

Year 7		Greek Theatre	Pantomime	Shakespeare	T.I.E	Design 1a
Aim		Students are learning how to be a professional actor. Students are learning about theatre throughout history starting with Greek theatre and its origins. Students are learning that physicality tells a story about a character and situations. Students are developing an awareness of their own physicality and what information it may give an onlooker, and also how to script narration for an audience to imagine the action. Students will learn the stages within the devising and rehearsal process. Students will demonstrate their knowledge through short performances and an annotated written task.	Students are learning emotions and feelings can be reflected in both our body language and voice. Students further develop their awareness of their physicality through their Pantomime roles. Students are beginning to explore the many expressive aspects of the voice and its relationship with body language.	Students are continuing to explore their voice through Shakespeare's text. Students are learning to extend their physical awareness through body and stage combat. Students are learning to develop further awareness of staging and the use of levels, entrances and exits and the hidden meaning within shaping the floor space. Students are learning how to mark a script for performance and to consider the intention of the writer. Students are learning to begin to consider the motivation of the character within a scene.	Students are learning the basic processes for devising theatre. Students are developing their prior knowledge of hidden meaning and symbolism by layering it into staging - semiotics and proxemics. Student are learning to consider their understanding of storytelling and the clarity of their message. Students are developing their awareness of Purpose by creating a performance which both entertains and educates the audience.	Students consolidate the prior knowledge gained during this year by reflecting upon their understanding of storytelling and beginning to consider how to develop an overarching vision for a given production. Students begin to consider creative intentions by continuing to build upon their understanding of hidden meaning and symbolism through joining up their thinking in a variety of design platforms.
Knowledge	Practitioner Skill	Introduction to freeze frames, how to change our body language, facial expressions and gestures to show different emotions. Use of narration and choral speaking.	Physicality - Learning to use body language in a more complex way in their characterisation Vocal - Learning to become aware of the voice in performance - Pitch, Tone and Volume, and how to reflect the character's emotion in both the physicality and voice of the performer	Stage Combat - Learning to choreograph a fight sequence Vocal - Exploring dynamics of the voice through Shakespeare's language Line Learning - Marking the script	Improvising - Learning to use rehearsed improvisation to develop a story Theatrical Conventions - Learning several theatrical conventions which aid the telling of a story Learning basic physical theatre strategies to create symbolism within their storytelling	Designer - Learning to access the imagination to develop a vision of the bigger picture
	Style/Genre	Greek theatre, the role of the chorus in Greek plays, Greek myths	Students are introduced to stock characters within Commedia dell'arte and experience the cartoon style of Melodrama in performance to develop further understanding of the elements of modern Pantomime and explore comic timing	Elizabethan/Jacobean - Begin an appreciation of Shakespeare's language and the conventions of the day	Mime & Physical Theatre - Further their understanding of story telling through mime, still image and movement sequences	Various
	Staging	Arena staging - looking at how Greek theatres were designed and any comparisons to venues we use today. Levels - Learning how to hide meaning within productions	Stage Directions - Learning the areas of the stage	Blocking, Diagonals and shaping - Students are learning how to hide meaning within their staging in terms of character relationships and power. Students learn to create interest by shaping their floor-space	Learning the various stage types alongside their benefits and challenges Further challenge the students ability to hide meaning within their work	
	Process	As the first unit of work for Year 7s the focus is on getting used to the space, and working in a practical way. Being able to demonstrate drama terminology both practically, and through group discussions. At the end of the unit they are introduced to the rehearsal process: production meeting, rehearsal, run through.	Rehearsal Process - Learning basic steps and the expectations during rehearsals: production meeting/warm up, rehearsal, review. Students will also experience a dress rehearsal and final run-through	Audition - Students are learning the professional etiquette and how to conduct themselves during an audition. Students are developing an awareness of the importance of research for their performance	Devising - Experiencing the process of interpreting a variety of stimuli, rehearse and develop ideas and make creative decisions	Design - Learning how to interpret, create a vision and experiencing the redrafting process
	Design		Costume - Students gain understanding that knowledge of characters aid the development of a vision for the design elements of the character			Makeup, Props, Costume - Learning how to create coherence within their vision and to focus upon their intent
	Timeline	625BC - 438 BC	16th, 17th & 20th Century - Developing an awareness of the repertoire and genre in context	16th Century - Students learn basic conventions of the day including the theatre spaces and audience's relationship to the performers	20th Century - Learning to use their understanding of current affairs and their own personal opinions in the development of theatre to send a message to their audience	
	Role	Gaining a basic understanding of the responsibilities of both an actor and a producer.	Actor & Designer - Learning the responsibilities of being an actor and begin to develop an awareness of the role of Designer	Actor / Fight Choreographer / Casting Director - Students continue to explore the responsibilities of these roles and their place within the entertainment industry	Actor - Students are developing their awareness of the responsibilities of an actor within a production company and the consideration of dramatic intentions within scenes	Designer - Learning the roles and responsibilities of working in the Production department
