

Curriculum Scheme

Drama



Believe, Succeed, Together

Curriculum Scheme

The fundamental aim of a curriculum scheme is to coherently plan and sequence the cumulative acquisition of subject content to facilitate retention, recall and application.

CREATE Curriculum

Curriculum schemes are underpinned by the CREATE Curriculum which brings together the key interrelated aspects of curriculum structure, design and delivery into a single coherent entity.

CREATE Element	Description
Challenge	Stretch and extend learning to foster a deeper understanding beyond the content of the National Curriculum and GCSE specifications.
Regulate	Plan, monitor and evaluate specific aspects of learning to foster greater responsibility and independence – DRAFT.
Enhance	Consolidate and develop transferable literacy and numeracy skills.
Adapt and Assess	Adapt teaching to take account of different pupils' needs and provide an opportunity for all pupils to achieve. Undertake regular in-class assessment to monitor strengths and highlight specific areas of improvement.
Target	Consolidate identified strengths and develop and overcome areas of improvement.
Enrich	Enhance physical and emotional wellbeing; develop social, spiritual, moral and cultural capital; and provide opportunities and experiences to successfully transition to the next stage from secondary education.

Curriculum Allocation

Year Group	7	8	9	10	11
Number of Lessons	1	1	1	3	3

Curriculum Intent

Drama is a statutory part of English in the National Curriculum – refer to [National Curriculum English Programmes of Study](#)

Key Stage 1 – Key Stage 3

Learning Intentions

- All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.
- Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role.
- Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.

Key Stage 4

Drama is a GCSE option subject - [OCR GCSE Drama Specification \(J316\)](#)

Learning Intentions

- Apply knowledge and understanding of drama when making, performing and responding to drama.
- Explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created (a performance text is one that has been written specifically for theatrical performance).
- Develop a range of theatrical skills and apply them to create performances.
- Work collaboratively to generate, develop and communicate ideas.
- Develop as creative, effective, independent and reflective students able to make informed choices in process and performance.
- Contribute as an individual to a theatrical performance.
- Reflect on and evaluate their own work and that of others.
- Develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice.
- Adopt safe working practices.

Curriculum Assessment

Key Stage 3 Indicative Competencies

Grade	Response	Performance	Analysis	Vocabulary
8+	Can I show highly developed and detailed ideas about the stimulus or play-text?	Am I accomplished in my use of vocal and physical aspects in performance?	Am I able to offer highly developed and detailed analysis of performance, including visual, aural and spatial aspects of performance?	Is my use of drama and theatre terminology highly developed and does it enrich the meaning and quality of my response?
7	Can I demonstrate thoughtful ideas about the stimulus or play-text?	Can I demonstrate thoughtful vocal and physical control in performance?	Am I able to offer thoughtful analysis of performance, including visual, aural and spatial aspects of performance?	Is my use of drama and theatre terminology thoughtful throughout my response?
6	Can I share confident ideas about the stimulus or play-text?	Can I demonstrate confident control of vocal and physical aspects in performance?	Am I able to offer confident and detailed analysis of performance?	Can I confidently use drama and theatre terminology to shape the quality of my response?
5	Can I share clear ideas gained from the stimulus or play-text?	Can I show clear control of vocal and physical aspects in performance?	Am I able to offer detailed feedback on specific moments of a performance?	Can I use drama and theatre terminology (words) throughout my response?
4	Do I have a developed understanding of the stimulus or play-text?	Can I show some developing control of vocal and physical aspects in performance?	Am I able to offer well-placed feedback on a performance?	Does my use of drama and theatre terminology (words) aid meaning?
3	Can I share simple ideas about the stimulus or play-text?	Can I show simple control of vocal and physical aspects in performance?	Am I able to offer simple feedback on a performance?	Can I use some subject specific words when responding to work?
2	Do I have an emerging understanding of the stimulus or play-text?	Can I sometimes use my voice and movement in performance?	Am I able to sometimes offer simple feedback on a performance?	Can I sometimes use drama words when giving feedback to others?
1	Can I understand the main parts of the story or characters?	Can I understand how to use voice and movement in performance?	Can I identify one or two parts of a performance that I liked?	Can I identify one or two drama words and use them when giving feedback to others?

Key Stage 4 GCSE Scheme of Assessment

OCR GCSE Drama Scheme of Assessment

Curriculum Overview

Key Stage 3

Year Group	Autumn Term	Spring Term	Summer Term
7	<p>Introducing key drama skills and style through a theme ChildLine</p> <p>Students will be introduced to key drama skills through exploration of a fictional character. They will create scenes based on this protagonist. This will look at the theme of bullying and the impact that it can have.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Role play, still image, split-scene, thought-tracking, forum theatre, marking the moment • Considering character context when applying vocal and movement skills. • Responding to a scripted scene- focusing on use of language, use of active pause and demonstrating status of character. 	<p>Developing stylised characters Charlie and the Chocolate Factory</p> <p>Focusing on the story of 'Charlie and the factory'. Students will discuss the plot and use devised and scripted scenes to realise some of the key moments from the story.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Demonstrating character context • Considering spatial awareness • Developing stereotypes and stock character stances. • Devising using physical theatre • Considering semiotics • Addressing types of staging • Conventions and techniques 	<p>Introducing Archetypes Commedia dell 'Arte</p> <p>This unit develops upon the mask skills that were introduced in Year 7. We will look at the historical and social context of this performance style and then focus on the Coupe de Mask of 5 archetypes.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Rules of the mask • Stock characters • Coupe de mask- the shape of the character • Actor/audience relationship • Lazzi • Gromalot • Entrance and exits • Defining the space • Dynamic and status shifts

	<p>Physical Theatre and Stereotypes The Manor House A fictional adventure which is developed by the students. They will become a group of friends who explore a haunted house! Exploration:</p> <ul style="list-style-type: none"> • Developing physical theatre skills • Performing stereotypes: use of language, stance, movement, vocal quality • Body Language: dynamic of movement • Shape of character • Passing the focus • Considering stage configuration • Responding to scripted scenes 	<p>Play text study The Terrible Fate of Humpty Dumpty</p> <p>Analysing and performing extracts from 'The Terrible fate of Humpty Dumpty' by David Calcutt.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Realism- character objective • Script analysis- subtext, stage directions • States of tension • Use of space/ character space/ site-lines • Analysing production elements • Constructing a set for theatre- in the-round with lighting design 	<p>Practitioner and devising skills</p> <p>Students are given a stimulus and develop their own devised play based on this.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Introduction to 'Devising' skills • Introduction to the stimulus • Selecting stimulus and possible plotlines • Applying chosen style Developing the devised work using challenge cards and tasks
8	<p>Text study – character motivation and character arc Blue Remembered Hills by Dennis Potter</p> <p>This play explores a day in the life of a group of seven-year-olds playing in the Forest of Dean one summer afternoon in 1943.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Introducing the play Blue Remembered Hills by Dennis Potter • Social, Historical context • Character motivation and intention • Exploring extracts of the script- dynamic shifts, use of space, passing the focus 	<p>Script work focusing on Context and plot development Stand alone extracts</p> <p>In this unit, students will enact a range of small scenes and then link these together to develop their own plotline.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Interpreting script extracts to create context and subtext • Analysing and communicating character intention • Given Circumstance • Intention of vocal and physical skills 	<p>Text study focusing on ensemble Cloud Busting by Helen Blakeman</p> <p>This play text focuses on the unlikely friendship between a bully and an unpopular kid.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Introduction to the play text and themes • Consider theatrical performance styles • Develop the use of ensemble to make drama with impact. • Through rehearsal and performance; develop attention to detail/precision in theatrical techniques

