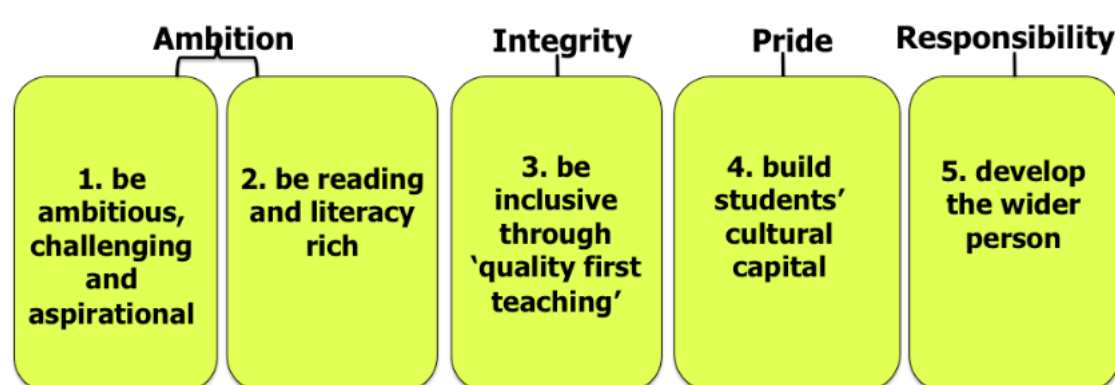


Curriculum Mapping: Drama Vision Statement



Voice	Campsmount Drama pupils will have the ability to use their voice in Drama. The Voice is like a powerful tool in Drama. It will help them to express emotions, convey characters, and capture the audience's attention. They will learn how to control Their voice volume, tone, and pitch to create different effects and create different characters.
Body Language	Campsmount Drama pupils will learn how to use their Body Language in Drama. Pupils will be able to communicate without words. By mastering body language, they will be able to show confidence, fear, happiness, and more on stage. They will be able to display gestures, facial expressions, and movements to bring their characters to life.
Group Work/ Ensemble	Campsmount Drama pupils will be able to work as part of a Group. Teamwork is crucial in Drama Group/ensemble work involves collaborating with others, listening, and supporting their fellow performers. Together, they can create amazing scenes and performances that tell compelling stories.
Acting	Campsmount Drama pupils will learn how to develop their Acting Skills. Acting is the heart of Drama. It involves stepping into the shoes of a character, understanding their motivations, and portraying them convincingly. They will learn how to analyse scripts, develop characters, and engage the audience through our performances.

Why do we teach the topics/ schemes in the order we teach them?

KS3: Y7 will take part in a 'summer monologue detailing their experiences over the summer holiday. The purpose of this is to gauge a baseline into their physical characteristics and mannerism. This also gives me a chance to get to know my pupils more individually. This task will be useful for future performances to show the pupils how to build character and leave their own personal characteristics behind.

CATCF will follow the summer monologues offering the opportunity for the pupils to begin to lay the foundations for the four cornerstones of drama, voice, Body Language, Ensemble work and acting. The Cornerstones will be explored through the use of Still images, Role-play, and character development techniques such as Hot-seating. Pupils then will evolve into working on a set text, Frankenstein. This is to introduce the pupils to drama skills such as sight reading, script analysis and performance, whilst offering them the ability to develop their geographical and historical knowledge, referring to the text, line learning will also be an expectation. Pupils will then engage in a devised theatre workshop giving them the opportunity to experience different styles of Drama. This will focus on their group creativity. Summer seasons bring Shakespeare into the mix, where pupils will have the opportunity to study one of Shakespeare's Comedies. This gives them a different learning experience of historical theatre and the opportunity to understand the key factors of acting Shakespeare's dialogue through punctuation and Rythm. The Four Cornerstones are prevalent in all work that we do in Drama at Campsmount.

Y8-Will follow the same structure as Y7 with levels in difficulty and expectation raised due to the foundations laid in Y7. Duologues will replace monologues developing their ability to communicate a partner's story and share this with the audience. This is a great opportunity to develop essential life skills such as listening, communication and storytelling. They will then investigate the historical period of WW2 Evacuees and develop their understanding of the period by transforming themselves into characters from the time. Goodnight Mr. Tom will be used as a vehicle to explore this theme. The set text that they will study will reflect their age and maturity levels. Dracula will take Centre stage using skills learnt in Y7 such as script analysis, sight reading and performance, all while developing the Four Conerstones of Drama. As Dracula is a love story this turns their attention towards relationships and human interaction and encourages them to work with the opposite sex, line learning will also be an expectation. Body Language and Voice will next be explored through the theme of

Titanic. This not only teaches them about the history of the great tragedy, but allows the pupils to develop their Body Language, Characterisation and voice skills as they aim to understand the differences of the period in which they live now. The exploration of costume and etiquette is also introduced. Shakespeare season sees Y8 looking into more diverse Shakespeare plays such as Romeo & Juliet and The Tempest, reinforcing elements of pupil interaction explored in Titanic. This builds the confidence to work with others on plays and develop relationships within the group. The foundations laid in Y7 around Punctuation and Rhythm is reinforced and the exploration of how Shakespeare indicates how the characters he has written are to be played through his choice of language.

Y9- will start with the '**Art of Conversation**' to kick off Y9. This is to encourage them to be able to engage in and hold a conversation with another two pupils based on their summer experiences. This is adding another level to their repertoire of communication skills that they started to develop in Y7 & Y8 doing a monologue and a duologue respectively. They then will embark on some devised work developing their creativity skills based on themes linked to the set text DNA/Kindertransport that they will study next term. The purpose of this is to allow them to use their own experiences within theatre and create stories that they can develop into a performance. The Four Cornerstones of Drama will be explicitly used in this process as they have total control over what they create. The skills explored in the set text will be familiar to the pupils as they will already have had prior experience of script analysis, sight reading and performing from previous texts that have been studied. The expectation will be that the pupils in Y9 will be able to work more independently having already been armed with the tools they need to apply to the text. The performance aspect of this text will be more advanced and the expectation to perform without a script is a must as this introduces them to expectations of drama pupils who study the subject at KS4. This also develops memory skills that will be useful come exam time. Using the text studied and learnt in the previous term lends us the chance to explore different theatre practitioners such as Stanislavski, Meisner and Brecht. Laban and Animal Study is touched upon also. These practitioners give the pupils a deeper understanding of acting as a craft and how characters are built, and certain styles of Theatre are performed. This is laying the considered are Titus Andronicus, or Othello. At this stage a Campsmount Drama pupil should have all the knowledge of how to analyse Shakespeare, identify character Characteristics through the analysis of Shakespeare's language and punctuation, know about developing characters using Stanislavski and incorporating Animal studies and Laban into their process.

Devised work: Devised drama is used as a practical and student-led approach to develop key performance skills such as improvisation, character building, ensemble work, and creativity. By creating original material from a stimulus, students are encouraged to think spontaneously, take risks, and respond authentically in the moment, which strengthens their improvisation skills. Through collaborative tasks, they learn to listen, negotiate, and build trust within a group, enhancing ensemble performance. Devising also supports character development by allowing students to explore physicality, voice, and motivation in a more personal and imaginative way. Overall, the process fosters creativity by giving students ownership over their ideas and the freedom to experiment, refine, and shape their work into meaningful performance as a foundation for any pupil that chooses to take Drama at KS4. **Shakespeare:** Shakespeare season gives the pupils the opportunity to put all the tools that they have learnt at KS3 into practice, studying more complex and interesting plays like Macbeth. This also reinforces their teachings from English and adds a different dimension to what they already have been taught. Other plays that may be

The basics of their craft are to develop their performing & Communication skills over the course of the curriculum. This leads to complete and contextual acting performances shown in KS4.

Year 10 and 11:

KS4

Y10- will undertake the first unit of three for the BTEC performing Arts course.

