

Currici

# DRAMA

## 5-YEAR CURRICULUM PLAN



## Year 7

- HT1- Introduction to Drama
- HT2 - Pantomime - *Cinderella*
- HT3 - Devising Theatre - *Survivors*
- HT4 - Live Theatre Review- *Treasure Island*
- HT5 - Devising Theatre 2 - *Adventure Island*
- HT6 - Physical Theatre - *Darkwood Manor*

## Year 8

- HT1 - Page to Stage - *Shakespeare*
- HT2 - Melodrama Through Time - *"Soap Opera/ Radio/ Silent Movie"*
- HT3 - Page to Stage - *"Mugged"*
- HT4 - Devising - *"Displaced People"*
- HT5 - Physical Theatre- *"Curious Incident of the Dog in the Night Time"*
- HT6 - Technical Theatre - *Harry Potter and the Cursed Child*

## Year 9

- HT1 - Stage Combat - *Duologues and scripted.*
- HT2 -Page to Stage - *DNA*
- HT3 - Live Performance Review - *"Streetcar Named Desire"*
- HT4 - Western- *"No one Gets out alive"*
- HT5 - Introduction to Practitioners- *Stanislavski, Artaud and Brecht.*
- HT6 - Theatre in Education - *"Dan Nolan"*

## Year 10

- HT1 - Component 2 – Devising (AQA) *Introduction to a stimulus"*
- HT2 - Component 2 – Devising (AQA) *Introduction to a stimulus"*
- HT3 - Component 1- Understanding Drama (AQA) Section A&B *"Blood Brothers"*
- HT4 - Component 1- Understanding Drama (AQA) Section C
- HT5 - Component 3 – Texts in Practice (AQA)
- HT6 - Component 3 – Texts in Practice (AQA)

## Year 11

- HT1 - Component 3 – Texts in Practice (AQA)
- HT2 - Component 1- Understanding Drama (AQA) Section A&B *"Blood Brothers"*
- HT3 - Component 3 – Texts in Practice (AQA)
- HT4 - Component 1- Understanding Drama (AQA) Section C
- HT5 - Component 1- Understanding Drama