	<ul style="list-style-type: none"> • Selecting and applying staging. • Using stage directions to build a mimed sequence <p>Greek Theatre Students will consider the social, cultural and historical context of Greek Theatre. The focus will predominantly be on the functions of a Greek Chorus. This will be done through text and stimulus-based exploration.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Origins of Greek Theatre • Theatre vocabulary • Functions of a Greek chorus • Soundscaping • Demonstrating intention through choric movement and speech • Analysing the impact of shifts in pace and dynamics. • Selecting and performing text 	<ul style="list-style-type: none"> • Exploring non-verbal communication • Improvisation • Mood and atmosphere <p>Devising from stimulus This unit is a simplified version of the GCSE drama unit. Students will structure a play using a range of tasks. Each week they will have a specific focus to aid them in creating and shaping work for performance.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Responding to stimulus • Considering structure and target audience • Selecting performance style • Selecting performance space • Character development • Considering visual, aural and spatial elements • Developing and refining work 	<ul style="list-style-type: none"> • Tension and climax • Exploring relationships on stage- actor-audience and actor interaction <p>Making Theatre: Live theatre review, script work, devising, set design Students are introduced to the plot and characters of Lord of the Flies. They watch extracts of live performances, consider staging and design and create scenes.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Introducing Lord of the Flies • Live performance analysis focusing on Set design • Scripted and devised scenes exploration focusing on acting and stage space.
9	<p>Embedding existing key skills and introducing new styles through practitioner study.</p> <p>Practical study of Practitioners and associated styles and techniques. These are then applied to stimulus work.</p>	<p>Improvising from theme based stimuli</p> <p>A sequence of short tasks, that require students to select and apply key drama skills and style to respond to a range of stimuli on a given theme.</p> <p>Exploration:</p>	<p>Epic Theatre: text-based exploration /Live theatre review.</p> <p>Students apply prior learning of Epic style through exploration of an Epic theatre play text. They then watch the play being performed by a professional company and</p>

	<p>Exploration:</p> <ul style="list-style-type: none"> • Physical theatre workshops • Choral work; applying to physicality • Working from stimulus: responding to a range of stimulus. 	<ul style="list-style-type: none"> • Introduction to stimuli • Considering a range of interpretations and ideas in response to each stimulus • Exploration through practical based exploration of style; realism, Epic, Physical theatre, choral work • Consideration and application of style <p>Epic Theatre</p> <ul style="list-style-type: none"> • Historical context • Intention of theatrical style • Examples of theatrical style in contemporary professional performances • Relevance to contemporary audience • Applying aspects of style specific techniques to improvised exploration 	<p>evaluate the impact of Epic performance on the audience.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Embedding and developing key skills associated with Epic style • ‘Everyman’ by Splendid production • Evaluation of visual aural and spatial aspect of Live performance <p>Devising Drama – Documentary theatre</p> <p>Students respond to an event in the media and create a devised play in groups focusing on intention, performance and design skills.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Responding to stimulus- research • Modelling work from exemplar performances • Verbatim theatre • Using research in the development process • Applying style • Creating and developing work • Analysis and evaluation of dramatic potential of all stimulus options • Applying style to performance. • Applying theatre conventions to the performance.
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Key Stage 4

Year Group	Autumn Term	Spring Term	Summer Term
10	<p>Embedding key styles and practitioners</p> <p>Understanding the distinction between style and genre by exploring examples of both with reference to the social, cultural and historical context.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Revisiting key styles and practitioners: Realism – embedding and developing knowledge • Exploring Epic theatre- characters, techniques, function and purpose. • Physical theatre: Recap of aspects of style from Frantic assembly, Laban and Berkoff- physical languages and approaches. • Links to Devising Drama assessment <p>Presenting and performing texts: Mock exam</p> <p>Exploration: Learners rehearse and perform an extract from one text. Students may select a pathway: performing or design role but must remain in this role throughout the unit. Play text: TBA</p>	<p>Performance and Response (Section A). Set text</p> <p>Exploring the set playtext for the terminal GCSE exam- Section A: Missing Dan Nolan by Mark Wheeller.</p> <p>Students will explore the set sext holistically. They will consider Social, Cultural, Historical Context, Visual, Aural and Spatial elements, Subject Specific terminology and practice timed exam responses in relation to the Assessment Objectives.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Exploration and function of the style and genre of the set text and how that is served by the playwright’s artistic intentions • The use of structural devices to convey themes and messages to the audience. • Practical and written interpretation of characters; key acting, directing decisions and how lighting, set design and use of stage configuration can be utilised to guide the audience. • Greater depth of knowledge on lighting and design terminology, effect on stage 	<p>Devising Drama exam rehearsal and assessment.</p> <p>Students prepare for and perform their assessed unit.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Applying style to performance. • Applying theatre conventions to the performance. • Keeping an ongoing structured journal of responses, decisions and rehearsals undertaken. • Performance with peer review • Final filmed assessment • Analysis and evaluation of final performance • Submission of journal. <p>Performance Response (Section B): Live theatre</p> <p>Exploration of a Recorded Live performance/ Live theatre trip organised by the drama department.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Demands of the written exam- Section B

	<ul style="list-style-type: none"> • Research and interpreting text (Ao1): The demands of the text/ Artistic intention of the text • Practical exploration of text in chosen skill, selection of a group extract. • Completion of Concept notes • Assessment of chosen skill against exam criteria. 	<p>and impact in creating mood and atmosphere</p> <p>Devising Drama Exam preparation In this component, learners create a portfolio of evidence to chart their devising process and a final polished performance of their devised piece of drama.</p> <p>Learners will work in groups to create their drama. A group can be between two and six performers plus one designer per design role. OCR will publish a stimulus paper each year containing 10 set stimuli which learners will use as the starting point for their devised work.</p> <p>Exploration:</p> <ul style="list-style-type: none"> • Examining the demands of the unit-assessment criteria • Introduction to stimulus • Analysis and evaluation of dramatic potential of all stimulus options • Stimulus specific practical workshop • Using research in the development process • Applying style to performance. • Applying theatre conventions to the performance. 	<ul style="list-style-type: none"> • Analysing Theatre conventions focusing on Visual, Aural, Spatial elements. • Research into original production of the play and any relevant social, cultural and historical context. • Recall and apply knowledge of performance techniques and artistic/directors' intentions and conventions. • Apply subject terminology to responses • Practice structure of responses in pairs and independently • Practice timed responses to questions • Mock exam
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		<ul style="list-style-type: none"> Keeping an ongoing structured journal of responses, decisions and rehearsals undertaken. 	
11	<p>Performance and Response (Section A). Revision of Set text Re-read Missing Dan Nolan by Mark Wheeler. Revise Social, Cultural, Historical Context, Visual, Aural and Spatial elements, Subject Specific terminology and practice timed exam responses.</p> <p>Exploration:</p> <ul style="list-style-type: none"> Analysing Theatre conventions, job roles and Visual, Aural, Spatial elements in relation to the set text. Revise relevant social, cultural and historical context. Revise and consolidate knowledge of performance techniques and artistic/directors' intentions and conventions. Re-visit subject terminology appropriate to this unit Practice structure of responses Practice timed responses and mock exam <p>Performance Response (Section B): Live Theatre Revision of Recorded Live performance/ Live theatre trip organised by the drama department.</p>	<p>Presenting and Performing Text. EXAM preparation</p> <p>Exploration: Learners rehearse and perform 2 extracts from one text. Students may select a pathway: performing or design role but must remain in this role throughout the unit. Play text: to be allocated.</p> <ul style="list-style-type: none"> Practitioner revision – Stanislavski, Brecht, Laban, Frantic Assembly Creation of 'Concept Notes' Pupils consider and apply appropriate style for their chosen text Exploration of both extracts <p>Presenting and Performing Texts EXAM:</p> <p>Exploration: Learners rehearse 2 extracts from one text to perform in exam - Students may select a pathway: performing or design role but must remain in this role throughout the unit.</p>	<p>Performance and response.</p> <p>(Section B): Revision of Recorded Live performance/ Live theatre trip organised by the drama department. (Section A): Set text: Missing Dan Nolan by Mark Wheeler.</p> <p>Exploration:</p> <ul style="list-style-type: none"> Analysing Theatre craft for both sections. Practicing SEAM responses Peer SEAM tasks Key terms Intervention sessions Timed responses Mock exam

	<p>Exploration:</p> <ul style="list-style-type: none">• Analysing Theatre conventions focusing on Visual, Aural, Spatial elements.• Research into original production of the play and any relevant social, cultural and historical context.• Revise and consolidate knowledge of performance techniques and artistic/directors' intentions and conventions.• Re-visit subject terminology appropriate to this unit• Practice structure of responses• Practice timed responses• Mock exam	<ul style="list-style-type: none">• Intentions for an audience. Pupils to have a clear understanding of what the examiner should understand and 'read' from their performance and character.• Concept notes are finalised and sent to examiner.	
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Curriculum Content

