li>• technician</li> <li>• director</li> </ul>	<ul style="list-style-type: none"> <li>• comedy</li> <li>• tragedy</li> <li>• melodrama</li> <li>• commedia dell'arte</li> <li>• naturalism</li> <li>• epic theatre</li> <li>• documentary theatre</li> <li>• physical theatre.</li> </ul>	



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			<ul style="list-style-type: none"> <li>• traverse</li> <li>• end on staging</li> <li>• promenade.</li> </ul>	<ul style="list-style-type: none"> <li>• stage manager</li> <li>• theatre manager.</li> </ul>	<ul style="list-style-type: none"> <li>• character motivation and interaction</li> <li>• atmosphere</li> <li>• pace and rhythm</li> <li>• dramatic climax</li> <li>• stage directions</li> <li>• the practical demands of the text.</li> </ul>	
<b>PSPSMC, BRITISH VALUES</b>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of backgrounds.</p>	<p>Cultural and social identity within a community. I identifying needs and motivations of people from a variety of backgrounds. Cross cultural and social collaboration. Ability to learn from a variety of themes, social, moral and spiritual inferences through understanding and interpretation of theatre.</p>	<p>. Cultural and social identity within a community. I identifying needs and motivations of people from a variety of backgrounds. Cross cultural and social collaboration. Ability to learn from a variety of themes, social, moral and spiritual inferences through understanding and interpretation of theatre.</p>	<p>Ability to learn from a variety of themes, social, moral and spiritual inferences through understanding and interpretation of theatre.</p>	<p>Ability to learn from a variety of themes, social, moral and spiritual inferences through understanding and interpretation of theatre.</p>	