## 3/5YR Curriculum Plan (Current Yr7-11)

Focus / Term	Half Term One	Half Term Two	Half Term Three	Half Term Four	Half Term Five	Half Term Six
<b>Year 7 Topic Covered and End Points</b>	<b>Introduction to Drama</b>	<b>Pantomime "Cinderella"</b>	<b>Devising Theatre 1 "Survivors"</b>	<b>Live Theatre Review "Treasure Island"</b>	<b>Devising Theatre 2 "Adventure Island"</b>	<b>Physical Theatre "Darkwood Manor"</b>
<b>GCSE Derived</b>	Exploring techniques. Improvisation, Freezeframes, Thought-tracking, Hot seating.	Introduction to melodrama, stock characters and the style of Commedia Dell'arte	Developing skills such as characterisation and introduction into devising and script writing.	Pupils will watch Treasure Island and will start to evaluate the performance choosing two contrasting scenes. Exploring all the physical and vocal skills used during the performance.	Expand students' skills of devising considering staging, developing characterisation and including a range of dramatic techniques	Introduction to physical theatre through exploration of a thriller genre. Students are introduced to a range of practitioners and their techniques working with choreographed movement.
<b>Powerful Knowledge and Careers</b>	Students developing trust in each other, communication skills and building confidence. <b>Leadership, Hospitality, Customer Service</b>	Linking to literacy with discussion of fairy tales and the tradition of Christmas pantomime (possibility of organising a trip to build students understanding of behaviour in a theatre and live performances.) <b>Acting, costume design, stage design.</b>	Further develop students team building, discipline and problem solving following the Christmas break. <b>Leadership, Hospitality, Customer Service</b>	Students will be given a taster of the written elements of GCSE drama and the skill of evaluating and analysing a performance. They will develop in their written literacy and evaluation skills. <b>Journalist, Theatre/Film Critic, Stage Designer, Costume Designer</b>	Students develop their understanding of devising theatre, building on their knowledge of staging a performance from their live theatre review. Growing confidence in their own creativity and ideas. <b>Leadership, Hospitality, Customer Service, Actor, Director, Stage Designer.</b>	Students to understand the importance of trust and communication. Developing students understanding of their movement and deliberate choices of pace. <b>Dancer, Actor, Director, Choreographer.</b>
<b>Tier 3 Words</b>	<ol style="list-style-type: none"> <li>Freeze frame</li> <li>Facial Expression</li> <li>Flashback</li> <li>Flashforward</li> <li>Cross cutting</li> <li>Neutral</li> <li>Thought tracking</li> <li>Hot seating</li> <li>Gesture</li> <li>Characterization</li> </ol>	<ol style="list-style-type: none"> <li>Fairy tale</li> <li>Stock Characters</li> <li>Protagonist</li> <li>Antagonist</li> <li>Physical Skills</li> <li>Movement Skills</li> <li>Commedia Dell'Arte</li> <li>Distinctive costumes</li> <li>Status</li> <li>Proxemics</li> </ol>	<ol style="list-style-type: none"> <li>Immersive Theatre</li> <li>Rescue</li> <li>Communication</li> <li>Persuasion</li> <li>Devising</li> <li>Narration</li> <li>Mime</li> <li>Freeze frame</li> <li>Flashback</li> <li>Characterization</li> </ol>	<ol style="list-style-type: none"> <li>Evaluation</li> <li>Explanation</li> <li>Physical Skills</li> <li>Vocal Skills</li> <li>Costume</li> <li>Condition</li> <li>Fabric</li> <li>Colour</li> <li>Set Design</li> <li>Staging</li> </ol>	<ol style="list-style-type: none"> <li>Devising</li> <li>Narration</li> <li>Mime</li> <li>Freeze frame</li> <li>Flashback</li> <li>Characterization</li> <li>Communication</li> <li>Physical Skills</li> <li>Vocal Skills</li> <li>Staging</li> </ol>	<ol style="list-style-type: none"> <li>Stylized</li> <li>Mime</li> <li>Suspense</li> <li>Tension</li> <li>Movement</li> <li>Fluidity</li> <li>Gait</li> <li>Body Language</li> <li>Choreograph</li> <li>Unison</li> </ol>
<b>Long Term Retrieval</b>	Drama Skills and characterization	Drama Skills, Stereotypes and Melodrama	Improvisation, Scriptwriting, Characterization	Physical Skills, Vocal Skills,	Improvisation, Characterization, Physical Skills, Vocal Skills	Improvisation, Characterization, Physical Skills, Mime
<b>Assessment Details</b>	Baseline practical performance for students' range of skills	"3 - Minute Cinderella" Practical performance & verbal evaluation	Practical performance & Written Evaluation of their ideas	Written evaluation of delivery of script, characterisation and skills	Practical Performance and verbal evaluation of dramatic techniques,	Practical performance assessed through exploration of techniques,