	Purpose	Entertain & Educate - Learning that Greek theatre usually told stories with morals to maintain a civilised society. Although it is a form of entertainment, it also has the power to teach.	Entertain & Educate - Learning that Pantomime is usually performed during the Christmas and/or Easter period and that although it is a form of entertainment, it also has the power to teach.	Entertain & Provoke - Students are learning that Shakespeare not only entertained his audiences, but also challenged much of the ideas of the day with his plays	Educate & Provoke - Learning performance has the power to both educate, provoke and create change within an audience	
Assessment	Knowledge Quiz		Term 1 - Quiz will contain questions on the knowledge learned this term. Achieving below 80% will require a re-sit and support will be given through free private tuition classes		Term 2 - 80% of the Quiz will contain questions on the knowledge learned this term and 20% of the knowledge learned last term. Achieving below 80% will require a re-sit and support will be given through free private tuition classes	Term 3 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes
	Learning Demonstration	Performance - Experiencing the responsibility of delivering a number of performances of up to three minutes in a group Written - producing an annotated photo of their rehearsal outlining the dramatic skills and conventions they have used: body language, gestures, levels etc.	Performance - Experiencing the responsibility of delivering a five minute performance in a group Design - Designing a costume using the pantomime elements and annotate outlining rationale and intentions	Performance with fight sequence and also experiencing the responsibility of delivering a three minute group audition Create an annotated script which include: initial thoughts, dramatic intentions and marking the script for performance	Performance - Inclusion of theatrical conventions and a three minute physical theatre performance (small group) Role on the Wall - Learning to consider and communicate the inner thoughts of a character in written analysis	Annotated Portfolio - Compiling a portfolio of the design process including drafts and reworked ideas alongside final designs
	Question	Consider - How would the world change if everyone took responsibility for themselves?	Can we teach through comedy?	What do you feel is Shakespeare's greatest contribution to the world?	How much power do we have to change the world?	To what extent can we hide meaning within our work?
Cultural Capital	Practitioner Exposure	Sophocles,	Cambridge Arts Theatre	Shakespeare	Berkoff Ignition Women / Ignition Men Tall Stories	
	Repertoire	Greek myths, plays: tragedies and satyr,	Cinderella	Romeo & Juliet	What does it mean to be a man? - Ignition	Various
	Oracy	Group presentations - being able to deliver a pitch in front of an audience.	Dramatic Intentions - Learning that there are conscious intentions behind the choices an actor and designer makes. Learning to develop an awareness of the audience and learning to give explanations for their choices	Professional Introductions & Dramatic Intentions - Learning audition etiquette and giving explanations for dramatic choices	Professional responses - learning to articulate the intention of the piece	Creative Intentions - Learning to present their vision giving reasons for their choices
	Challenging perceptions	Discover how only men played roles of both men and women in theatre. Discover how going to watch theatre festivals had the same level of occasion as sporting events in Greece.	Discuss the cross gender role playing within Pantomime Discuss stereotypes - male saving females	Discuss the role of women in theatre companies (or lack thereof) but how Shakespeare gave females strong characters within his plays	Dependent on the students' discussion	Learning how to break stereotypes through costume and make up and how specific styles may have influenced the culture of the day
	Career		Actor (small theatres) - Gaining an awareness of the varied salaries within theatrical contracts	Jobbing Actor - Gaining awareness of repertory theatre through companies such as the RSC	T.I.E Deviser & Actor - Gaining awareness of the responsibility of the role of an actor/performer within a devising or physical theatre company.	Designer - Learning the power of a Royalty Income, learning business opportunities within creative companies

Year 8	Voice Over	Theatre Practitioners	Devised - Physical Theatre	Acting for Camera	Design 1b	
<b>Aim</b>	Students are developing their prior knowledge of the voice in action, from both the Mime and Shakespeare UoL. Students focus solely on the voice - support mechanisms and vocal placement, alongside the professional etiquette within the Voice Over industry. Students are learning developing their prior knowledge of considering the dramatic intentions from Shakespeare UoL when approaching a voice over script.	Students are learning the dramatic conventions that are employed within two key influential theatre practitioners - Brecht and Stanislavski. Students are learning the framework of each practitioners' approach to work and draw upon their prior knowledge of story telling to develop their ability to make more complex creative and dramatic intentions. Students are learning to consider the influence of practitioners' 'style' within modern works - both theatrical and digital.	Students begin to consolidate their prior knowledge of the importance of creative and dramatic intentions within their work and their impact on story telling. Students are given the platform to experience and develop joined up thinking in creating an original production with a specific purpose. Students are developing their prior knowledge of the role and responsibilities, and the complexities, of the actor/deviser.	Students are learning the process of devising theatre. Students extend their understanding of hidden meaning and interpretation into staging - semiotics and proxemics. Student are learning to consider their understanding of storytelling. Students are developing their awareness of Purpose by creating a performance which both entertains and educates the audience.	Students consolidate their understanding of storytelling by developing an overarching vision for a given production. Students consider hidden meaning in a variety of design aspects.	