Component 1- Exploring the Performing Arts takes place from September- December. During this unit, the pupils will delve into what it takes to put on a professional production. Pupils will study production researching the entire process from choice of play, location, set, staging, lighting, sound, props and costume. This will cover the production part of the process. Pupils will then research and give a detailed account of the actor's process within a professional performance. Areas that will be covered are Actors and their training, resume, character building process, the Director and his style, context of the play in conjunction with the style of the director and his vision. This unit is marked internally with external moderation.

January-July- Pupils take part in a series of Workshops that will develop the acting skills in preparation for Component 2 that they start in the first semester of Y11. The pupils will study Techniques create by several Acting Practitioners, Ranging from Constantin Stanislavski's 'The System', Bertolt Brecht, Sanford Meisner and Rudolph Laban. Pupils will also visit Yorkshire Wildlife Park to study Animals behaviour and characteristics.

Laban- Laban's work is rooted in understanding human movement through a systematic and analytical framework, which encompasses four primary components: body, effort, shape, and space. This method provides actors with detailed vocabulary and structure to explore and embody characters more profoundly.

Laban's techniques help actors become more aware of their physical expressions and the subtleties of movement. By categorizing movement into effort actions, such as gliding, pressing, flicking, or dabbing, actors can experiment with how different dynamics and qualities of movement can convey emotions, intentions, and psychological states. This kinesthetic awareness allows for a more nuanced and authentic portrayal of characters, as actors can align their physicality with their emotional and mental landscapes.

Animal Study-

Animal study in acting involves observing and mimicking the behaviors, movements, and instincts of animals to enhance an actor's performance. This technique is rooted in the understanding that animals exhibit pure, instinctual behavior, which can be translated into more authentic and visceral performances for human characters. By studying animals, actors can strip away societal conditioning and access a more primal aspect of their characters. The renowned acting teacher Konstantin Stanislavski emphasized the importance of this method, suggesting that actors observe animals to understand different physicality's and emotional responses.

For example, an actor might study a lion to embody strength and dominance, or a cat to capture a sense of agility and independence. These observations help actors develop a deeper physical and emotional connection to their roles, making their portrayals more believable. In addition to physical mimicry, animal study can inspire emotional authenticity. Animals react to stimuli in a raw, unfiltered way, providing a model for actors to respond genuinely to their circumstances. This can be particularly useful in roles that require a heightened sense of instinctual behavior, such as intense dramatic scenes or portraying non-human characters. Animal study enriches an actor's toolkit, offering a unique pathway to more nuanced and compelling performances.

Bertolt Brecht- The Bertolt Brecht method in acting, known as Epic Theatre, revolutionizes traditional performance by emphasizing the alienation effect. Brecht's approach encourages actors to present their characters with a sense of detachment, reminding the audience they are watching a play, rather than immersing them in the narrative. This technique aims to provoke critical thinking rather than emotional engagement, pushing viewers to question societal norms and injustices. Actors often break the fourth wall, narrate actions, or switch roles, disrupting conventional storytelling. Brecht's method empowers both actors and audiences to reflect on and challenge the socio-political contexts depicted on stage.

Constantin Stanislavski- The Stanislavski system, developed by Russian actor and director Konstantin Stanislavski, revolutionized 20th-century theater. This method emphasizes emotional truth and authenticity in performance, encouraging actors to deeply explore their characters' motivations and experiences. Key principles include the "magic if," allowing actors to imagine themselves in their characters' situations, and "emotional memory," where personal past experiences are used to evoke genuine emotions. Through rigorous analysis and rehearsal techniques, Stanislavski's approach fosters naturalistic acting and a profound connection between actor and audience. His system remains foundational in modern actor training, influencing various acting methodologies worldwide.

Sanford Meisner- The Sanford Meisner method is a renowned acting technique that emphasizes emotional truth and authentic performance. Developed by Sanford Meisner, a founding member of the Group Theatre, this method trains actors to "live truthfully under imaginary circumstances." Central to the Meisner technique is the Repetition Exercise, where actors respond to each other's behavior and words at the moment, fostering genuine reactions. This practice cultivates spontaneity and deep emotional connection, enabling actors to immerse fully in their roles. By focusing on real-time reactions rather than scripted lines, the Meisner method promotes a naturalistic and engaging style of performance.

Y11

Component 2- Developing Skills and Techniques in the Performing Arts, September – December.

Pupils will put into practice everything that they have learned previously in the above workshops to deliver a performance based on a central theme given by the exam board. Pupils will choose which of the above techniques they deem appropriate for their characters' development. An example of the brief is 'Transformation'. Pupils will need to research and find a suitable play that links to this brief. The Exam board will create a performance scenario for the pupils to create and showcase their work. They will need to set rehearsal expectations and targets and reflect upon progress made. Pupils will then record their performances and evaluate the experience.

Component 3- Responding to a Brief. Pupils will be given the opportunity to create and design a creative piece of drama based on a set theme given by the board. In groups they will collaborate using a stimulus to use a starting block for the performance. Pupils will need to complete an 'Ideas Log & Skills logo prior to the recording of their performance. Both these logs are completed in exam conditions and externally invigilated.

Once the performance has been recorded, the pupils will complete an evaluation in the same conditions as the Ideas and skills logs.

	KS3 Endpoints	KS4 Endpoints	KS5 Endpoints
Curriculum end points:	Students will be able to:		
	Read with success at age related expectations, as a minimum.	Read with success at age related expectations, aiming to exceed them.	Read academic journals to expose students to higher education periodicals, thinking and vocabulary.
	Read a number of 20 th and 21 st century fiction and non-fiction texts from across different cultures and genres.	Read a range of unseen 20 th and 21 st century fiction and non-fiction texts, successfully answering questions about their contents.	Read a range of both fiction and non-fiction unseen extracts, successfully answering questions about their contents.
	Read extracts from Shakespearean plays, understanding types of genre such as Tragedy and Comedy and the Romances.	Closely study a Shakespearean play, analysing and evaluating Shakespeare's craft.	Closely study a Shakespearean play, analysing and evaluating Shakespeare's craft in depth.
	Read 19 th century poetry with success, recognising characteristics of Victorian literature.	Read a full Victorian text, analysing it closely and non-fiction Victorian extracts with success.	Read a collection of Victorian poetry, critically analysing and evaluating the poetry's meaning and significance.
	Understand and explain Tier 3 vocabulary relating to prose, poetry and drama.	Revisit and apply Tier 3 vocabulary relating to prose, poetry and drama.	Learn new and revisit Tier 3 vocabulary relating to prose, poetry and drama.
	Start to explore and craft effective non-fiction and fiction writing.	Explore and craft effective non-fiction and fiction writing.	Craft effective argumentative and evaluative academic essays.
	Use effective vocabulary and sentence types for effect.	Use effective vocabulary and sentence types for effect.	Use effective vocabulary and sentence types for effect when writing academic essays.
	Start to explore and identify elements of spoken language, assessing how writers put together and express their arguments for effect. Exploratory and presentational talk is embedded at key points across the curriculum.	Explore and discuss with increasing confidence the elements of effective spoken language, applying these aspects to my own presentational talk.	Frequently explore the elements of linguistics and rhetoric and how they are used to craft impactful speeches. Presentational talk will be developed and confident.