					range of skills and characterisation.	composure and rehearsal process.
Misconceptions	Narrators Melodrama Naturalism	Naturalism Staging Stock Characters	All Drama needs to be scripted.	Explanations of written theatre. Stage Configurations	Stage configurations	All Drama needs to have dialogue.
Homework	Learning Lines and Memorizing Scripts	Learning Lines, memorizing Scripts and creating props	Create a Map of your island	Research the plot of Treasure island.	Write your own script for your scenes	Rehearse Physical Theatre pieces with groups.
<b>Year 8 Topic Covered and End Points</b>	<b>Page to Stage Shakespeare</b>	<b>Melodrama Through Time "Soap Opera/ Radio/ Silent Movie"</b>	<b>Page to Stage "Mugged"</b>	<b>Devising "Displaced People"</b>	<b>Technical Theatre</b>	<b>Physical Theatre- "Curious Incident of the Dog in the Night Time"</b>
<b>GCSE Derived</b>	Introduction to Shakespeare's plays, iambic pentameter and staging.	Pupils explore a range of Soap Opera/Radio scripts and Silent Movies focusing on, stock characters, melodrama and vocal, facial and physical skills.	Explore selected scenes considering: stage layout, characterisation and dramatic techniques.	Students explore the viewpoint of refugees and displaced people in their physical drama culminating in a devised piece.	1 lesson on Set, 1 on lighting, 1 on Costume, 1 Lesson on Props, 1 lesson visit to College or Lyceum- Discussing Set, Lighting, Sound, Props and Costume. Then final lesson on choosing one to focus on planning lighting rig, Costume design, Set Layout.	Pupils introduced to Physical theatre through Stimulus and explore physical theatre techniques in more detail such as push and pull, lifts. Exploring physical theatre practitioners and their techniques
Powerful Knowledge and <b>Careers</b>	Cross-curricular links to English and history through contextual input on Jacobean and Elizabethan eras. Input on rhythm and delivery of lines. <b>Writer, playwright, director</b>	Pupils develop understanding of how styles of acting have developed over time <b>Broadcaster, actor, director, writer</b>	Students to explore the history of refugees back to evacuees and the first and second world wars. Students develop their empathy and compassion for others. <b>Actor, stage designer, costume designer</b>	Students to explore the history of refugees back to evacuees and the first and second world wars. Students develop their empathy and compassion for others <b>Humanitarian, Aid worker, performer, playwright</b>	Pupils explore the style of frantic assembly and their building blocks for theatre. SOL aims to develop students' empathy and compassion for students with Autism and anxiety and how this can impact their daily life. Students building on trust, communication and team work. <b>Lighting technician, costume designer, special effects makeup artist. Director</b>	Pupils explore the technical side of theatre including possible career roles within the industry outside of acting. Students begin to consider the technical designs to be made within scripted and devised pieces. (possibility of a trip to Crewe Lyceum or visit by a field professional to inform students on the BTS of theatre/television <b>Dancer, Actor, Director, Choreographer.</b> )
Tier 3 Vocab	1. Prologue 2. Iambic Pentameter 3. Stock Characters 4. Verse 5. Tragedy 6. Comedy 7. Play within a Play	1. Stock Characters 2. Protagonist 3. Antagonist 4. Physical Skills 5. Movement Skills 6. Status 7. Mime 8. Status 9. Proxemics	1. Rehearsal Techniques 2. Workshop 3. Perspective 4. Stage Combat 5. Characterisation 6. Stage Direction 7. Script	1. Freeze frame 2. Facial Expression 3. Flashback 4. Flashforward 5. Neutral 6. Thought tracking 7. Hot seating 8. Gesture 9. Refugee	1. Stylized 2. Mime 3. Suspense 4. Tension 5. Movement 6. Fluidity 7. Gait 8. Body Language 9. Choreograph	1. Stylized 2. Mime 3. Suspense 4. Tension 5. Movement 6. Fluidity 7. Gait 8. Bo 9.