Year 7

Topic	Introducing key drama skills and style through a theme ChildLine and bullying	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.						
Lesson Learning Intentions	Introducing the organisation ChildLine and a fictional character 'Sam' who needs to use the service. Students should be able to appreciate and respect difference in others. Introduction to aspects of the style <i>Realism</i> ; 4 th wall, emotion memory. Exploring scenarios through the introduction of structural techniques to help shape performance work. Adopting, creating, and sustaining a range of roles, responding appropriately to others in role. Considering vocal and physical aspects in performance				✓	✓	✓
Lesson Tasks	Low stakes knowledge retrieval tasks to advise or inform adaptive teaching Teacher led whole class practical exploration tasks to introduce concepts Students are guided to collaboratively create and develop a fictional character's context with a focus on peer pressure and bullying. Translate initial ideas about the fictional character 'Sam' into realised character in a range of scenarios. Character development tasks through hot-seating, spontaneous improvisation and devised scenes A range of practical tasks that introduce students to acting skills; mime, vocal skills, gesture, stance, sight-lines, body language Mantle of the expert- Students explore events from multiple points of view – the children, the parents, the staff involved. Performance opportunities in small groups and pairs.		✓	✓	✓	✓	✓
Resources	www.childline.org.uk www.stopbullying.gov/bullying/what-is-bullying working from home booklet- on TEAMS		✓		✓		✓
DRAFT	Self and peer reflection to respond thoughtfully to drama and theatre performances.		✓				
Literacy	Tier 3 vocabulary: Sight lines, levels, role play, facial expression, body language, still image, split-scene, thought-tracking, marking the moment, Realism, 4 th Wall acting. Tier 2 vocabulary: context, persuasion, foreground, transition, demonstrate, audience, intention			✓			
Numeracy	recognises that shapes can have lines of symmetry (decides to position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension)	✓					
Challenge	Mantle of the expert- Students explore events from multiple points of the staff involved, medical professional- Use of language for 'professional character'- semantic field	✓					✓

Topic	Physical theatre and stereotypes- The Manor House	C	R	E	A	T	E
NC Learning Intention	Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role.						
Lesson Learning Intentions	To gain insight into some basic principles of physical theatre through; mime, defining location through collaborative physical work. Students will consider how to adapt their vocal and physical performance skills to create stereotype characters; Shape of character: Students will start to consider how stance can be a visual cue for their stereotype roles	✓	✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks to advise or inform adaptive teaching Watching examples of professional physical theatre work and analysing the key features of style Teacher led whole class practical exploration tasks to introduce new style: physical theatre Passing the focus; students will begin to explore advantages and disadvantages of this skill. Adopting, creating, and sustaining a range of roles, responding appropriately to others in role. Exploring scenarios through the introduction of structural techniques; role play, still image, split-scene, thought-tracking, marking the moment to help shape performance work. Teacher led whole class practical exploration tasks to introduce the shape of character: stereotypes Individual and small group tasks to develop physical skills; stereotypes and physical theatre Performance opportunities in small groups and pairs enhancing stance, gesture and movement and employing deliberate use of vocal quality .	✓	✓	✓	✓	✓	
Resources	What is physical theatre? Elements physical theatre working from home booklet- on TEAMS	✓			✓		✓
DRAFT	Self and peer reflection to respond thoughtfully to drama and theatre performances.		✓			✓	
Literacy	Tier 3: thought-tracking, mime, soundscape, non-verbal communication, physical theatre, gesture, passing-the-focus. Tier 2: atmosphere, dynamics, archetype, stereotype, manifestations , mood, atmosphere			✓			
Numeracy	recognises that shapes can have lines of symmetry (decides to position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension)	✓					
Challenge	Link Stereotypes to the idea of archetypes to Bertolt Brecht’s technique of “Gestus” within Epic Theatre Challenge cards: dynamic of movement Use of language - semantic field for chosen stereotype	✓					✓

Topic	Developing stylised characters: Charlie and the Chocolate Factory	C	R	E	A	T	E
NC Learning Intention	Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Students will continue to develop their physical and vocal skills to create subtly stylised characters; enhancing stance, gesture and movement and employing deliberate use of vocal quality befitting the role. Students will develop their physical theatre skills, considering dynamics of movement and sound effects. Students will be introduced to the advantages and disadvantages of performing on different stage configurations.				✓	✓	✓
Lesson Tasks	Low stakes knowledge retrieval tasks to advise or inform adaptive teaching Watching examples of characters from films and analysing acting skills demonstrated. Teacher led whole class practical exploration tasks to introduce new staging configurations Teacher led whole class practical exploration tasks to develop skills on the shape of character: character traits/ centre of gravity Individual and small group tasks to develop physical skills; stereotypes and physical theatre Responding to stimulus (scripted extracts and tasks) to depict a stereotype in a range of settings. Performance opportunities in small groups and pairs.	✓	✓		✓		
Resources	Watch: The lucky winners Charlie finds his ticket New film- chocolate River Chocolate River - old film working from home booklet- on TEAMS	✓			✓		✓
DRAFT	Self and peer reflection to respond thoughtfully to drama and theatre performances and use appropriate terminology. Self and peer reflection to consider advantages and disadvantages of different stage configurations		✓			✓	
Literacy	Tier 3: character traits, Thrust, Traverse, In-the-round, End-on, Promenade, Centre of gravity, stage directions Tier 2: dynamics, exaggerate, stance, configuration, play text, stimulus			✓			
Numeracy	locates positions on an informal map (locates positions of actors/sets/props on an informal map of the stage area)	✓					
Challenge	Consider and adapt work for audiences in different stage configurations	✓					✓

Topic	Play text study The Terrible Fate of Humpty Dumpty by David Callutt	C	R	E	A	T	E
NC Learning Intention	Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Introducing the context, setting, structure and target audience of the play text Introduce and embed aspects of acting styles Realism 'character objective, 4 th wall, emotion memory. Introduce Epic techniques, direct address, flashbacks, cyclical structure. Students should be able to demonstrate some clear control of realistic vocal and physical aspects in performance		✓	✓	✓	✓	✓
Lesson Tasks	Analysing scripted scenes: subtext, stage directions, character use of language Students respond to extracts of the play text extracts to focus on demonstrating the impact of bullying and being complicit. Responding to scripted character: non-verbal communication, vocal aspects of performance, use of character and stage space Developing aspects of performance: States of tension, character objective Use of space/ character space/ site-lines Peer review Analysing production elements- Constructing a set for theatre- in the-round with lighting design		✓	✓	✓	✓	
Resources	Exemplar practical work of past pupils working from home booklet- on TEAMS						✓
DRAFT	Self and peer reflection to respond thoughtfully to drama and theatre performances and use appropriate terminology.		✓			✓	
Literacy	Tier 3: stage directions, Epic techniques, character space, character objective Tier 2: setting, structure, cyclical, tension, foreground, background, pathways, complicit			✓			
Numeracy	locates positions on an informal map (locates positions of actors/sets/props on an informal map of the stage area	✓					
Challenge	Consider Production aspects (lighting, sound, set and costume design) through discussion. Design task for opening scene	✓	✓		✓		

Topic	Introducing Archetypes/ Theatre History Commedia dell 'Arte						
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role.	C	R	E	A	T	E
Lesson Learning Intentions	Introduce the historical and social context of how the style of Commedia Dell' Arte evolved through teacher led discussion and video clips. Introduce archetypes- students should be able to refer to prior learning on stereotypes and Coupe de Mask	✓	✓		✓		✓
Lesson Tasks	Low stakes knowledge retrieval tasks to advise or inform adaptive teaching Watching exemplar work and talks on the style focusing on Repetition, Predictability, coupe de mask Teacher demonstration and modelling. Introduce 5 Commedia characters – Students should be able to draw on prior learning to discuss and demonstrate how acting and vocal skills will be exaggerated to explore the shape of each character's- Create a series of lazzi considering actor-audience relationship, nonverbal demonstration of status, Develop character traits by adding in Gromalot Entrance and exits Actor/audience relationship Challenge- Dynamic and status shifts Peer review and target setting- Consider why and how audience is used in this style	✓	✓		✓	✓	✓
Resources	Exemplar practical work of past pupils origins of Commedia The world of Commedia Dell' Arte The shape of the characters Language working from home booklet- on TEAMS	✓					✓
DRAFT	Self and peer reflection to respond thoughtfully to drama and theatre performances and use appropriate terminology for Commedia. Consider use of <i>Gromalot</i> , actor-audience relationship, coupe de mask.		✓			✓	
Literacy	Tier 3: lazzi, Coupe de mask, <i>Gromalot</i> , status, stock character, stance, Tier 2: repetition, predictability, exaggerate, archetype			✓			
Numeracy	Angles of body position in relation to actors and audience. Spatial awareness		✓				
Challenge	Considering adding dynamic of movement to the performance. Research into how Commedia del Arte has influenced theatre	✓	✓		✓		