Drama	Year 7	HT1 Introduction to Drama	HT2	HT3	HT4 & 5	HT6
	Topic	What is Drama/ Summer Monologue	Drama Skills: CATCF	Drama Skills: Physical Theatre ANBC	Script Work and Duologues from appropriate level script. Skills; Memory, Literacy, Group skills, Analysis skills.	Shakespeare Season Where appropriate/ Devised Work
	Drama Expectation	Pupils will be introduced to several key aspect of Drama including; Ensemble work, Drama exercises, Improvisation, Monologues and Script analysis. Pupils will learn about the key aspects of drama through practical, interactive activities that build confidence, creativity, and understanding of performance. They will work collaboratively in ensemble tasks, take part in drama exercises, and use improvisation to respond quickly and imaginatively in role. They will also explore monologues and script analysis to develop character, voice, and interpretation of text. Develop Sight Reading Skills (reading scripts out loud) Over time, pupils will be expected to apply these skills with greater control, work more effectively with others, and explain their dramatic choices using clear subject language.	Pupils will be expected to use thought-tracking, hot-seating, improvisation, and role play as drama techniques to explore character, situation, and emotion more deeply in Charlie and the Chocolate Factory. They will be expected to communicate ideas clearly, stay in role, and make thoughtful performance choices that show understanding of the scene and characters involved. Through these activities, pupils will build confidence, creativity, and teamwork while developing their ability to respond spontaneously and imaginatively. They will also learn how each technique can be used to reveal inner thoughts, develop character, and improve the overall quality of their drama work.	When exploring A Nightmare Before Christmas , pupils are expected to show an understanding of how drama techniques can be used to develop story, character, and atmosphere. They should know how to create clear freeze frames, use role play to stay in character, and apply physical theatre to communicate mood, setting, and relationships without relying on words. Pupils should also be able to analyse key moments, characters, and themes from the text or film and explain how these can be represented on stage. They are expected to make thoughtful performance choices using body language, movement, facial expression, and space to bring the world of the story to life in a creative and meaningful way. By the end of the topic, pupils should be able to work collaboratively, respond imaginatively to a stimulus, and use drama terminology to describe and evaluate their own work and the work of others.	Expectations for Script Work and Duologues Learn and recall lines accurately, showing strong memory and commitment to the task. Read the script with confidence, using clear pronunciation, expression, and understanding of punctuation to support literacy . Work cooperatively with your partner, showing good group skills such as listening, sharing ideas, and taking turns. Use your time well in rehearsals, staying focused and making improvements based on feedback. Demonstrate analysis skills by understanding character motivation, relationships, and tension within the extract. Make thoughtful acting choices through voice, facial expression, gesture, movement, and proxemics. Show an understanding of the world of Text, including mood, atmosphere, and the emotional journey of the characters. Perform with confidence and respect, supporting your partner and contributing positively to the rehearsal process. Reflect on your own work and identify what could be improved to make the performance stronger. Show maturity and resilience when learning lines, trying ideas, and responding to direction. Student-Friendly Version By the end of the topic, Year 7 pupils should be able to: Remember and perform a short extract from the Text. Read the script aloud clearly and with expression. Work well with a partner in rehearsal. Show they understand their character and what is happening in the scene. Make sensible acting choices that suit the story and mood. Listen carefully to feedback and improve their performance. This links well to KS3 drama because it develops confidence, communication, collaboration, analysis, and literacy. It also helps pupils build performance discipline and respect for others in a paired task.	. Pupils should be able to identify the different genres of Shakespeare's plays, such as tragedy, comedy, and romance, and understand how this affects performance style. Pupils should begin to understand how Shakespeare's language creates meaning, mood, and character. Pupils should recognise and attempt to use iambic pentameter , where the rhythm often sounds like a steady heartbeat, especially in serious or emotional scenes. Pupils should recognise trochaic tetrameter , which creates a different rhythm and is often used for unnatural, magical, or unsettling speech, such as the witches in <i>Macbeth</i> . Pupils should understand that rhythm helps actors deliver lines with pace, energy, emphasis, and emotional effect. Pupils should notice how Shakespeare uses punctuation to guide the actor, showing where to pause, speed up, stop, or change tone. Pupils should use punctuation, rhythm, and word choice to support clear and expressive reading aloud. Pupils should show an awareness of how language links to character feelings, relationships, and dramatic tension. Pupils should experiment with voice, movement, gesture, and facial expression to bring Shakespeare's characters to life. Pupils should work collaboratively, listen carefully to others, and respond to direction when exploring scenes. In relation to real performance, pupils should understand that Shakespeare's verse is not just for reading, but for acting. The rhythm, punctuation, and structure help actors make choices about emotion, intention, and delivery, making the text more alive and understandable for an audience. These skills also support wider learning by improving confidence, fluency, reading aloud, speaking clearly, interpretation, and performance discipline.
	Pupils need to know	A monologue is a long speech spoken by one character in a play. It is used to reveal thoughts, feelings, and personality, and can also move the story forward or help the audience understand a character's motivations. - Improvisation is performing or creating something in the moment without a set script or plan. In drama, it is used to help actors think quickly, respond naturally, build characters, and develop confidence, creativity, and teamwork. dictionary. cambridge+1 It is also useful in rehearsals because it allows performers to explore different ideas, test out relationships, and make scenes feel more spontaneous and believable - How the process of closely reading a play to understand its meaning, characters, themes, and stage directions. It helps actors and directors make thoughtful choices about how a scene should be played so the performance	- Improvisation is performing or creating something in the moment without a set script or plan. In drama, it is used to help actors think quickly, respond naturally, build characters, and develop confidence, creativity, and teamwork. It is also useful in rehearsals because it allows performers to explore different ideas, test out relationships, and make scenes feel more spontaneous and believable - For KS3, pupils need to know that thought-tracking, hot-seating, and role-play are drama techniques used to explore characters and situations in more depth. - Thought tracking helps them show a character's hidden thoughts and feelings.	Physical Theatre – Pupil Brief What is Physical Theatre? - Physical Theatre is a style of performance where movement and the body are the primary means of telling a story, rather than (or alongside) spoken dialogue. It combines elements of dance, mime, gesture, and acting to communicate ideas, emotions, and narratives. Key Features of Physical Theatre 1. The Body as the Main Tool - Actors use their whole body to express: - Character - Emotion - Relationships - Movement can replace or enhance speech. 2. Minimal Use of Dialogue	After 6 lessons, pupils should know the basic storyline and key characters in <i>Frankenstein</i> , and understand the mood, tension, and relationships in the chosen duologue. They should be able to learn and recall lines, read the script clearly, and use voice, face, gesture, and movement to show character and meaning. They should also understand how to work well with a partner, rehearse effectively, respond to feedback, and make simple but thoughtful acting choices. Pupils should begin to show an awareness of how to analyse a script by identifying character feelings, intentions, and key moments in the scene. They should also be developing confidence, concentration, literacy, and teamwork through regular rehearsal and performance practice.	Pupils will need to know that Shakespeare wrote for performance, so his language is designed to be spoken aloud rather than just read silently. They should understand that rhythm, punctuation, and word choice all shape meaning, helping the actor decide where to pause, stress words, build tension, or show emotion. They will also need to know the different genres of Shakespeare's plays, such as tragedy, comedy, and romance, because each type creates a different atmosphere and requires a different performance style. They should know the basic stories, characters, and themes in the plays studied, including <i>Romeo and Juliet</i> , <i>Macbeth</i> , <i>The Tempest</i> , and <i>A Midsummer Night's Dream</i> . This includes understanding relationships, conflict, power, love, magic, confusion, and fate, so they can make sensible acting choices in scenes. Pupils should also learn how Shakespeare uses language to show character status, feelings, and intention, especially through contrasts in speech, repeated ideas, and dramatic tension.