	8. Theatre in the Round 9. Break the Fourth Wall 10. The Globe	10. Gesture	8. Dramatic Intentions 9. Given Circumstances 10. Character Motivation	10. Evacuee	10. Unison	10. Unison
Long Term Retrieval	Drama Skills and characterization	Drama Skills, Stereotypes and Melodrama	Physical and Vocal Skills, Stage Directions, Characterisation	Improvisation, Scriptwriting, Characterization	<b>Stage Design, Stage Layout, Stage Directions.</b>	Practical performance assessed through exploration of techniques
Assessment details	Practical performance Technical stage design with evaluation.	Produce and perform a Radio play or Soap Opera script	Practical performance with written evaluation focusing on students' characterisation, blocking and professionalism.	A practical assessment and verbal evaluation of their dramatic choices, blocking, characterisation and style of theatre	A written presentation/portfolio evaluating choices for one of the disciplines with a scene/character in mind from <i>Shakespeare, Mugged or Displaced people</i>	A practical assessment and written evaluation of their dramatic choices, blocking, characterisation and style of theatre. Pupils should also consider their technical choices and justifications.
Misconceptions	All Shakespeare plays for tragedies.	Naturalism Staging Stock Characters	All Scripts are Naturalistic	All Immigrants come to Britain through choice.	All plays have to have complicated staging.	Drama doesn't link to Dance
Homework	Rehearse lines	Create a prop, rehearse lines	Rehearse lines	Learn Lines	Design Special effects make up	Research Frantic Assembly
<b>Year 9 Topic Covered and End Points</b>	<b>Stage Combat "Duologues and scripted"</b>	<b>Page to Stage DNA</b>	<b>Live Performance Review- 'Streetcar Named Desire</b>	<b>Western "No one Gets out alive"</b>	<b>Introduction to Practitioners- Stanislavski, Artaud and Brecht</b>	<b>Theatre in Education "Dan Nolan</b>
<b>GCSE Derived</b>	Students will explore the physicality of stage combat and the safe appropriate ways to implement in their drama. Stage Combat <b>Coordinator, Performer, Playwright</b>	Students will explore and combine their skills adapting a script and look at characterisation, staging, physical and vocal skills and playwright's intentions. <b>Writer, playwright, director</b>	Pupils will watch SCND and will start to evaluate the performance choosing two contrasting scenes. Exploring all the physical and vocal skills used during the performance. <b>Journalist, Critic, Broadcaster</b>	Pupils to consolidate their knowledge of skills, body language, gait and characterisation in a Western Style of theatre. This will look to develop characters that they have not come across before. This will also combine students Stage Combat skills from HT1 <b>Performer, Director, Playwright.</b>	Pupils will be introduced to the three practitioners exploring how each practitioner differs and looking at a range of stimuli to show these styles of performances. <b>Performer, Director, Playwright</b>	SOL focuses on the creation of an educational piece of theatre designed to teach others. The stimulus for the performance will be <i>Dan Nolan</i> exploring a range of themes and messages. <b>Performer, Director, Playwright</b>
Powerful Knowledge and <b>Careers</b>	Students will develop their communication skills, their ability to channel their energy and learn how to conduct safe combat scenes.	Through the script students will understand the effects of bullying and develop their compassion and empathy on the ill treatment of others.	Students will be given a taster of the written elements of GCSE drama and the skill of evaluating and analysing a performance. They will develop in their written literacy and evaluation skills.	Students develop in their confidence and how to work safely with others. SOL educates students on the 'Wild West' and the history of Cowboys.	Develop students understanding of the history of theatre, the variety of styles and leading practitioners throughout the development of modern drama	Through their TIE pieces students will aim to educate younger students and peers through a practical performance. They will in turn learn about issues such as underage drinking, missing people, substance abuse and