Topic	Practitioner and devising skills	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Consolidate prior learning of styles of theatre and link to the given practitioner and their historical context. Be introduced to what a 'stimulus' is and how it can be used to create a performance Consider the intention of their chosen stimulus With guidance, learn how to structure longer devised pieces that have clear intentions		✓	✓	✓		
Lesson Tasks	Low stakes knowledge retrieval tasks to advise or inform adaptive teaching Explore a series of teacher guided tasks that culminate in a devised piece of performance in response to the stimulus. This will have a clear intention and some consideration and application of style Developing the devised work using challenge cards and task sheets Through peer and teacher review, identify strengths and areas for improvement and use feedback to further refine work. Opportunities to analyse visual, aural and spatial aspects of peer performance		✓	✓	✓	✓	
Resources	Exemplar work from previous KS3 and GCSE candidates working from home booklet- on TEAMS				✓		✓
DRAFT	Self and peer review target setting with a focus on structure, style and intention		✓		✓	✓	
Literacy	Tier 3: Stanislavski, Brecht, emotion memory, Epic, hot-seating, dramatic potential, Tier 2: linear, episodic, non-linear, cyclical, structure, intention			✓			
Numeracy	Estimating length of time and space-starting position for completing a sequence of movements across the performance space in physical theatre. Planning scenes to hit a time sensitive brief- 4 minute performance		✓				
Challenge	Investigate examples of realism and Epic plays on YouTube	✓					

Year 8

Topic	Text study – character motivation and character arc Blue Remembered Hills by Dennis Potter						
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.	C	R	E	A	T	E
Lesson Learning Intentions	To explore how the social and historical context of the setting of the play influences the characters Embedding prior learning on the acting style Realism Exploration of character arc and character motivation Use of stage space/ character space Analyse line delivery and interpretation of stage direction.	✓	✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks on prior learning to advise and inform teaching Questioning designed to encourage deeper thought and reflection of character context Context of colloquialisms and historically specific references Using text to ‘excavate’ a character. Applying emotion memory. Hot -seating exercise Consider actor’s intention AND character intention. Develop the scene signposting this for your audience Perform extracts Practice SEAM style responses verbally	✓	✓	✓	✓	✓	
Resources	https://schoolsonline.britishcouncil.org/classroom-resources/film-archive-resources/childhood-in-wartime https://www.tes.com/teaching-resource/the-1940s-house-6434182 working from home booklet- on TEAMS	✓					✓
DRAFT	Self and peer review target setting with a focus on actor’s portrayal of character Using DRAFT cards to offer ‘SEAM’ style verbal responses		✓	✓	✓	✓	
Literacy	Tier 3: Stanislavski, Realism, emotion memory, dramatic potential, Emphasis, Dynamics, Stance, gesture Tier 2: Social, Historical context, intention, Colloquialism			✓			
Numeracy	Angles of body position in relation to actors and audience. Spatial awareness					✓	
Challenge	Show contrast in power and in the relationship through shifts in dynamic of movement and vocal quality Adopt and sustain West Country accent when delivering lines	✓					

Topic	Theatre history Greek Theatre	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Introduction to choric Movement with reference to its use in a contemporary setting Introduction to aspects of Ancient Greek Theatre; elements of stage, audience, beliefs. Exploration of choral work.	✓	✓	✓	✓	✓	
Lesson Tasks	Origins of Greek theatre Function of a Greek chorus Watching examples of live theatre- Trojan Women. Analysing text extract Exploring a text extract from Trojan Women using choral work. Applying style to modern text extracts Analysing live performance- choral skills. Using all choral skills to interpret and depict the story	✓	✓	✓	✓	✓	
Resources	Origins of Greek Theatre https://youtu.be/2CVO9Vd067U 'Antigone': The Ancient Greek Chorus https://youtu.be/quLkoolXsO4 The National Theatre – Greek Theatre https://youtu.be/aSRLK7SogvE 2017 Styles for the Actor: Greek Chorus https://youtu.be/rQymh4Lq9bA National Theatre Creating Chorus building choreography https://youtu.be/mKd9ERhV5SI The Women of Troy https://youtu.be/qT1TZCb_YjYT working from home booklet- on TEAMS	✓					✓
DRAFT	Self and peer review target setting with a focus on choral speech, choral movement Using DRAFT cards to offer 'SEAM' style verbal responses		✓	✓	✓	✓	
Literacy	Tier 3: Amphitheatre, Chorus, gesture, facial expression, proxemics, levels, body language, dynamics Tier 2: Social, Historical context, amplify, unison			✓			
Numeracy	Symmetry: recognises that shapes can have lines of symmetry (position actors in Greek Choral work to reflect unison work effectively and create balance on stage. Symbolism of contrasted asymmetric groupings to reflect disruption and tension or to show a central role.	✓					
Challenge	Consider how mood and atmosphere could be enhanced using SFX, special effects or lighting in Trojan women extract	✓					

Topic	Script work focusing on context and plot development	C	R	E	A	T	E
NC Learning Intention	Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Focus on context and subtext and develop both for stand-alone extracts Focusing on small moments on non-verbal communication to craft intention and meaning		✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks on prior learning to advise and inform teaching Embedding and applying practitioner style for realism: character objective, given circumstances, emotional memory Analysing character intention- creating context and subtext Considering Vocal awareness – shifts in rhythm, pace, pitch, emphasis and the impact of this in communicating meaning to the audience. Establishing location in performance Using playing cards to explore status shifts Peer review using DRAFT cards	✓	✓	✓	✓	✓	
Resources	A range of stand alone script extracts <u>working from home</u> booklet- on TEAMS	✓					
DRAFT	Self and peer review target setting with a focus on subtext and context Using DRAFT cards to offer 'SEAM' style verbal responses		✓	✓	✓	✓	
Literacy	Tier 3: Realism, context, subtext, Stanislavski, emotion memory, non-verbal communication, Emphasis, Dynamics, Stance, gesture Tier 2: Intention, context, subtext, intention, static tension, status			✓			
Numeracy	Angles of body position in relation to actors and audience. Spatial awareness		✓				
Challenge	Stretch terminology to be considered in practical and verbal feedback: Proxemics, Semiotics, heightened realism	✓					

Topic	Devising from Stimulus	C	R	E	A	T	E
NC Learning Intention	Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	Revisiting the Devising process focusing on structure and style. Be guided to devise an extended performance using physical theatre Introducing aspects of Berkoff's approach to physical theatre		✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks on prior learning to advise and inform teaching Theatre history timeline and introduction to a new form of physical theatre Watching examples of this form of physical theatre- professional and KS4 Exploring the style with reference to the devising process Considering the intention and structure of performance Applying knowledge and understanding to develop the concept into a final performance	✓	✓	✓	✓	✓	
Resources	Extract from Tell Tale Heart- Steven Berkoff Past Yr 11 student - Berkoff monologue working from home booklet- on TEAMS	✓					
DRAFT	Self and peer review target setting with a focus on 'simplify and amplify' Using DRAFT cards to offer 'SEAM' style verbal responses		✓	✓	✓	✓	
Literacy	Tier 3: physicality, Mie, simplify/ amplify, Tier 2: Intention			✓			
Numeracy	Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension		✓				
Challenge	Drama vocabulary- What is Artistic Intention and how does it relate to theatre? Explore physical theatre examples of work on YouTube and apply one idea to classwork	✓					

Topic	Text study focusing on ensemble Cloud Busting by Helen Blakeman						
NC Learning Intention	Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.	C	R	E	A	T	E
Lesson Learning Intentions	To embed and apply a range of techniques to craft ensemble scenes; Greek choral work, physical theatre To explore and demonstrate moments of tension and climax To consider stage space		✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks on prior learning to advise and inform teaching Exploration of 'off text' tasks to create building blocks for ensemble performance. Using prior learning of Greek Chorus and physical theatre to develop ensemble performance in response to the play text Cloud Busting by Helen Blakeman. Introduction to Laban's efforts script and analysis of the impact of the scene on communicating meaning to audience Establishing location in performance	✓	✓	✓	✓	✓	
Resources	Cloud Busting by Helen Blakeman. working from home booklet- on TEAMS	✓					
DRAFT	Self and peer review target setting with a focus on context, subtext, non-verbal and verbal communication Using DRAFT cards to offer 'SEAM' style verbal responses		✓	✓	✓	✓	
Literacy	Tier 3: physicality, pace, dynamics, emphasis, flashback, improvisation, verbal/ nonverbal communication, proxemics, Tier 2: Intention, relationships, context, subtext, mood, atmosphere, relationships, dynamics, free-flow bound, direct, indirect, sustained, sudden, heavy, light			✓			
Numeracy	Consider the sight-lines for audience in varying stage configurations and adjust body position accordingly.		✓				
Challenge	Drama vocabulary- Creative Intention of your piece? How have you communicated this to the audience? Why is it important? Practical: Can you create and emotive character (one which we love or hate) Consider use of language and social status	✓					