<b>Knowledge</b>	<b>Practitioner Skill</b>	Voice - Students are learning a variety of techniques that help change the voice. Students develop an understanding of support mechanisms. Students explore nuance for portraying complex emotions and giving meaning to an audience.	Contrasting acting techniques - Students are learning the contrasting naturalistic and non-naturalistic acting styles and approaches that can be taken to produce work.	Devising & Physical Theatre - Developing a further understanding of physical-theatrical conventions and the introduction of mixed media to enhance a theatrical performance	Motivation - Enhance the understanding of the responsibility of the actor's work through developing dramatic intentions, objectives and super objectives for a character. Experiencing subtle movement and voice work	Creating a vision - Further development of the visioning skill to build the bigger picture
	<b>Style/Genre</b>	Commercial/Presenter/Animation Voice Over - Students develop an appreciation of the multiple genres within the vocal industry and how they are influenced by developing technology	Naturalism & Epic - Further the experience and understanding of the use of physicality within theatre and to become aware of the root of the realism we see today in TV and Film To develop their prior knowledge of the work undertaken in both the Mime and Voice Over UoL to help create the characters found in Brecht's work	Physical, Epic & Contemporary - Developing awareness of how mix media can enhance the story telling process	Realism - Experience the impact Realism has had on the modern world	
	<b>Staging</b>		Students develop their prior knowledge of Shaping the floor and using symbolism by considering further complexity within levels and inversion within their stage work and how they mark-the-moment	Symbolism - Developing further understanding of the use of shaping within blocking to enhance visual aspects of power and relationships	Hitting the mark & Eye contact - Experiencing the complexities of working with a camera	Stage Types - Developing an awareness for designing in various stage spaces
	<b>Process</b>	Audition - Students revisit the importance of research and develop an understanding of professional etiquette within a studio setting. Students use prior knowledge of marking a script for phrasing Students are learning to develop the habit of considering the dramatic intentions and how to realise them in performance	Rehearsal - Revisit principles and expectations during rehearsals including time management of group	Devising - Revisit the interpretation process of stimuli and develop further the process of selecting material for specific intentions	Rehearsal - Developing independence through line annotation and research, building a scene through practice	Design - Furthering the experience of the interpretation, vision and redrafting process
	<b>Design</b>		Non - Naturalism and Naturalism - Becoming aware of the visual differences between styles			Set & Lighting - Develop further awareness of both mediums within different settings
	<b>Timeline</b>	20th Century - How the voice over industry is growing and developing	19th & 20th Century	20th Century	20th Century	
	<b>Role</b>	Voice Over Artist - Students develop awareness of the responsibilities of a voice over artist within different contexts - commercial, presenter and animation Casting Director - develop awareness that actors usually audition for casting directors who are working on behalf of the producer and director	Actor & Director - Further developing the role of Actor and their responsibility to characterisation and now developing the ability to incorporate intention into the bigger picture as a Director	Director - To develop further the ability to incorporate intention into the bigger picture as a Director	Actor - Developing response through non-acting	Designer - Learning further the roles and responsibilities of working in the Production department
	<b>Purpose</b>	Learning that there can be a variety of purposes: entertain, inform, educate, influence (sell) etc...	Students learn how Brecht used theatre as a instrument for change to Provoke/Raise Awareness and Stanislavski used it as an instrument for Truth - to entertain.	Inform, Provoke and Raise Awareness - Revisit learning theatre has the power to evoke political responses from its audience	Entertain/Raise Awareness	
<b>Assessment</b>	<b>Knowledge Quiz</b>	Term 1 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes		Term 2 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes	Term 3 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes	
	<b>Learning Demonstration</b>	2 Minute Audition - Students demonstrate their understanding through self warm up and the etiquette of audition delivery including specific strategies within the studio	Presentations - Working in groups as freelancers delivering a short talk comparing and contrasting the work of both Stanislavski and Brecht	5 minute performance - Using a variety of Physical Theatre conventions (small groups)	2 minute screen performance - Experiencing medium and tight shots	
	<b>Question</b>	Why is it important to develop an awareness of our voice?	Where can we hide meaning in our story telling?	Can theatre change teach or change the world?	What is truth?	Why would we want to hide meaning within our work?