		feels clear, believable, and well connected to the text. That it is used to identify a character's motivations, relationships, and emotions, as well as the important moments that move the story forward. • Drama exercises are useful because they help students build confidence, communication, creativity, and teamwork. They also improve listening, empathy, problem-solving, and the ability to work well with others in a supportive environment. • In lessons, drama exercises make learning active and memorable by getting students to explore ideas physically and imaginatively rather than just talking about them. They are especially helpful for improvisation, character work, and ensemble skills because students have to respond to others, make quick choices, and stay focused on shared performance goals.	• hot seating allows them to answer questions in role. • Role-play helps them act out believable situations and relationships. • These techniques support pupils in developing characterisation, confidence, communication, and understanding of motivation and subtext. They also help pupils listen carefully, respond creatively, and make thoughtful performance choices that improve their drama work.	• Some Physical Theatre pieces have little or no spoken text. • Meaning is often communicated through: • Shape • Gesture • Spatial relationships • 3. Symbolism and Abstraction • Movements can be symbolic rather than literal. • Audiences may need to interpret meaning from physical actions. • 4. Use of Space • Performers use the stage creatively: • Levels (floor work, lifts) • Distance between performers • Orientation (facing away, stillness vs movement) • 5. Ensemble Work • Physical Theatre is often created and performed as a group. • Requires: • Trust • Awareness • Synchronisation • Key Skills Pupils Need to Develop • 1. Physical Control • Balance, posture, and coordination • Ability to move safely and precisely • 2. Communication Without Words • Clear gestures and body language • Facial expression (even in minimal movement pieces) • 3. Spatial Awareness • Knowing where you are in relation to others and the space • Avoiding collisions while maintaining performance focus • 4. Timing and Rhythm • Synchronising movement with others • Responding to cues, music, or rhythm • 5. Creativity and Imagination • Generating movement ideas • Transforming simple actions into expressive moments • Techniques in Physical Theatre • Mime • Telling a story without words using gesture and expression. • Gesture and Movement Motifs • Repeated movements that represent an idea or emotion. • Lift and Contact Work • Working physically with others (e.g. supporting, lifting). • Must be done safely and with trust. • Still Image / Physical Freeze • Creating frozen pictures with the body to show a moment or theme. • Canon and Unison • Unison: everyone moves together exactly. • Canon: movements are performed in sequence, one after the other. • • Influential Practitioners & Companies • Frantic Assembly • Known for: • Fast-paced, dynamic movement • Chair duets and lifts • Combining text and physicality • DV8 Physical Theatre • Focus on: • Real-life issues • Breaking traditional boundaries between dance and theatre • Jerzy Grotowski • Developed "Poor Theatre" • Focused on: • The actor's body and voice as the main tools • Why Use Physical Theatre • Physical Theatre allows performers to:	Pupils will need to know the difference between iambic pentameter and trochaic tetrameter. They should understand that iambic pentameter often sounds like a steady heartbeat and is commonly linked with serious, emotional, or thoughtful speech, while trochaic tetrameter sounds more forceful, unnatural, or magical and is often used for characters such as the witches in <i>Macbeth</i>. Knowing this helps pupils hear the rhythm in the text and use it to guide their delivery and interpretation. They should also know how Shakespeare uses punctuation to support performance. Commas, full stops, question marks, exclamation marks, and ellipses all tell the actor how to shape the line, control pace, and highlight meaning. For example, a full stop may suggest a completed thought, while a question mark might change the way a character speaks to another person. This helps pupils see that acting choices are not random, but based on careful reading of the script. In drama, pupils will need to know how to use voice, movement, facial expression, and gesture to bring characters to life. They should be able to experiment with tone, pace, volume, and emphasis, as well as posture and positioning, to show emotion and relationships on stage. They should also know how to work well with others in rehearsal, listen to direction, and respond positively to feedback in order to improve their performance. By the end of the study, pupils should understand that Shakespeare is not just about old language, but about communication, interpretation, and performance. They should begin to see that reading the text carefully helps them understand character motivation, scene purpose, and audience impact. This also supports wider skills such as confidence, literacy, teamwork, speaking and listening, and the ability to analyse and present ideas clearly.
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	Pupils should be able to	- Pupils should be able to use improvisation, script analysis, monologues, and drama games with more confidence, control, and independence. They should be able to apply these skills in both rehearsal and performance, showing clearer understanding of character, story, and audience. Improvisation - Pupils should be able to create short scenes spontaneously, making sensible performance choices without relying on a script. They can use improvisation to explore characters, relationships, and dramatic situations, reacting quickly to others and staying in role. They should also be able to use basic dramatic techniques such as freeze-frame, narration, and thought-tracking to structure their ideas more clearly. Script analysis - Pupils should be able to read a script and identify key information about character, mood, theme, and conflict. They can begin to explain how a character speaks, behaves, and relates to others, then use that understanding to shape performance choices. This helps them move from simply reading lines to performing them with meaning and intention. Monologues - Pupils should be able to perform a monologue with clearer voice, expression, and physical control. They can use a monologue to show a character's thoughts, feelings, and intentions to the audience, making the speech sound believable and purposeful. They should also be able to analyse how a monologue reveals character and practise making decisions about pace, pause, emphasis, and movement. Drama Exercises - Pupils should be able to use drama games to warm up, build trust, and improve concentration, listening, and responsiveness. They can also use games to strengthen teamwork, imagination, and confidence before moving into more detailed drama work. Over time, they should understand that drama games are not just fun activities, but tools that prepare them for more effective rehearsal and performance. Expected outcomes. - By the end of the six weeks, pupils should be more secure in working both independently and collaboratively, with improved confidence in creating and performing drama. They should be able to talk about their choices using drama vocabulary and show a developing understanding of how drama techniques communicate meaning to an audience. - Sight Reading-Sight reading scripts aloud in KS3 drama is beneficial because it helps pupils practise reading with confidence, fluency, and expression while making reading feel purposeful and engaging. It supports decoding, pace, punctuation, and prosody, which are all important parts of becoming a stronger reader.	- After six weeks of studying these drama skills at KS3, pupils will be able to use a wider range of techniques with growing confidence and control. They will be able to improvise short scenes, build believable characters, work effectively as part of an ensemble, and use drama games to support focus, trust, and creativity. Practical performance skills - Pupils will be able to respond quickly in improvisation, making sensible and imaginative choices in role. They will show a better understanding of how to use voice, facial expression, gesture, and movement to communicate meaning to an audience. They will also be more secure in performing monologues, using pace, pause, emphasis, and physicality to show a character's thoughts and feelings clearly. Character and text - Through script analysis, pupils will be able to identify key information such as character motivation, relationships, mood, conflict, and theme. They will use this understanding to make stronger performance decisions and to explain why those choices suit the text. They will also be able to use thought-tracking and hot-seating to explore character in greater depth and show insight into what a character might be thinking or feeling. Collaboration and ensemble - Pupils will be able to work more confidently with others, listening carefully and contributing ideas in a group. They will understand the importance of timing, trust, and cooperation in ensemble work, and they will be able to support a shared performance goal. Drama games will help them build these skills by improving concentration, responsiveness, and teamwork in a structured way. Creativity and response - By the end of the unit, pupils will be able to generate original ideas more independently and develop them into short, purposeful pieces of drama. They will be more willing to take risks, experiment with different roles, and refine their work based on feedback. This means they will not only perform more confidently, but also think more creatively and reflect more carefully on how drama communicates meaning. Wider understanding - Pupils will also be able to talk about their work using drama terminology and explain how different techniques are used in performance. They will have a clearer understanding of how improvisation, monologues, script analysis, role play, hot-seating, and thought-tracking all connect to creating engaging theatre. Overall, they will leave the six-week period better prepared for future scripted, devised, and performance-based drama work.		After 6 lessons, pupils will be able to: Understand the main plot and key characters in <i>Frankenstein</i>. Read and perform a short script extract with increasing confidence. Learn and recall lines with support. Use clear voice, expression, and movement to show character. Work effectively with a partner in rehearsal. Make simple acting choices based on mood and relationships. Begin to explain what their character is thinking or feeling. Respond to teacher feedback and improve their work. After 12 lessons, pupils will be able to: Show a stronger understanding of the play's themes, atmosphere, and character relationships. Perform a duologue with more confidence, control, and detail. Use voice, facial expression, gesture, and proxemics more effectively. Analyse a script in more depth, identifying tension, motivation, and subtext. Rehearse independently and refine their performance based on feedback. Demonstrate stronger After 6 lessons, pupils will be able to: Understand the main plot and key characters in an Appropriate Text. Read and perform a short script extract with increasing confidence. Learn and recall lines with support. Use clear voice, expression, and movement to show character. Work effectively with a partner in rehearsal. Make simple acting choices based on mood and relationships. Begin to explain what their character is thinking or feeling. Respond to teacher feedback and improve their work. After 12 lessons, pupils will be able to: Show a stronger understanding of the play's themes, atmosphere, and character relationships. Perform a duologue with more confidence, control, and detail. Use voice, facial expression, gesture, and proxemics more effectively. Analyse a script in more depth, identifying tension, motivation and subtext. Rehearse independently and refine their performance based on feedback. Demonstrate stronger memory, literacy, and speaking skills. Work collaboratively and support a partner throughout the process. Perform with greater commitment, focus, and awareness of the audience.	Recognise that Shakespeare wrote different types of plays, including tragedy, comedy, and romance. Read short extracts aloud with clearer voice, expression, and confidence. Begin to understand and use Shakespeare's language to show meaning, mood, and character. Identify simple examples of iambic pentameter and notice how it creates a steady rhythm. Notice when Shakespeare uses trochaic tetrameter, especially in magical or unusual speech. Use punctuation to help with pace, pause, emphasis, and tone when performing lines. Explain basic character feelings, relationships, and intentions in a scene. Use voice, facial expression, gesture, and movement to support a performance. Work well with a partner or in a group when rehearsing scenes. Respond to feedback and improve their work over time. Show a stronger understanding of how rhythm and language help an audience understand the story. Build confidence in reading, speaking, listening, and performance skills. By the end of 6 weeks, pupils should be starting to see Shakespeare as something they can perform and interpret, not just read.
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		- It also develops comprehension, because pupils have to understand the text quickly in order to deliver lines convincingly and respond to other characters. This kind of oral reading improves vocabulary, concentration, and the ability to read more smoothly and accurately over time. - In drama, reading aloud is not just about saying words correctly; it helps pupils link reading to meaning, character, and intention. That makes it a valuable way to build both literacy skills and confidence, especially for pupils who may not enjoy traditional reading tasks.			Perform a duologue with more confidence, control, and detail. Use voice, facial expression, gesture, and proxemics more effectively. Analyse a script in more depth, identifying tension, motivation, and subtext. Rehearse independently and refine their performance based on feedback. Demonstrate stronger memory, literacy, and speaking skills. Work collaboratively and support a partner throughout the process. Perform with greater commitment, focus, and awareness of the audience.	
	Keywords	- Monologues - Improvisation - Script Analysis - Drama Exercises	- Role Play - Hot seating - Thought Tracking - Improvisation	- Physical Theatre - Ensemble work - Body Language - Movement	Script Analysis Script Sight Reading Monologue Duologues	Shakespeare Trochaic Tetrmeter Iambic Pentameter Punctuation Genre Rhythm
	Application of knowledge (Assessment)	Assessment 1-KS3 Assessment Window		Assessment 2-KS3 Assessment Window		
	Revision Strategy					
	Wider Links	The wider links are the broader skills and curriculum areas that these drama practices support, beyond the drama classroom itself. They connect to communication, literacy, teamwork, confidence, problem-solving, emotional understanding, and creative thinking. Communication and literacy Improvisation and monologues help pupils speak clearly, project their voice, and choose language with purpose. Script analysis strengthens reading comprehension because pupils have to identify meaning, subtext, character motivation, and stage directions. These	Wider links - Pupils will also be able to talk about their work using drama terminology and explain how different techniques are used in performance. They will have a clearer understanding of how improvisation, monologues, script analysis, role play, hot-seating, and thought-tracking all connect to creating engaging	Physical theatre, ensemble work, body language, and movement all have strong wider links to real life because they build communication beyond words. They help pupils understand how people express ideas, emotions, and status through posture, gesture, facial expression, and space, which supports confidence in everyday interactions and presentations. Ensemble work develops teamwork, listening, cooperation, and respect for others’ ideas. Movement-based drama also improves awareness of	The wider links to real life are about building skills that pupils use far beyond drama lessons. Script work, duologues, rehearsal, performance, and analysis all develop confidence, communication, teamwork, concentration, memory, literacy, and the ability to respond to feedback. These are the same skills needed for speaking in class, working with others, presenting ideas, and	Studying Shakespeare has wide real-life links because it builds communication, confidence, and interpretation skills that pupils can use in school, work, and everyday relationships. When pupils read, speak, and perform Shakespeare, they practise reading aloud clearly, listening carefully, and making thoughtful choices about tone, pace, and emphasis, which supports stronger speaking and literacy overall. It also develops analysis and critical thinking, because pupils have to