Topic	Making Theatre: Live theatre review, script work, devising, set design Lord of the Flies	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	To consider the advantages and disadvantages of different performance configurations To consider how to create mood and atmosphere through visual aural and spatial aspects of performance and design To consider actor and character intention		✓	✓	✓	✓	
Lesson Tasks	Low stakes knowledge retrieval tasks on prior learning to advise and inform teaching Research tasks into set design for different staging configurations Consideration of stage design for different performance venues Moving forward in characterisation skills, developing vocal and physical techniques. Developing understanding of how to communicate meaning, mood and atmosphere through set design and performance in conjunction with each other.	✓	✓	✓	✓	✓	✓
Resources	interview with film editor Gerald Feil Peter Brook's original 1960s film i black and white Live performance of Lord of the flies- an American school play traverse stage live performance lord of the flies- American live performance American school- developed set design working from home booklet- on TEAMS	✓					
DRAFT	Analysis of how mood and atmosphere can be created through visual, aural and spatial aspects of production Using DRAFT cards to offer 'SEAM' style verbal responses to practical exploration		✓	✓	✓	✓	
Literacy	Tier 3: Traverse, End-on, Proscenium Arch, Theatre-in-the-round, Flat, Stage prop, Personal prop, cyclorama, revolve Tier 2: Intention, interpret, mood, atmosphere, context, communication, hydraulics, scale, style			✓			
Numeracy	Positioning and locating: interprets the scale as a ratio used of lighting and set design in relation to the actor/action. Applying proportion: consider how increasing one quantity in a ratio of lighting saturation in one location and how it balances the stage	✓					
Challenge	Students consider what character intention is and how this is different from actor intention. They discuss this and demonstrate their understanding practically. Students may create a set design of their own for one location in the story. They may select the staging configuration for this.	✓					

Year 9

Topic	Embedding existing key skills and introducing new styles through practitioner study	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.						
Lesson Learning Intentions	To embed knowledge and understanding of key performance skills To explore new approaches to performance through new performance styles and practitioners/ theatre makers		✓	✓	✓	✓	
Lesson Tasks	Embedding the function of a chorus/ ensemble Exploration of choral vocal techniques including unison speech, stretching words, soundscaping Developing choral work for a range of stage spaces using Frantic assembly techniques Applying Laban's efforts Tasks that build on the application of vocal awareness, spatial awareness, contextualising, unison action, mood and atmosphere. Adapting work for different stage spaces Applying performance style to script work	✓	✓	✓	✓	✓	
Resources	Youtube clips of Frantic Assembly work Frantic Assembly lifts resource Various poems and script extracts Yr 9 key terms booklet- on Teams	✓					✓
DRAFT	Analysis of how meaning is communicated by a range of theatrical forms and their impact on the audience Using DRAFT cards to offer 'SEAM' style verbal responses to practical exploration		✓	✓	✓	✓	
Literacy	Tier 3: Ensemble, unison, emphasis, pitch, pace, projection, sound scaping Motif, intention, symbolism, dynamics Tier 2: Intention, interpret, mood, atmosphere, context, communication stretching			✓			
Numeracy	Consider the sight-lines for audience in varying stage configurations and adjust body position accordingly. Symmetry: position actors in symmetrical lines or formation to create an effect of balance that can then be contrasted with asymmetric groupings- creating a shift in dynamics and symbolism		✓				
Challenge	Students have the opportunity to explore more developed Frantic assembly techniques and apply it to their improvised work	✓					✓

Topic	Improvising from theme based stimuli Conflict	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	To select and apply technique and style to respond to a range of stimuli based on a theme To refine and shape work and experiment with structure and form To investigate the purpose and impact of Verbatim theatre		✓	✓	✓	✓	
Lesson Tasks	A series of stand alone lesson ensemble movement, stylised techniques, purpose and creative intention Exploration of stimuli on a theme with a focus on the lens and intended impact on the audience Refining and reshaping work by developing key moments Exploring moments of non-verbal communication, dynamic shifts and Marking the Moment Select lines from poems and articles and highlight these using performance skills and techniques.	✓	✓	✓	✓	✓	
Resources	A range of stimuli; poems, news paper articles, media coverage http://www.bbc.co.uk/news/uk-14458424 https://youtu.be/3WmMhircZOc Yr 9 key terms booklet- on Teams	✓					
DRAFT	Analysis of how meaning is communicated by a range of theatrical forms and their impact on the audience Using DRAFT cards to offer 'SEAM' style verbal responses to practical exploration		✓	✓	✓	✓	
Literacy	Tier 3: Ensemble, unison, emphasis, pitch, pace, projection, soundscaping motif, intention, symbolism, dynamics, marking-the-moment, thought track, Still Image, levels, movement gesture, mime Tier 2: Intention, interpret, mood, atmosphere, context, communication			✓			
Numeracy	Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension		✓				
Challenge	To research into a given stimuli and create a Verbatim piece	✓					

Topic	Exploring Epic Theatre	C	R	E	A	T	E
NC Learning Intention	All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	To embed prior learning of Epic techniques To develop understanding of the function, intention and application of Epic theatre To develop Epic performance through improvised and scripted exploration To consider Epic staging and performance through response to a professional works by Splendid Productions To refine and shape work and experiment with structure and form To investigate the purpose and impact of Verbatim theatre		✓	✓	✓	✓	
Lesson Tasks	A sequence of lessons on intention of Epic Theatre- what Brecht wanted to achieve and why, Verfremdungseffekt (alienation), Gestus and the impact of this on the audience. Developing understanding of Architypes, with reference to the Commedia characters studied in Year 7 Introduce the company Splendid Production’s filmed Live performance of ‘Everyman’ Analysis and evaluation of Epic techniques and archetypal characters	✓	✓	✓	✓	✓	
Resources	Splendid production’s Everyman filmed live performance Splendid production’s Everyman script Yr 9 key terms booklet- on Teams introduction to Brecht’s theatre	✓					✓
DRAFT	Verbal analysis and evaluation of Epic techniques, archetypal characters and their impact on the audience Analysis evaluation visual, aural, spatial aspects of performance spass, commedia, architypes, lazzi Using DRAFT cards to offer ‘SEAM’ style verbal responses to practical exploration		✓	✓	✓	✓	
Literacy	Tier 3: Verfremdungseffekt, Gestus, Epic , Architypes Tier 2: Intention, interpret, mood, atmosphere, communication, alienation,			✓			
Numeracy	Symmetry: position actors to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension- aids with verfremdungseffekt. Consider saturation and direction of light on stage and its impact on the play		✓				
Challenge	Students have the option to research into existing Epic plays and compare and contrast the interpretation of style in a range of professional works	✓					

Topic	Devising Drama	C	R	E	A	T	E
NC Learning Intention	Pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.						
Lesson Learning Intentions	To embed prior learning of the devising process and its requirements To shape and create work through guided tasks To improve and refine ideas through feedback and reviewing exemplar modelled work.		✓	✓	✓	✓	
Lesson Tasks	Introduction to stimulus and its relevance to a contemporary audience Considering the clarity, intention, impact and structural devices of exemplar filmed student work Deciding on aims and intentions for their own devised piece Investigation of research and how it can be applied/ explored practically piece Establishing key themes and character motivation Responding to peer review and making modifications that clearly demonstrate progression of content, style, intention or techniques Consideration of design aspects- set design/ costume design -respond to feedback by refining work	✓	✓	✓	✓	✓	
Resources	Examples of professional performances Examples of exemplar student performances from KS4 Teacher selected stimulus Yr 9 key terms booklet- on Teams ICT	✓					✓
DRAFT	Using DRAFT cards to offer 'SEAM' style verbal responses to practical exploration. Set targets. Analyse two ways that you have used targets to refine your work.		✓	✓	✓	✓	
Literacy	Tier 3: Stimuli, devising, collaboration, themes, dramatic potential, Sightlines, proxemics, character space, pathways, Epic, Realism, Physical theatre, multirole Tier 2: Intention, interpret, mood, atmosphere, communication, foreground, background, style			✓			
Numeracy							
Challenge	Explore examples of professional work on YouTube that demonstrate creative approaches to storytelling. Take reference from this and apply at least one idea to classwork	✓					✓