						staying safe in the community. Students will also consider how to create performances appropriate for different age ranges
Tier 3 Vocab	<ol style="list-style-type: none"> <li>Distance</li> <li>Clap Knap</li> <li>Reaction</li> <li>Facial Expression</li> <li>Sound Effect</li> <li>Stage Combat</li> <li>Choreograph</li> <li>Tension</li> <li>Vocal Skills</li> <li>Trust</li> </ol>	<ol style="list-style-type: none"> <li>Rehearsal Techniques</li> <li>Workshop</li> <li>Perspective</li> <li>Stage Combat</li> <li>Characterisation</li> <li>Stage Direction</li> <li>Script</li> <li>Dramatic Intentions</li> <li>Given Circumstances</li> <li>Character Motivation</li> </ol>	<ol style="list-style-type: none"> <li>Evaluation</li> <li>Explanation</li> <li>Physical Skills</li> <li>Vocal Skills</li> <li>Costume</li> <li>Condition</li> <li>Fabric</li> <li>Colour</li> <li>Set Design</li> <li>Staging</li> </ol>	<ol style="list-style-type: none"> <li>Stock Characters</li> <li>Protagonist</li> <li>Antagonist</li> <li>Physical Skills</li> <li>Movement Skills</li> <li>Distinctive costumes</li> <li>Status</li> <li>Mime</li> <li>Physical Theatre</li> <li>Stage Combat</li> </ol>	<ol style="list-style-type: none"> <li>Practitioner</li> <li>Staging</li> <li>Stylized</li> <li>Genre</li> <li>Choreograph</li> <li>Brecht</li> <li>Stanislavski</li> <li>Theatre in Education</li> <li>Naturalism Non-Naturalism</li> </ol>	<ol style="list-style-type: none"> <li>TIE</li> <li>Docudrama</li> <li>Non- Naturalism</li> <li>Scripted</li> <li>Given Circumstances</li> <li>Character Motivation</li> <li>Drama intentions</li> <li>Rehearsal Techniques</li> <li>Physical Skills</li> <li>Vocal Skills</li> </ol>
<b>Long Term Retrieval</b>	<b>Gesture, Facial expressions and vocal skills.</b>	<b>Physical and Vocal Skills, Stage Directions, Characterisation</b>	<b>Physical Skills, Vocal Skills,</b>	<b>Drama Skills, Stereotypes and Melodrama</b>	<b>Naturalism, Non-Naturalism, Genre</b>	<b>Practitioners, Scripted, Dramatic Techniques.</b>
Assessment Details	Final – Practical performance of a scene to include a combat scene of students choosing – to include three combat skills executed effectively.	Final- Practical performance of a scene considering students levels, proxemics, delivery and characterisation	Final – Students answer an exam question relating to a scene of SCND and how it was performed in the production.	Students assessed on their ability to direct and critic their peers. They will be expected to use Dramatic terminology and justifications.	Students understanding and evaluation of artistic intentions. Students will need to consider their dramatic choices in their performances of a set practitioner's style.	Performance aimed at year 7 students. Students will be assessed on how they educated their audience on a topic and their written devising log which will detail their artistic intentions.
Misconceptions	Fight scenes aren't choreographed.	Scripts are naturalistic	Explanations of written theatre. Stage configurations	Narrators Melodrama Naturalism	All plays are naturalistic.	All drama is fictional
Homework	Watch popular media and look for the perspectives to ensure accurate scenes	Rehearse lines	Write a review of your favourite TV show.	Rehearse lines	Research Brecht, Stanislavski and Artaud.	Research missing people.
<b>Year 10 Topic Covered and End Points</b>	<b><u>Component 2 – Devising (AQA)</u></b> <b><i>“Introduction to a stimulus”</i></b>	<b><u>Component 2 – Devising (AQA)</u></b> <b><i>“Introduction to a stimulus”</i></b>	<b><u>Component 1- Understanding Drama (AQA) Section A&amp;B</u></b> <b><i>“Blood Brothers”</i></b>	<b><u>Component 1- Understanding Drama (AQA) Section C</u></b>	<b><u>Component 3 – Texts in Practice (AQA)</u></b>	<b><u>Component 3 – Texts in Practice (AQA)</u></b>
<b>GCSE Derived</b>	Implementation of Practitioner and range of GCSE stimuli. Pupils will be exposed to and learn the focus of practitioners. They will explore GCSE stimuli and how the practitioner	Implementation of Practitioner and range of GCSE stimuli. Pupils will be exposed to and learn the focus of practitioners. They will explore GCSE stimuli and how the practitioner	Students work on their Component 1 Section B Set Text Blood Brothers. Through Practical exploration of the text, they will learn and evaluate how to perform	Students will watch a range of live theatre (both live and recorded) they will learn to evaluate and explain theatrical choices and their effectiveness. Using WHW structure to	Students will explore a range of scenes from several time periods, group sizes. They will explore naturalistic, docudrama and period pieces. They will read the scripts and	Students will explore a range of scenes from a number of time periods, group sizes. They will explore naturalistic, docudrama and period pieces. They will read the