		skills support English work on inference, interpretation, and speaking and listening. Personal development Drama games and improvisation build confidence, resilience, concentration, and the ability to take risks in a safe setting. They also support wellbeing by giving pupils a structured way to express feelings, test ideas, and work through social situations. This links well with PSHE because pupils practise empathy, respect, and emotional awareness. Social skills All four areas depend on collaboration, active listening, and trust, so they strengthen ensemble work and positive group behaviour. Pupils learn how to respond to others, share responsibility, and shape ideas together rather than working in isolation. This makes the skills useful for teamwork in other subjects and in everyday school life. Creativity and thinking Improvisation and drama games encourage quick thinking, imagination, and originality because pupils have to generate ideas in the moment. Script analysis and monologue work then help them refine those ideas, make deliberate choices, and explain their thinking. Together, these processes develop creative problem-solving and independent thinking. Performance and production These skills also connect to wider theatre-making because pupils begin to understand how actors create meaning for an audience. They can link performance choices to elements like pace, facial expression, gesture, focus, and stage direction. That creates a strong foundation for devising, scripted performance, and technical theatre later on.	theatre. Overall, they will leave the six-week period better prepared for future scripted, devised, and performance-based drama work.	space, coordination, discipline, and concentration, which are useful in PE, dance, group projects, and any situation where pupils need to work together effectively. These skills also encourage empathy and observation, because pupils learn to read other people carefully and respond in a purposeful way. In life, that can improve relationships, interview skills, public speaking, and the ability to adapt when working with others.	managing responsibility in school and later in work. Studying a text also helps pupils think about emotions, relationships, conflict, and different points of view, which improves empathy and understanding of people in everyday life. Learning to perform clearly and with commitment encourages resilience, self-discipline, and the ability to handle pressure, all of which are important in interviews, presentations, and real-world social situations.	work out meaning from challenging language, punctuation, rhythm, and character motivation. These skills transfer directly into exam subjects, problem-solving, and any situation where pupils need to read carefully, explain ideas, or justify a viewpoint. There are also important social and emotional links. Shakespeare's plays explore love, conflict, ambition, betrayal, power, fear, and identity, so pupils begin to understand people's behaviour and emotions more deeply, which supports empathy and maturity. In drama specifically, Shakespeare strengthens teamwork, resilience, and performance discipline because pupils must rehearse, take direction, respond to feedback, and work as an ensemble. It also helps them become more confident public speakers and more expressive performers, which are useful skills for presentations, interviews, and wider communication in later life.
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English	Year 9	HT1	HT2 & 3	HT4	HT5	HT6	
	Topic/ Big idea	The Art of Conversation	Script work Duologues Performance	Devised Work	Script work Ensemble Scenes Performance	Shakespeare Season	
	Curriculum Related Expectation	For a KS3 9 Drama The Art of Conversation, pupils should be able to use spoken and non-verbal communication with increasing control, purpose and confidence. They should understand that conversation in drama is not just about talking, but about revealing character, status, tension, relationships Curriculum expectations By the end of the unit, pupils will be able to: • Speak in role using a voice that suits the character, situation and relationship. • Use eye contact, gesture, posture, pace and facial expression to shape a believable conversation. • Listen and respond in the moment, showing that	For Y9 KS3 drama, script work and duologues should move pupils toward confident, accurate performance from text, with clear emphasis on interpretation, collaboration, and analysis. A strong expectation at this stage is that students can rehearse and perform an appropriate-level script extract, usually a short duologue, while showing understanding of character, subtext, pace, tone, and stage directions. Expected skills • Memory: Learn lines securely and perform with increasing fluency, using cues effectively and maintaining character without prompting • Literacy: Read scripts accurately, understand vocabulary, infer meaning from stage directions and dialogue, and write about performance using drama terms. • Group skills: Rehearse cooperatively, listen and respond to a partner, share ideas, and refine work	Here's a clear set of drama curriculum expectations for a 6-week devised drama unit, written in a UK secondary/KS3 style and suitable for pupils working toward an original piece of theatre. The unit should expect students to develop, refine and perform a short devised piece using drama techniques with increasing independence and purpose. Curriculum expectations By the end of the 6-week unit, students should be able to: • Use a range of drama techniques to generate and shape ideas, such as improvisation, thought-tracking, still image, mime, physical theatre and spoken dialogue. • Work collaboratively to create an original devised performance that responds to a stimulus, theme, issue or starting point. • Make clear artistic choices about character, tension, atmosphere, structure and staging	Curriculum expectations Students should: Read and discuss a script, identifying character, relationship, setting, conflict, and subtext. Use drama terminology to explain choices in voice, movement, gesture, pace, and stage position. Work collaboratively, showing listening, focus, respect, and shared responsibility within the ensemble. Develop characters through physical and vocal choices that communicate meaning to an audience. Rehearse scenes using blocking, cues, timing, and purposeful use of space. Respond to feedback and refine performances through repeated rehearsal. Perform scenes with sustained character, clear delivery, and awareness of audience. Evaluate their own work and the work of others using subject-specific language. Suggested 6 week progression <table><tr><th>Week</th><th>Main learning expectation</th></tr></table>	Week	Main learning expectation
Week	Main learning expectation						