<b>Cultural Capital</b>	<b>Practitioner Exposure</b>	Mel Blanc / Seth MacFarlane / Nancy Cartwright Stephen Fry Star FM - Local Radio Station	Brecht / Stanislavski	Frantic Assembly/Lindsay Kemp/Brecht	Stanislavski/Strasberg	Disney
	<b>Repertoire</b>	Various commercial scripts Disney animation Various presenter style scripts	Conventions of Truth from Stanislavski Conventions of Epic Theatre from Brecht		Eastenders and a variety of prime time tv series	Various
	<b>Oracy</b>	Professional Introductions - Revisit professional introductions and etiquette Q&A - dramatic intentions	Presentations - Delivery of a short talk to a small audience	Dramatic Intentions - Developing further the growing awareness of the audience and practicing professional explanations for choices	Professional Introductions & Dramatic Intentions - Revisit audition etiquette and giving explanations for dramatic choices	Intentions - Learning to present their vision giving reasons for their choices
	<b>Challenging perceptions</b>	Realisation of the variety of careers within the entertainment industry Students are learning to develop an awareness of the strategies that are employed by industry to influence our thoughts	Learning how BRECHT wanted theatre to influence and instigate change in society Discussion around historical CLASS systems - are they still present?	Dependent on student discussion and production choices	Discussion around traditional roles for males and females and the movement of changes that is currently being seen in new writing - discussion around stock characters in modern Netflix series and how these are a reflection of today's society - do you think we are getting it right - are there groups that are being misrepresented or unrepresented?	Dependent on student choices
	<b>Career</b>	Voice Over Artist - Further understanding of Royalty incomes, buy-outs and the varied avenues within this industry Casting Directors - business opportunities through the set up of creative companies	Freelance Practitioner - Further awareness of professional practitioner contracts available	Theatre Practitioner & Director - Understanding the importance of multiple income streams to support family life during the start up of a career	Screen Actor - Understanding the multiple areas of screen work including extra, featured and principal artist	Designer - Learning the power of Royalty Income

Year 9		Stimulus Project	Script Work	Improvisation
<b>Aim</b>		Students are using their prior knowledge to create an original theatre performance. Students form new theatre companies which aim to challenge current perceptions through their interpretations of given stimuli. Students learn to work as a company interpreting stimuli, building intent, exploring dramatic conventions and implementing storytelling skills. Student learn to make informed decisions during the project and learn to support those decisions by voicing their rationale and intentions.	Students are using their prior knowledge to rehearse and create an original scripted theatre performance. Students consider their prior knowledge of marking a script and investigate both the writer's purpose and the character's motivations within an extract. Students use their knowledge of marking a script, interpreting and devising dramatic intentions whilst also learning to construct a rehearsal schedule. Student continue their learning of making conscious decisions and support those decisions by voicing their rationale and intentions.	Students are using their prior knowledge of performance and rehearsed improvisation in a more immediate setting. Students will create original comedy sketches from given stimuli. Students will demonstrate comic timing and the quick thinking abilities needed as an actor. Stimuli will challenge students to use a variety of performance skills and draw upon the styles and genres experienced over the past three years.