	impacts the performance and begin to understand the importance of exploration within their groups to create a performance	impacts the performance and begin to understand the importance of exploration within their groups to create a performance	and present different scenes. They will also understand the context of the play.	answer the questions. Looking at past examples and how to improve their writing ability. Some practical exploration to aid in understanding of performance.	explore the characterization aspects and style of performance before practically bringing the scenes to life.	scripts and explore the characterization aspects and style of performance before practically bringing the scenes to life.
Powerful Knowledge and Careers	Director, Choreographer, Set Designer, Stage Manager, Team Leader.	Director, Choreographer, Set Designer, Stage Manager, Team Leader.	Performer, Stage Designer, Critic, Set Designer, Costume Designer, Lighting Technician.	Performer, Stage Designer, Critic, Set Designer, Costume Designer, Lighting Technician.	Writer, Playwright, Director, Performer, Lighting Technician, Stage Manager, Critic, Set Designer, Costume Designer	Writer, Playwright, Director, Performer, Lighting Technician, Stage Manager, Critic, Set Designer, Costume Designer
Tier 3 Words	<ol style="list-style-type: none"> <li>1. Stylized</li> <li>2. Mime</li> <li>3. Suspense</li> <li>4. Stimuli</li> <li>5. Movement</li> <li>6. Fluidity</li> <li>7. Gait</li> <li>8. Body Language</li> <li>9. Choreograph</li> <li>10. Unison</li> </ol>	<ol style="list-style-type: none"> <li>1. Practitioner</li> <li>2. Staging</li> <li>3. Stylized</li> <li>4. Genre</li> <li>5. Choreograph</li> <li>6. Brecht</li> <li>7. Stanislavski</li> <li>8. Theatre in Education</li> <li>9. Naturalism</li> <li>10. Non-Naturalism.</li> </ol>	<ol style="list-style-type: none"> <li>1. Context</li> <li>2. Willy Russell</li> <li>3. Class</li> <li>4. Stage Directions</li> <li>5. Staging</li> <li>6. Character</li> <li>7. Naturalism</li> <li>8. Non – Naturalism</li> <li>9. Gait</li> <li>10. Facial Expression</li> </ol>	<ol style="list-style-type: none"> <li>1. Evaluate</li> <li>2. Effectiveness</li> <li>3. Facial Expression</li> <li>4. Body Language</li> <li>5. Gait</li> <li>6. Gesture</li> <li>7. Positioning</li> <li>8. Physical Skills</li> <li>9. Set Design</li> <li>10. Vocal Skills</li> </ol>	<ol style="list-style-type: none"> <li>1. Rehearsal Techniques</li> <li>2. Workshop</li> <li>3. Perspective</li> <li>4. Stage Combat</li> <li>5. Characterisation</li> <li>6. Stage Direction</li> <li>7. Script</li> <li>8. Dramatic Intentions</li> <li>9. Given Circumstances</li> <li>10. Character Motivation</li> </ol>	<ol style="list-style-type: none"> <li>1. Rehearsal Techniques</li> <li>2. Workshop</li> <li>3. Perspective</li> <li>4. Stage Combat</li> <li>5. Characterisation</li> <li>6. Stage Direction</li> <li>7. Script</li> <li>8. Dramatic Intentions</li> <li>9. Given Circumstances</li> <li>10. Character Motivation</li> </ol>
Long Term Retrieval	Physical and Vocal Skills	Staging a performance.	Physical and Vocal Skills	Section C Context, Physical and Vocal Skills.	Physical and Vocal Skills	Physical and Vocal Skills
Assessment Details	<p>Baseline testing of Dramatic terminology and staging</p> <p>Midpoint – Practical performance of devised group.</p> <p>Final – Practical performance and devising log Section 1</p>	<p>Midpoint - Practical performance of devised group.</p> <p>Final – Practical performance and devising Log</p>	<p>Baseline testing of knowledge of Blood Brothers.</p> <p>Midpoint – Section B 20 mark question.</p> <p>Final - Section B 12 and 20 mark questions</p>	<p>Midpoint – Section A and Section B Full Paper</p> <p>Final – Section A and B Full Paper</p>	<p>Midpoint – Practical exploration of a scene (small group)</p> <p>Final – Practical staging of a scene (monologue)</p>	<p>Midpoint Practical exploration of chosen scene.</p> <p>Final – Practical exploration of chosen scene and evaluation.</p>
Misconceptions	Exploring depth of stimuli. Considering needs of the audience and dramatic intentions.	Exploring depth of stimuli. Considering needs of the audience and dramatic intentions.	Not understanding social and historical context.	Not thoroughly understanding the context of the piece. Not referring to characters relationships.	Choosing one extract, not considering the contextual implications of the extracts.	Choosing one extract, not considering the contextual implications of the extracts.
Homework	Research various practitioners and stimuli	Research various practitioners and stimuli	Section A retrieval, Blood Brothers research. Practice Questions.	Section A and B retrieval. Section C research. Practice Questions.	Learn scripts and rehearse. Component 1 Retrieval	Learn scripts and rehearse. Component 1 Retrieval