		they can build a scene through interaction rather than reciting lines. - Use improvisation to sustain an authentic exchange of dialogue. - Show subtext, where the real meaning is hidden beneath the words. - Adapt their conversation to reflect changing status, conflict or emotion. - Explain how their performance choices communicate meaning to an audience. - Work collaboratively to develop, rehearse and refine scenes.	through feedback and discussion. Analysis skills: Explain how meaning is created through vocal and physical choices, and justify interpretations of character and relationship using evidence from the script. Duologue expectations In a duologue, pupils should show a believable relationship, sustained focus, and clear contrast in voice and movement where appropriate. They should respond naturally to their partner rather than simply recite lines, and they should use timing, pauses, and facial expression to reveal tension or emotion. Many Y9 schemes also use duologues as a bridge toward GCSE-style performance and text understanding. Appropriate level script An appropriate script at Y9 should be challenging enough to require interpretation, but not so complex that pupils cannot access the language and intentions with support. Good choices usually have: - clear character motivation. - manageable length. - some subtext or conflict. - language pupils can unpack and perform. - opportunities for vocal and physical contrast. Assessment focus A practical Y9 assessment can reward: - line recall and fluency. - understanding of character and relationship. - use of voice, movement, and facial expression. - teamwork and rehearsal discipline. - written reflection on choices made in performance. Simple curriculum wording You could phrase the expectation like this: "Pupils will rehearse and perform a duologue from an appropriate-level script, demonstrating secure memory, clear characterisation, effective collaboration, and the ability to analyse and justify performance choices using drama terminology."	to communicate meaning to an audience. - Rehearse effectively by experimenting, improving and refining scenes through feedback and discussion. - Perform with control, commitment and confidence, showing awareness of space, voice, movement and interaction. - Reflect on the devising process, explaining what worked well and how ideas were developed or improved. - Use appropriate drama vocabulary to talk about their own work and the work of others. Suggested progression Weeks 1–2: Exploration - Respond to the stimulus with curiosity and open-mindedness. - Generate multiple ideas without settling too quickly. - Show willingness to take risks and contribute to group discussion. - Begin using drama techniques to explore characters, themes and tensions. Weeks 3–4: Development - Select the strongest ideas and shape them into a clear dramatic intention. - Build scenes with a sense of beginning, middle and end. - Refine performance choices using teacher and peer feedback. - Demonstrate growing control over timing, pace, gesture and voice. Weeks 5–6: Rehearsal and performance - Rehearse with focus and commitment. - Polish transitions, staging and ensemble work. - Perform to an audience with clarity and energy. - Evaluate the final piece and the devising journey honestly and constructively. What pupils should know Pupils should understand that devised drama is not just about inventing scenes, but about making deliberate choices to create meaning. They should also know that successful devised work depends on collaboration, imagination, responsiveness to feedback and the ability to adapt ideas as the piece develops.ocr+1 Simple assessment focus You could assess the unit using these 4 areas: - Ideas and creativity. - Use of drama techniques. - Collaboration and rehearsal process. - Final performance and reflection.	1 Build ensemble skills and introduce the script, characters, and context. 2 Explore scenes through reading aloud, discussion, and initial characterisation. 3 Plan blocking, objectives, and relationships in detail. 4 Rehearse scenes with focus on pace, clarity, and interaction. 5 Refine performance choices using feedback and teacher guidance. 6 Perform scenes and complete reflection/evaluation. Success criteria By the end of the unit, students can: Show they understand their character's objective and relationship to others. Perform with believable interaction and strong ensemble awareness. Use voice and movement to create meaning for an audience. Maintain focus, concentration, and discipline during rehearsal and performance. Reflect on what improved their scene and what still needs work. Teacher language version You could also frame the expectations as: "Students will develop and perform scripted scenes as part of an ensemble, demonstrating secure understanding of character, relationship, and dramatic intention. They will rehearse collaboratively, apply blocking and vocal/physical choices effectively, and evaluate performance using appropriate drama vocabulary."	communicated to an audience through performance. Through the study of Macbeth, Othello, Much Ado About Nothing, and Titus Andronicus, pupils will deepen their analytical understanding and develop greater confidence when performing complex texts.
	Pupils need to know	What pupils should know Pupils should understand that a strong conversation in drama has a clear purpose, such as persuading, challenging, revealing information or creating tension. They should know that characters do not always say exactly what they mean, so tone, pause and physical choices matter as much as the words themselves. They should also recognise that conversation can move a scene forward, deepen relationships and help the audience understand a character's intentions.	Pupils will need to know how to read, understand, rehearse, and perform a script extract with enough confidence to show meaning clearly to an audience. They also need to know how to talk and write about their choices using drama vocabulary, because Y9 work is usually preparing them for more independent analysis and performance thinking Core knowledge How to follow a script on the page, including dialogue, stage directions, entrances, exits, and basic formatting What the playwright wants to communicate through character, relationship, situation, and tension.sybilandrewsacademy.co+1 How to interpret a duologue as a conversation with purpose, not just memorised How voice, movement, facial expression, gesture, pace, pause, and eye contact create meaning.	Pupils need to know how to create, shape and improve an original piece of drama with increasing independence, and how to explain the choices they make during the process. Core knowledge Pupils should understand that devised drama begins with a stimulus such as a theme, image, issue, quote or event, and that ideas need to be explored before deciding what the final piece will communicate. They should know how to use improvisation, role play, movement, still image and vocal expression to generate material and build scenes. They also need to understand that drama is collaborative, so listening, negotiating, sharing ideas and supporting others are essential parts of the process. Making meaning Pupils need to know that every performance choice should help communicate meaning to an	Pupils will need to know the key knowledge, skills, and habits required to rehearse and perform scripted scenes as an ensemble. For this unit, the focus should be on understanding the text, working collaboratively, and making clear performance choices. What pupils need to know The meaning of the script, including plot, setting, theme, conflict, and relationships between characters. How to identify a character's objectives, feelings, and intentions in each scene How to use drama vocabulary to describe voice, movement, facial expression, gesture, pace, and focus. How to listen to oers, share ideas, and contribute positively within an ensemble.cde.state.co+1 How blocking, spacing, timing, and stage position help tell the story clearly.	By the end of Year 9, pupils should know: How Shakespeare uses language, including imagery, metaphor, rhythm, repetition, and rhetorical devices, to create meaning and communicate character, theme, and atmosphere. How to interpret and perform Shakespearean text with clarity, accuracy, and confidence. How vocal skills, including pace, pause, pitch, tone, volume, and emphasis, can be used to communicate meaning and engage an audience. How physical skills, including movement, gesture, posture, facial expression, and use of space, contribute to effective characterisation.