<b>Knowledge</b>	<b>Practitioner Skill</b>	<i>Devising &amp; Acting Technique - Learning to choose a variety of theatrical conventions and symbolic devices to enhance meaning within story telling</i>	<i>Actor &amp; Director - Further developing how to interpret the writer's intentions and investigate the hidden meaning and sub text within the dialogue. Developing time management and organisation awareness</i>	<i>Improvisation - Demonstrating their performance skills and knowledge and also their ability to adapt to ideas in the moment.</i>
	<b>Style/Genre</b>	<i>Physical, Epic &amp; Symbolism - Revisit given genres and develop further understanding and experience of their conventions</i>	<i>Comedy &amp; Naturalism - Revisit and consolidate techniques used to convey genre/style in chosen extracts</i>	<i>TV studio &amp; stage Comedy</i>
	<b>Staging</b>	<i>Direction, Blocking &amp; Symbolism - Revisiting and consolidating awareness of the use of staging and blocking to hide meaning within a production</i>	<i>Direction &amp; Blocking - Developing the ability to take and give direction</i>	<i>Various</i>
	<b>Process</b>	<i>Devising - Consolidate understanding of the interpretation and development process with the aim of developing the ability to focus on "the bigger picture"</i>	<i>Work-shopping a script - To further understand the routines which enable focused and successful rehearsals to take place</i>	<i>Understanding the process of allowing (not blocking a fellow actor)</i>
	<b>Design</b>	<i>Costume, Lighting, Set, Make-up &amp; Props - Consolidating learning of each area and the ability to extend meaning within the chosen medium</i>		
	<b>Timeline</b>	<i>21st Century</i>	<i>19th &amp; 20th Century</i>	<i>Various</i>
	<b>Role</b>	<i>Actor, Director &amp; Designer - Consolidate learning of the responsibility to incorporate practitioners' intention into the bigger picture of each role</i>	<i>Actor &amp; Director - Consolidate learning of the responsibility to incorporate a character's motivation and objectives within a monologue</i>	<i>Actor</i>
	<b>Purpose</b>	<i>Raise Awareness, challenge and provoke</i>	<i>Entertain</i>	<i>Entertain</i>
<b>Assessment</b>	<b>Knowledge Quiz</b>	<i>Term 1 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes</i>	<i>Term 2 - 70% of the Quiz will contain questions on the knowledge learned this term and 30% of the core knowledge from prior learning. Achieving below 80% will require a re-sit and support will be given through free private tuition classes</i>	<i>Term 3 - 100% of the Quiz will contain questions on the knowledge learned over the past three years.</i>
	<b>Learning Demonstration</b>	<i>5 - 10 minute production &amp; Presentations - Working as a new production company who deliver a production pitch which consists of at least a 5 minute production alongside a design presentation which includes set, lighting and costume</i>	<i>Performance &amp; Annotated Portfolio - Working as an actor to produce a 2 - 4 minute monologue or duologue alongside a portfolio of research on the given character</i>	<i>Performance in both a theatrical and tv studio setting</i>
	<b>Question</b>	<i>What is the biggest change we need to see in today's society?</i>	<i>Why is it important to know who you are?</i>	<i>Who are you?</i>
<b>Cultural Capital</b>	<b>Practitioner Exposure</b>	<i>Berkoff/Brecht /Stanislavski /Frantic Assembly</i>	<i>Dependent on chosen script</i>	<i>Ryan Stiles, Robin Williams, Colin Mochrie, Wayne Brady, Drew Carey, Greg Proops, Josie Lawrence, Tony Slatery</i>
	<b>Repertoire</b>	<i>Curious Incident of the Dog in the Night Time</i>	<i>Various modern &amp; contemporary extracts</i>	<i>Whose Line Is It Anyway</i>
	<b>Oracy</b>	<i>Design Pitch - Delivering a short presentation to a given audience</i>	<i>Presenting Intentions during short Q&amp;A after their performance</i>	<i>Audience ability to feedback</i>
	<b>Challenging perceptions</b>	<i>Dependent on personal interpretations Stimuli includes - "I Found The Silence" by Martin Stranka Sculpture by Isaac Cordal depicting politicians discussing global warming The Piano</i>	<i>Dependent on chosen script</i>	
	<b>Career</b>	<i>Theatre company - Develop awareness of the process to establishing a company</i>	<i>Director - Develop awareness of scheduling contract work and the ability to work as a show doctor</i>	<i>Actor, Presenters (TV), Comedian</i>