Year 10

Topic	Embedding key skills and Practitioner study	C	R	E	A	T	E
Assessment objectives	A01 Create and develop ideas to communicate meaning for theatrical performance A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed A04 Analyse and evaluate their own work and the work of others						
Lesson Learning Intentions	To embed prior learning of key principles of style: Epic theatre, Physical theatre and associated practitioners To shape and create work through guided tasks focused on application of specific style To improve and refine ideas through feedback and reviewing exemplar modelled work.	✓	✓	✓	✓	✓	✓
Lesson Tasks	Low stakes retrieval tasks on principles of style and associated practitioners- Brecht/ Berkoff. Practical tasks- deepening knowledge of aspects of Physical theatre and Epic style: Gestus, Verfremdungseffekt, Mie, Simplify/Amplify, motif, Gestural movement Analysis of intention, purpose and potential impact on audience. Watch clips of professional works- examples from Caucasian Chalk Circle, East and Tell-Tale Heart. Analysis of the structural devices used and the impact of these on performance and conveying message. Text based exploration of style using extracts from Caucasian Chalk Circle and Metamorphosis Comparison of excerpt from Metamorphosis by Berkoff and by Splendid productions Responding to peer review and making modifications that clearly demonstrate progression of style, intention and application of techniques	✓	✓	✓	✓	✓	✓
Resources	Examples of professional works: Caucasian Chalk Circle, Splendid Productions, Tell-Tale Heart, Metamorphosis, Script extracts from Metamorphosis, Caucasian Chalk Circle DRAFT laminate containing key terminology Exercise books for note taking and reference to AOs NT lighting on Mother Courage CCC- brecht CCC brecht- unicorn theatre Tell Tale Heart- Steven Berkoff	✓					✓
DRAFT	Developing Ao4 SEAM style responses- verbally and written. Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance.		✓	✓	✓	✓	
Literacy	Tier 3: Gestus, Verfremdungseffekt, Archetypes Alienation Mie, stretching words, sound-scaping, vocal awareness, spatial awareness, unison speech, unison action, Direct address, Simplify and amplify, dynamics soundscape, proxemics Tier 2: Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, semiotics			✓			
Numeracy	Symmetry: position actors to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension- aids with verfremdungseffekt. Consider saturation and direction of light on stage and its impact on the play						
Challenge	Use student log in- Dramaonlinelibrary.com to watch NT's The Threepenny Opera by Brecht. Analyse use of set design, audience interaction and lighting. How and where do you see use of Verfremdungseffekt Retell an improvised story three ways: Realism, Epic, Physical Theatre	✓					✓

	Create a grid that compares the function and impact of Epic style and Physical theatre. Analyse the intended impact on the audience.						
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Topic	Presenting and Performing texts Mock exam	C	R	E	A	T	E
Assessment objectives	A01 Create and develop ideas to communicate meaning for theatrical performance A02 Apply theatrical skills to realise artistic intentions in live performance						
Lesson Learning Intentions	To explore and undertake the demands of the unit in mock examination conditions To understand the requirements of the assessment criteria and how it relates to the chosen pathway- acting or design.	✓	✓	✓	✓	✓	✓
Lesson Tasks	Low stakes retrieval tasks on principles of style associated with chosen play texts- realism, Epic, Physical Theatre Exemplar clips of former candidates work- discussion in response to AO2 Small groups- discuss the play as a whole- thoughts/characters/conventions/genre/ time period in history. Research tasks on context, playwright's intention, artistic intention, social, cultural and historical context, style. Analysis of chosen intention, purpose and potential impact on audience. Complete Concept Notes proforma through a range of guided tasks- submitted on Teams Responding to peer review and making modifications that clearly demonstrate progression of style, intention As an actor: consider semiotics, the use of language, gesture and expression. As a designer: consider proxemics, mood, supporting characters and supporting the chosen genre and style.	✓	✓	✓	✓	✓	✓
Resources	Pg 28-30 OCR Specification: GCSE 9-1 OCR Specification- Drama Assessment criteria- A01 and AO2 Pg214-239 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 Exemplar clips of former candidates work Selected scripts Concept notes support booklet- acting and production pathways- on TEAMS DRAFT laminate containing key terminology Exercise books for note taking and reference to AOs	✓					✓
DRAFT	Developing Ao1 written concept notes and responding to teacher feedback on how to further improve these. Using exemplar concept notes to guide the structure and content in relation to demands of each of the 4 questions and AOs Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance.		✓	✓	✓	✓	
Literacy	Tier 3: Semiotics, Use of language, Gesture, Expression, dynamics, pace shift Tier 2: Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis			✓			
Numeracy	Production pathway: Measuring costume, estimating material lengths, budgeting the finance of the costume, Direction and intensity of saturation of lighting design, Scale of box model and aspects of set design. Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension	✓					
Challenge	Reference and research the first performance of the play within its social and/or political context – how can this be used as inspiration Researching when the play was written and when the play was 'set' and understanding the difference.	✓					✓

	Read the exemplar concept notes. Focus on the way the candidate has explained their understanding of the play in its own time and the intentions of the playwright for the audience.						
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Topic	Performance and Response (Section A) Set Text: Missing Dan Nolan by Mark Wheeler	C	R	E	A	T	E
Assessment objectives	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed						
Lesson Learning Intentions	To undertake practical and in-depth exploration of the set text and consider how theatre makers collaborate to realise the playwrights intention To apply knowledge of conventions and skills to communicate meaning to an audience To understand the requirements of the assessment criteria and how it relates to the study of the play text	✓	✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> • Consideration of the set text in relation to the assessment requirements of this exam. • A range of practical and written tasks that look to analyse the impact of theatre conventions, considering their function in story telling and enhancing the key themes of the play. • A range of practical tasks and written work that analyse the impact of structural devices, style and genre of the play • Exploration of theatre industry job roles and their impact on creating cohesion in Visual, Aural, Spatial elements on stage • Consider relevant social, cultural and historical context and how this can be depicted through design elements; creating annotated sketches to demonstrate your ideas. • Practically explore and analyse the advantages and disadvantages for staging the set text on various staging configurations • Select/evaluate effective theatrical impact in the use of set, costume, make up, props, projections, lighting, sound, special effects. • The ability to suggest alternative/additional theatrical means to make theatre resonate for a contemporary audience • Revise and consolidate knowledge of performance techniques and artistic/directors' intentions and conventions. • Re-visit subject terminology appropriate to this unit • Practice structure of responses with reference to the Assessment objectives • Practice timed responses and mock exam 	✓	✓	✓	✓	✓	✓
Resources	Pg 10- 13 OCR Specification: GCSE 9-1 OCR Specification- Drama Pg 122-141, 164-167 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 https://www.cgpbooks.co.uk/secondary-books/gcse/drama/dmr41-gcse-drama-revision-guide revisionworld.com revision /ocr-gcse-drama-past-papers DVD of set text- Missing Dan Nolan by Mark Wheeler https://www.youtube.com/@MarkWheeller/videos News broadcast of Dan Nolan -missing news interview MW discussing the T.I.E professional performance- hornchurch theatre Set text: Wheeler, Mark (2004) Missing Dan Nolan, London: DBDA. ISBN–10: 1902843169 ISBN–13: 978–1902843162 Assessment criteria- A03 Section A student support booklet- on TEAMS DRAFT laminate containing key terminology Exercise books for note taking Mock exams and exam style questions	✓					✓