			How to work safely and productively in a pair or group, listening, compromising, and refining ideas through rehearsal. Script work knowledge Pupils should understand that scripts are constructed for performance, so they need to notice clues in the text and turn them into acting choices. They should know how to identify character motivation, status, subtext, and dramatic tension, then apply that understanding in rehearsal. They also need to know how to justify choices using evidence from the script, rather than guessing or relying on general ideas. Duologue knowledge For duologues, pupils need to know how to sustain a believable relationship across the whole piece, including moments of conflict, agreement, silence, and reaction. They should know how to give focus to their partner, because a duologue depends on active listening and response, not two separate monologues. They also need to understand that timing, pauses, and contrast in delivery can change meaning and audience Skills behind the knowledge Memory: Learn lines and cues securely, so performance stays fluent and confident. Literacy: Decode text, understand vocabulary, and write analytical responses using subject terminology. Group skills: Collaborate, share rehearsal space, and respond appropriately to feedback. Analysis skills: Explain how and why performance choices communicate meaning to the audience.1 What success looks like A pupil at the expected Y9 level should be able to explain the scene's purpose, speak lines with understanding, and show a developed relationship through performance choices. They should be able to say what they chose, why they chose it, and how it affects the audience. A simple way to frame this is: know the text, know the character, know the partner, and know the impact on the audience.	audience. This includes knowing how to use character, relationships, status, tension, pace, pause, contrast, atmosphere and space deliberately rather than accidentally. They should also understand that structure matters, so a devised piece should have a clear beginning, development and ending, even if it is non-linear or experimental. Rehearsal and refinement Pupils should know that first ideas are only starting points, and that strong devised drama comes from rehearsal, feedback and improvement. They need to understand how to evaluate what is working, suggest changes, and amend scenes to make them clearer, more dramatic or more focused on the intended message. They should also know basic rehearsal discipline: arriving ready, staying in role when needed, focusing on tasks, and using the allotted time productively.aqa.org+2 Performance skills Pupils need to know how to perform with clarity, confidence and control. This includes awareness of voice, facial expression, gesture, movement, proxemics, stillness and eye contact, as well as how to project energy and commitment to an audience. They should also understand how to work as an ensemble so that transitions, reactions and group moments feel intentional and polished. Evaluation and reflection Pupils should know how to talk about their own work using accurate drama vocabulary and sensible reflection. They need to be able to explain what their group intended to communicate, what choices they made, what changed during rehearsal, and what they would improve next time. This helps them move from simply "doing drama" to understanding how drama is made and how meaning is created for an audience. In plain terms By the end of the unit, pupils should know that devised drama is about turning ideas into a purposeful performance through teamwork, experimentation, rehearsal and reflection. They should leave with a clear understanding of how to create drama that is not just entertaining, but thoughtful, structured and audience-aware.	How to use cues, entrances, exits, and transitions accurately during rehearsal and performance. How to improve a scene by responding to feedback and refining choices.cde.state.co+1 How to perform with confidence, sustained character, and awareness of an audience.education.ohio+1 Knowledge statement A suitable knowledge statement for the unit could be: "Pupils will know how to read and interpret a script, develop a role within an ensemble, rehearse scenes using effective dramatic choices, and perform with clarity, control, and teamwork."cde. Pupils will also know That rehearsal is a process of experimenting, reviewing, and improving.cde.state.co+1 That different performance choices can change meaning for an audience. That successful ensemble work depends on trust, concentration, and shared responsibility.	How dramatic structure, conflict, and key scenes drive the action of a play and influence audience response. How Shakespeare presents themes such as ambition, power, jealousy, revenge, fate, love, loyalty, deception, and honour. How social, historical, and cultural contexts influenced Shakespeare's writing and the interpretation of his plays. How to analyse a character's motivations, relationships, status, and development throughout a play. How directors and actors make interpretative choices to communicate different meanings to an audience. How audience reaction can be shaped through performance decisions. How to evaluate and refine their own performances and those of others using appropriate dramatic terminology. Pupils Should Know in Relation to Specific Texts Macbeth The consequences of unchecked ambition and the corrupting nature of power. How Shakespeare creates tension, suspense, and tragedy. The significance of the supernatural and fate. Othello How jealousy, manipulation, and prejudice affect characters and their decisions. The role of trust and deception in driving dramatic action. Much Ado About Nothing How Shakespeare uses comedy, misunderstanding, and wit. How relationships and status influence character behaviour. Titus Andronicus How revenge and violence shape the narrative. How Shakespeare creates dramatic impact through extreme conflict and emotion. Key Dramatic Vocabulary Pupils should know and be able to apply: Characterisation Interpretation Motivation Subtext Monologue Soliloquy Aside Proxemics Status Ensemble Dramatic irony Tragedy Comedy Theme Context Audience impact Vocal and physical skills Stage directions Blocking Performance style This knowledge enables pupils to move from basic character exploration towards informed and purposeful performance and analysis of Shakespeare's plays.
	Pupils should be able to	Skills they should develop Pupils should be able to: • Create realistic dialogue or improvised exchanges. • Use pauses and pace to build tension or show thought. • Show power shifts through status and physical positioning. • Respond appropriately to another performer's ideas. • Use rehearsal feedback to	After 12 weeks, pupils should be able to rehearse and perform a short duologue or script extract with growing confidence, showing clear characterisation, active listening, and a stronger sense of the audience. They should also be able to explain their choices using drama vocabulary and show that they understand how script, character, and performance work together. Performance outcomes By the end of 6 weeks, pupils should be able to: Learn and recall lines with fewer prompts, maintaining focus and flow in performance. Use voice, movement, facial expression, gesture, pace, and pause to communicate meaning clearly.	After 6 weeks, pupils will be able to create, rehearse and perform a short devised drama piece that communicates an idea or theme clearly to an audience. Pupils will be able to: Respond to a stimulus by generating original ideas. Work collaboratively to develop and shape scenes. Use a range of drama techniques, such as improvisation, still image, thought-tracking, physical theatre and movement. Create believable characters and relationships through voice, gesture, facial expression and body language. Make purposeful choices about space, tension, pace, atmosphere and structure.	Pupils will need to know how to read and understand a script by exploring the plot, setting, themes, conflicts, and relationships between characters. They will need to understand how a character's objectives, emotions, and intentions influence their actions and dialogue within a scene. Pupils will need to know the key drama techniques used in scripted performance, including the effective use of voice, movement, facial expression, gesture, pace, focus, and stage presence. They will also need to understand how blocking, spacing, timing, and stage positioning help communicate meaning and tell a story clearly to an audience. Pupils will need to know how to work successfully as part of an	By the end of Year 9, pupils should be able to: Perform extracts from Shakespeare's plays with confidence, fluency, and understanding. Interpret Shakespearean language and communicate its meaning effectively to an audience. Use vocal skills, including pace, pitch, tone, volume, pause, and emphasis, to enhance performance. Apply physical skills, including movement, posture, gesture, facial expression, and spatial awareness, to create convincing characters. Make informed performance choices based