Year 11 Topic Covered and End Points	Component 3 – Texts in Practice (AQA)	Component 1- Understanding Drama (AQA) Section A&B "Blood Brothers"	Component 3 – Texts in Practice (AQA)	Component 1- Understanding Drama (AQA) Section C	Component 1- Understanding Drama	
<b>GCSE Derived</b>	Students will choose two extracts from a play, justifying their choice. They will learn the scripts and explore the characterization, staging and design aspects performance, practically bringing the scenes to life for their visiting examiner.	Students retrieve and revise their Component 1 Section B Set Text Blood Brothers. They look at practice questions and explore how the scenes are to be performed in relation to the context of the play	Students will choose two extracts from a play, justifying their choice. They will learn the scripts and explore the characterization, staging and design aspects performance, practically bringing the scenes to life for their visiting examiner.	Students will recap their chosen live theatre performance. They will evaluate and explain theatrical choices and their effectiveness in relation to multiple characters in various scenes. Using WHW structure to answer the questions. Looking at past examples and how to improve their writing ability. Some practical exploration to aid in understanding of performance.	Students will retrieve and revise for all aspects of the component 1 written exam.  Past papers and question level analysis will be used to ensure students are prepared for their exam.	
Powerful Knowledge and <b>Careers</b>	Writer, Playwright, Director, Performer, Lighting Technician, Stage Manager, Critic, Set Designer, Costume Designer	Performer, Stage Designer, Critic, Set Designer, Costume Designer, Lighting Technician	Writer, Playwright, Director, Performer, Lighting Technician, Stage Manager, Critic, Set Designer, Costume Designer, Project Manager,	Literary Analyst, Writer, Playwright, Director Performer, Critic, Set Designer, Costume Designer	Literary Analyst, Writer, Playwright, Director Performer, Critic, Set Designer, Costume Designer	
Tier 3 Vocab	1.Rehearsal Techniques 2.Workshop 3.Perspective 4.Stage Combat 5.Characterisation 6.Stage Direction 7.Script 8.Dramatic Intentions 9.Given Circumstances 10.Character Motivation	1. Context 2. Willy Russell 3. Class 4. Stage Directions 5. Staging 6. Character 7. Naturalism 8. Non – Naturalism 9. Gait 10. Facial Expression	.Rehearsal Techniques 2.Workshop 3.Perspective 4.Stage Combat 5.Characterisation 6.Stage Direction 7.Script 8.Dramatic Intentions 9.Given Circumstances 10.Character Motivation	1. Evaluate 2. Effectiveness 3. Facial Expression 4. Body Language 5. Gait 6. Gesture 7. Positioning 8. Evaluation 9. Set Design 10. Staging	1. Working Class 2. Religion 3. Christianity 4. Superstition 5. Stage Manager 6. Centre Stage 7. Proscenium Arch 8. Naturalism 9. Non- Naturalist Features 10. Musical Theatre	
Long Term Retrieval	Physical and Vocal Skills	Section B and C Context.	Physical and Vocal Skills	Section C Context, Physical and Vocal Skills.	Physical and Vocal Skills; Section B and C context.	
Assessment details	External Visiting Examiner to be confirmed by AQA.	Mock Exam	External Visiting Examiner to be confirmed by AQA.	Mock Exam	Exam time TBC	
Misconceptions	Choosing one extract, not considering the contextual implications of the extracts.	Not understanding social and historical context.	Choosing one extract, not considering the contextual implications of the extracts.	Not thoroughly understanding the context of the piece. Not referring to characters relationships.	Confusing the characters. Not referring in detail to all physical and vocal skills.	
Homework	Learn scripts and rehearse. Component 1 Retrieval	Section A and B retrieval. Practice Questions.	Learn scripts and rehearse. Component 1 Retrieval	Practice Papers.	Practice Papers. Revision. Intervention	