DRAFT	Developing Ao3 written responses and responding to teacher feedback on how to further improve these. Using exemplar responses to guide the structure and content in relation to demands of 4 mark, 6 mark and 8 mark questions. and AOs Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and practical /written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance- and practice SEAM style responses verbally.		✓	✓	✓	✓	
Literacy	Tier 3: for full list of terminology -pg 54-68 of specification- GCSE 9-1 OCR Specification- Drama Tier 2: emphasising, infers, suggests, annotate, compare, contrast, juxtapose, infers, conclude, explain, aspects, justify, select, discuss, describe, evaluate, define, identify, state, explore, exaggerating, Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis			✓			
Numeracy	Considering direction and intensity of saturation of lighting design, Drawing ground plans or end-on views to scale for aspects of set design. Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension	✓					
Challenge	Improve on the exemplar – take a full mark question from the examiner’s report (in the revision pack) and improve it by adding one more example and an additional developed/greater depth point. Aside from hot-seating, how could a director use improvisation techniques to develop an actor’s role? (Previous exam question) Watch and make relevant notes on Mark Wheeler’s approach to writing the Verbatim play Missing Dan Nolan using the links found in the resource section	✓					✓

Topic	Devising Drama Rehearsal and devising Assessment	C	R	E	A	T	E
Assessment objectives	A01 Create and develop ideas to communicate meaning for theatrical performance A02 Apply theatrical skills to realise artistic intentions in live performance A04 Analyse and evaluate their own work and the work of others						
Lesson Learning Intentions	To understand the requirements of the assessment criteria To select and explore a stimulus from the published stimulus pack To demonstrate application of appropriate style and techniques to interpret the stimulus and collaborate to create an assessed and filmed performance	✓	✓	✓	✓	✓	✓
Lesson Tasks	Research and analysis of chosen stimulus and the arising themes or issues pertaining it. Consideration of target audience and intention of performance Low stakes retrieval tasks on principles of style associated with chosen stimulus- realism, Epic, Physical Theatre Exemplar clips of former candidates work- discussion in response to AO2 Small groups- discuss the play as a whole- thoughts/characters/conventions/genre/ time period in history. Research tasks on context, playwright's intention, artistic intention, social, cultural and historical context, style. Analysis of chosen intention, purpose and potential impact on audience. Undertake a reflective journal that analyses and evaluates process through a range of guided tasks- submitted on Teams Responding to teacher and peer review and making modifications that clearly demonstrate progression of style, intention and links to the stimulus Perform final piece to camera under exam conditions. As an actor: demonstrate effective application of style, proxemics, semiotics, the use of language, gesture and expression. As a designer: demonstrate consideration of intention, setting, atmosphere, supporting characters and supporting the chosen genre and style.	✓	✓	✓	✓	✓	
Resources	Pg 5-8 OCR Specification: <u>GCSE 9-1 OCR Specification- Drama</u> Pg 190-213 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 Exemplar clips of former candidates work A range of Exemplar portfolios Assessment criteria- A01 , AO2, A04 Devising journal support materials acting and production pathways- on TEAMS DRAFT laminate containy	✓			✓	✓	✓
DRAFT	Developing Ao1 and A04 written journal- responding to teacher feedback on how to further improve these. Using exemplar journals to guide the structure and content in relation to demands of the AOs Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance.		✓	✓	✓	✓	
Literacy	Tier 3: Semiotics, proxemics, archetype, symbolism, use of language, Gesture, Expression, dynamics, pace shift, stance, gestus, Tier 2: Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis, collaboration,			✓			

Numeracy	<p>Production pathway: Measuring costume, estimating material lengths, budgeting the finance of the costume, Direction and intensity of saturation of lighting design, Scale of box model and aspects of set design.</p> <p>Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension</p>	✓					
Challenge	<p>Researching into a historical or social event that links to your chosen theme. Take reference from this and utilise this research through your performance– how can this be used as inspiration?</p> <p>Experimenting with style to elevate the performance and better signpost the intention of the piece</p> <p>Read the exemplar journals. Focus on the way the candidate has explained their understanding of the stimulus and their justifications for chosen style and structure. Now improve aspects of your own reflective journal to better analyse your choices.</p>	✓	✓	✓	✓	✓	✓

Topic	Performance and Response (Section B) Live Theatre	C	R	E	A	T	E
Assessment objectives	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed A04 Analyse and evaluate their own work and the work of others						
Lesson Learning Intentions	To watch and undertake in-depth analysis of the chosen performance and consider how theatre makers collaborate to realise the playwright and director's intention To apply knowledge of theatre conventions and skills to discuss and analyse how meaning is communicated to an audience To understand the requirements of the assessment criteria and how it relates to the study of live theatre	✓	✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> • Consideration of the chosen play in relation to the assessment requirements of this exam. • A range of verbal and written tasks that look to analyse the impact of theatre conventions, considering their function in story telling and enhancing the key themes of the play. • Consider the social, political, cultural and historical context and how this is referenced or depicted through design elements actors and direction. • A range of verbal and written work that analyse the impact of structural devices, style and genre of the play • Consideration of theatre industry job roles and their impact on creating cohesion in Visual, Aural, Spatial elements on stage • Analyse and evaluate effective theatrical impact in the use of set, costume, make up, props, projections, lighting, sound, special effects, stage configuration, audience • The ability to suggest alternative/additional theatrical means to make theatre resonate for a contemporary audience • Revise and consolidate knowledge of performance techniques and artistic/directors' intentions and conventions. • Re-visit subject terminology appropriate to this unit • Practice structure of responses with reference to the Assessment objectives • Practice timed responses and mock exam 	✓	✓	✓	✓	✓	✓
Resources	Pg 10- 13 OCR Specification: GCSE 9-1 OCR Specification- Drama Pg 122-141, 164-167 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 https://www.cgpbooks.co.uk/secondary-books/gcse/drama/dmr41-gcse-drama-revision-guide revisionworld.com revision /ocr-gcse-drama-past-papers Section B student support booklet- on TEAMS DRAFT laminate containing key terminology Exercise books for note taking Mock exams and exam style questions	✓					✓
DRAFT	Practice questions- Developing Ao3 and Ao4 written responses and responding to teacher feedback on how to further improve these. Using exemplar responses to guide the structure and content in relation to demands of 30 mark questions. Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and practical /written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance- and practice SEAM style responses verbally.		✓	✓	✓	✓	
Literacy	Tier 3: for full list of terminology -pg 54-68 of specification- GCSE 9-1 OCR Specification- Drama			✓			

	Tier 2: emphasising, infers, suggests, annotate, compare, contrast, juxtapose, infers, conclude, explain, aspects, justify, select, discuss, describe, evaluate, define, identify, state, explore, exaggerating, Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis						
Numeracy	Considering direction and intensity of saturation of lighting design, Considering the use of scale for aspects of set design. Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension	✓					
Challenge	Research into a production of the play in its original time in order to compare the themes and issues and how they manifest in the time period. Improve on the exemplar – take a full mark question from the examiner’s report (in the revision pack) and improve it by adding one more example and an additional developed/greater depth point. Review 3 specific moments with regards to one main actor and the impact they had on the audience, using subject terminology. Find a review of the play you have seen and analyse the perspective of the writer. List 3 points you agree with and why and 1 point you disagree with and why.	✓	✓	✓	✓	✓	✓

Year 11

Topic	Performance and Response (Section A) Set Text: Missing Dan Nolan by Mark Wheeller -revision for Exam	C	R	E	A	T	E
Assessment objectives	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed						
Lesson Learning Intentions	To undertake practical and in-depth exploration of the set text and consider how theatre makers collaborate to realise the playwrights intention To apply knowledge of conventions and skills to communicate meaning to an audience To understand the requirements of the assessment criteria and how it relates to the study of the play text	✓	✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> Consolidation of how to approach the set text in relation to the assessment requirements of this exam. A range of practical and written tasks that embed and analyse the impact of theatre conventions, considering their function in storytelling and enhancing the key themes of the play. A range of practical tasks and written work that revisit scenes from a holistic perspective – aiding students to analyse the impact of structural devices, style and genre of the play Revision of theatre industry job roles and their impact on creating cohesion in Visual, Aural, Spatial elements on stage Revisiting the relevant social, cultural and historical context and how this can be depicted through design elements; creating annotated sketches to demonstrate your ideas. Practically explore and analyse the advantages and disadvantages for staging the set text on various staging configurations Select/evaluate effective theatrical impact in the use of set, costume, make up, props, projections, lighting, sound, special effects. The ability to suggest alternative/additional theatrical means to make theatre resonate for a contemporary audience Revise and consolidate knowledge of performance techniques and artistic/directors’ intentions and conventions. Re-visit subject terminology appropriate to this unit Practice structure of responses with reference to the Assessment objectives Practice timed responses and mock exam 	✓	✓	✓	✓	✓	✓
Resources	Pg 10- OCR Specification: GCSE 9-1 OCR Specification- Drama Pg 122-141, 164-167 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 https://www.cgpbooks.co.uk/secondary-books/gcse/drama/dmr41-gcse-drama-revision-guide revisionworld.com revision /ocr-gcse-drama-past-papers DVD of set text- Missing Dan Nolan by Mark Wheeller https://www.youtube.com/@MarkWheeller/videos News broadcast of Dan Nolan -missing news interview MW discussing the T.I.E professional performance- hornchurch theatre Set text: Wheeller, Mark (2004) Missing Dan Nolan, London: DBDA. ISBN–10: 1902843169 ISBN–13: 978–1902843162	✓					✓

	<p>Assessment criteria- AO3</p> <p>Section A student support booklet- on TEAMS</p> <p>DRAFT laminate containing key terminology</p> <p>Exercise books for note taking</p> <p>Mock exams and exam style questions</p>						
DRAFT	<p>Developing Ao3 written responses and responding to teacher feedback on how to further improve these. Using exemplar responses to guide the structure and content in relation to demands of 4 mark, 6 mark and 8 mark questions. and AOs</p> <p>Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and practical /written tasks</p> <p>Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance- and practice SEAM style responses verbally.</p>		✓	✓	✓	✓	
Literacy	<p>Tier 3: for full list of terminology -pg 54-68 of specification- GCSE 9-1 OCR Specification- Drama</p> <p>Tier 2: emphasising, infers, suggests, annotate, compare, contrast, juxtapose, infers, conclude, explain, aspects, justify, select, discuss, describe, evaluate, define, identify, state, explore, exaggerating, Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis</p>			✓			
Numeracy	<p>Considering direction and intensity of saturation of lighting design, Drawing ground plans or end-on views to scale for aspects of set design.</p> <p>Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension</p>	✓					
Challenge	<p>Improve on the exemplar – take a full mark question from the examiner’s report (in the revision pack) and improve it by adding one more example and an additional developed/greater depth point.</p> <p>Watch and make relevant notes on Mark Wheeler’s approach to writing the Verbatim play Missing Dan Nolan using the links found in the resource section</p>	✓					✓

Topic	Performance and Response (Section B) Live Theatre- revision for Exam	C	R	E	A	T	E	
Assessment objectives	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed A04 Analyse and evaluate their own work and the work of others							
Lesson Learning Intentions	To watch and undertake in-depth analysis of the chosen performance and consider how theatre makers collaborate to realise the playwright and director's intention To apply knowledge of theatre conventions and skills to discuss and analyse how meaning is communicated to an audience To understand the requirements of the assessment criteria and how it relates to the study of live theatre	✓	✓	✓	✓	✓	✓	
Lesson Tasks	<ul style="list-style-type: none"> Revising the chosen play in relation to the assessment requirements of this exam. A range of verbal and written tasks that look to embed and analyse the impact of theatre conventions, considering their function in performance when enhancing the key themes of the play. Re-examine how the social, political, cultural and historical context and how this is referenced or depicted through design elements actors and direction. A range of verbal and written work that analyse the impact of structural devices, style and genre of the play Revision of theatre industry job roles and their impact on creating cohesion in Visual, Aural, Spatial elements on stage Analyse and evaluate effective theatrical impact in the use of set, costume, make up, props, projections, lighting, sound, special effects, stage configuration, audience The ability to suggest alternative/additional theatrical means to make theatre resonate for a contemporary audience Revise and consolidate knowledge of performance techniques and artistic/directors' intentions and conventions. Re-visit subject terminology appropriate to this unit Practice structure of responses with reference to the Assessment objectives Practice timed responses and mock exam 	✓	✓	✓	✓	✓	✓	
Resources	Pg 10- 13 OCR Specification: GCSE 9-1 OCR Specification- Drama Pg 122-141, 164-167 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 https://www.cgpbooks.co.uk/secondary-books/gcse/drama/dmr41-gcse-drama-revision-guide revisionworld.com revision /ocr-gcse-drama-past-papers Section B student support booklet- on TEAMS DRAFT laminate containing key terminology Exercise books for note taking Mock exams and exam style questions	✓						✓
DRAFT	Practice questions- Developing Ao3 and Ao4 written responses and responding to teacher feedback on how to further improve these. Using exemplar responses to guide the structure and content in relation to demands of 30 mark questions. Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and practical /written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance- and practice SEAM style responses verbally.		✓	✓	✓	✓		
Literacy	Tier 3: for full list of terminology -pg 54-68 of specification- GCSE 9-1 OCR Specification- Drama			✓				

	Tier 2: emphasising, infers, suggests, annotate, compare, contrast, juxtapose, infers, conclude, explain, aspects, justify, select, discuss, describe, evaluate, define, identify, state, explore, exaggerating, Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis						
Numeracy	Considering direction and intensity of saturation of lighting design, Considering the use of scale for aspects of set design. Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension	✓					
Challenge	Research into a production of the play in its original time in order to compare the themes and issues and how they manifest in the time period. Improve on the exemplar – take a full mark question from the examiner’s report (in the revision pack) and improve it by adding one more example and an additional developed/greater depth point. Review 3 specific moments with regards to one main actor and the impact they had on the audience, using subject terminology. Find a review of the play you have seen and analyse the perspective of the writer. List 3 points you agree with and why and 1 point you disagree with and why.	✓	✓	✓	✓	✓	✓

Topic	Presenting and Performing texts Exam	C	R	E	A	T	E
Assessment objectives	A01 Create and develop ideas to communicate meaning for theatrical performance A02 Apply theatrical skills to realise artistic intentions in live performance						
Lesson Learning Intentions	To explore and undertake the demands of the unit in mock examination conditions To understand the requirements of the assessment criteria and how it relates to the chosen pathway- acting or design.	✓	✓	✓	✓	✓	✓
Lesson Tasks	Low stakes retrieval tasks on principles of style associated with chosen play texts- realism, Epic, Physical Theatre Discussion on demands of the unit and analysis of the Assessment Objectives Independent research into the initial performance and playwright's intention for the given playtext Small groups- discuss the play as a whole- thoughts/characters/conventions/genre/ time period in history. Research tasks on context, playwright's intention, artistic intention, social, cultural and historical context, style. Analysis of chosen intention, purpose and potential impact on audience. Complete Concept Notes proforma through a range of guided tasks- submitted on Teams and respond to feedback to further enhance the written concept notes Responding to peer review and making modifications to practical work / design that clearly demonstrate progression of style, intention As an actor: consider semiotics, the use of language, gesture and expression. As a designer: consider proxemics, mood, supporting characters and supporting the chosen genre and style.	✓	✓	✓	✓	✓	✓
Resources	Pg 28-30 OCR Specification: GCSE 9-1 OCR Specification- Drama Assessment criteria- A01 and A02 Pg214-239 OCR GCSE 9-1 Drama book by Annie Fox ISBN 978-1-911208-73-0 Exemplar clips of former candidates work Selected scripts Concept notes support booklet- acting and production pathways- on TEAMS DRAFT laminate containing key terminology Exercise books for note taking and reference to AOs	✓					✓
DRAFT	Developing A01 written concept notes and responding to teacher feedback on how to further improve these. Using exemplar concept notes to guide the structure and content in relation to demands of each of the 4 questions and AOs Enhancing and accurately utilising A03 terminology through peer review, whole class feedback and written tasks Modifying practical exploration in response to feedback given by peers and teacher to better signpost the intention of performance.	✓	✓	✓	✓	✓	
Literacy	Tier 3: Semiotics, Use of language, Gesture, Expression, dynamics, pace shift Characterisation, audience, proxemics Tier 2: Intention, interpret, mood, atmosphere, communication, contextualising, performance intention, repetition, reaction, emphasis			✓			
Numeracy	Production pathway: Measuring costume, estimating material lengths, budgeting the finance of the costume, Direction and intensity of saturation of lighting design, Scale of box model and aspects of set design.	✓					

	Symmetry: position actors in symmetrical lines to create an effect of balance that can then be contrasted with asymmetric groupings to reflect disruption and tension						
Challenge	<p>Reference and research the first performance of the play within its social and/or political context – how can this be used as inspiration</p> <p>Researching when the play was written and when the play was ‘set’ and understanding the difference.</p> <p>Read the exemplar concept notes. Focus on the way the candidate has explained their understanding of the play in its own time and the intentions of the playwright for the audience.</p>	✓				✓	✓