		improve clarity and impact. Justify why specific choices suit the scene and theme. Assessment focus A Year 9 unit like this would usually expect pupils to demonstrate more mature and controlled performance than in earlier years, with better use of detail and intention. Stronger pupils will show natural interaction, purposeful characterisation and an understanding of how conversation can reveal conflict, vulnerability or manipulation. They should also be able to evaluate their own work and use drama terminology accurately when describing what they have In practice In a lesson or assessment, a pupil might improvise a tense argument, a persuasive conversation or a private exchange where the audience can sense what is being left unsaid. They might use status, silence and movement to make the dialogue more dramatic and believable. Over the course of the unit, they should become more secure at using conversation as a dramatic tool rather than just everyday.	Perform a believable relationship in a duologue, responding naturally to a partner rather than delivering lines in isolation. Stay in role and sustain character across the full extract. Understanding outcomes Pupils should be able to: Identify what is happening in the scene and what each character wants. Spot clues in the script such as stage directions, tone, and subtext, then turn those clues into performance choices. Explain how their choices affect the audience and support the writer's intentions.painsley.co+1 Compare alternative ways of playing a line or moment and choose the most effective one. Working habits They should also be able to work more independently and productively in pairs or groups, sharing ideas, giving feedback, and improving work through rehearsal. In addition, they should show better discipline, concentration, and resilience when learning lines, refining timing, and reworking scenes. A useful 6-week statement You could summarise the end point like this: "After 6 weeks, pupils will be able to rehearse and perform an appropriate duologue or script extract with secure line recall, clear characterisation, effective partnership, and an ability to explain and improve their choices using drama terminology."	Rehearse, refine and improve their work using feedback. Perform with confidence, focus and commitment. Explain the intentions behind their work using appropriate drama vocabulary. Reflect on what was successful and identify ways to improve future performances. In more detail By the end of the unit, pupils should be able to move from an initial idea to a finished performance with greater independence. They will understand that devised drama is built through experimentation, discussion, rehearsal and revision, not just first ideas. They should also be able to show that they can: contribute positively within a group, listen and respond to others' ideas, take creative risks, sustain role and focus during performance, and think about how drama communicates meaning to an audience.	ensemble by listening to others, sharing ideas respectfully, cooperating with peers, and taking responsibility for their contribution to rehearsals and performances. They will understand that successful ensemble work depends on trust, concentration, communication, and shared commitment. Pupils will need to know how to use cues, entrances, exits, and transitions accurately, and how rehearsal is a process of experimenting, reviewing, refining, and improving performance choices. They will learn how to respond positively to feedback and use it to develop and strengthen their work. Finally, pupils will need to know how different performance choices can affect audience understanding and response, and how to perform with confidence, sustained characterisation, control, and awareness of an audience.	on textual evidence and character analysis. Demonstrate understanding of a character's motivations, objectives, relationships, and development. Adapt performance choices to convey different interpretations of a character, scene, or theme. Work effectively as part of an ensemble to rehearse, develop, and perform dramatic material. Explore and communicate key themes through practical performance. Analyse how Shakespeare's language influences characterisation and audience response. Use dramatic conventions and rehearsal techniques to investigate scenes and characters. Respond creatively to Shakespearean texts through improvisation, role-play, hot-seating, thought tracking, and scripted performance. Evaluate their own work and the performances of others using appropriate subject-specific terminology. Justify artistic and interpretative decisions with reference to the text. Compare different interpretations of characters and scenes, explaining how performance choices create meaning. Demonstrate an understanding of how context influences the presentation and interpretation of Shakespeare's plays. Rehearse and refine performances in response to feedback, showing increasing independence and attention to detail. Communicate dramatic intention clearly, creating a purposeful impact on an audience. End Points By the end of the year, pupils should be able to: Deliver Shakespearean dialogue accurately and expressively. Create convincing and sustained characterisations. Analyse and interpret key scenes from <i>Macbeth</i>, <i>Othello</i>, <i>Much Ado About Nothing</i>, and <i>Titus Andronicus</i>. Explain how language, themes, and dramatic structure contribute to meaning. Present polished performances that demonstrate thoughtful interpretation and strong performance skills. Evaluate dramatic work using appropriate theatrical vocabulary and analytical language.
	Keywords	Dialogue Pace Body language Emphasis Stress Rhythm	Script analysis Line Learning Chemistry Acting Characterisation Body Language Voice	Ensemble Themes Stimulus Creativity Devised Chorus	Script analysis Line Learning Chemistry Acting Characterisation Body Language Voice	Shakespeare Trochaic Tetrameter Iambic Pentameter Punctuation Genre Rhythm
	Application of knowledge (Assessment)	Assessment 1-KS3 Assessment Window		Assessment 2-KS3 Assessment Window	Assessment 3-KS3 Assessment Window	
	Revision Strategy					
	Wider Links	wider curriculum links you can use for a KS3 Year 9 drama unit on The Art of Conversation. These links help show that the unit builds more than speaking skills; it develops collaboration, character, status, tension and improvised Wider drama links Pupils are not just learning to "have a conversation"; they are learning how dialogue creates drama, advances action and reveals relationships. The unit links strongly to improvisation, role-play, physical theatre and non-naturalistic	Wider curriculum links Devising: Pupils can use the same skills of teamwork, character creation, and action-response to build original work, not just scripted scenes. Improvisation: Duologue work develops listening, spontaneity, status, and reaction, which supports improvisation and spontaneous scene-making. Characterisation: Students can transfer their understanding of motivation, tension,	Wider links English: Pupils develop speaking and listening skills, inference, character understanding, and the ability to communicate ideas clearly. Literacy: Pupils use and apply drama vocabulary, widen subject-specific language, and improve spoken explanation and reflection. PSHE: Pupils explore themes such as identity,	This unit supports wider learning across the curriculum by developing pupils' literacy, communication, collaboration, and personal development skills. English - Reading and interpreting scripts develops comprehension, inference, and analysis skills. - Exploring character motivations, themes, and relationships strengthens understanding of texts and storytelling. - Speaking and listening skills are enhanced	English - Deepens understanding of Shakespeare's language, themes, characters, and dramatic structure. - Develops skills in textual analysis, interpretation, inference, and critical thinking. - Strengthens speaking, listening, reading, and

	performance, because pupils must respond in the moment and make deliberate performance choices. Character and relationship The strongest links are to characterisation, status and relationships. Pupils can explore how voice, body language, eye contact and positioning change the meaning of a conversation, especially when power shifts or emotions rise. This also connects to understanding subtext, where what is left unsaid can be as important as the spoken words.cambridge+4 Improvisation and spontaneity This topic links well to improvisation games that develop listening, accepting offers and building scenes collaboratively. Activities such as “yes, and...”, questions-only dialogue, or creating scenes from prompts help pupils sustain believable conversation and avoid blocking each other’s ideas. These skills support confidence, creativity and quick thinking in performance Non-verbal communication Conversation in drama is also about what the body says. Pupils can use pause, pace, gesture, posture, facial expression and physical proximity to show tension, friendship, conflict or uncertainty, which links to physical theatre and still image work. This gives them a broader understanding of how meaning is communicated beyond words alone. English and literacy There are also strong cross-curricular links to English, especially speaking and listening, inference, persuasion and analysis of dialogue. Pupils can compare dramatic conversation with how characters speak in texts, looking at tone, implied meaning and the effect on an audience. This helps them explain choices clearly and use subject vocabulary with more confidence.cambridge+2 Personal and social learning The topic also supports wider life skills such as active listening, cooperation, empathy and managing disagreement. Because pupils must respond respectfully and work in pairs and groups, the unit naturally develops teamwork and communication skills that are useful across the curriculum. It can also support PSHE-style discussion around relationships, pressure and truth Optional use in planning You could summarise the wider links in planning as: • Improvisation and spontaneous response. • Characterisation through voice and body. • Status, power and relationships. • Subtext and tension. • Physical theatre and non-verbal communication. • Speaking and listening across the curriculum. • Collaboration, empathy and confidence.	and relationship into monologues, stock characters, and devised characters. • Evaluation: Pupils can learn to reflect on what worked, what needs improving, and how performance choices affected the audience, using drama vocabulary accurately. • Script analysis: The same reading and interpretation skills help pupils explore plot, subtext, structure, and dramatic intention in other texts. • GCSE preparation: This unit can act as a bridge to more demanding text exploration, rehearsal methods, and performance analysis expected later Cross-curricular Links • English: Reading dialogue, inference, vocabulary, and understanding writer’s intention all link closely to literacy and text analysis. • PSHE: Themes in scripts often open discussion about relationships, conflict, identity, choices, and empathy. • Music: Rhythm, pace, tone, and emotional mood in performance can connect to musical dynamics and atmosphere. • Oracy: Pupils practise speaking clearly, listening carefully, and responding appropriately in pairs and groups. • PE/dance: Movement, physicality, balance, and spatial awareness strengthen expressive performance and stage presence. Skill progression This topic also links to broader skill development across the year because pupils are rehearsing, refining, and performing with increasing independence. Memory improves through line learning and cueing, literacy improves through reading and discussing script, and analysis improves through justification of choices. Group work becomes more effective as pupils learn to negotiate ideas, give feedback, and sustain focus in rehearsal. Simple curriculum wording You could write the wider links like this: “This unit develops performance, rehearsal, interpretation, and evaluation skills that connect to devising, improvisation, literacy, oracy, and later GCSE-style dramatic analysis.”	relationships, conflict, resilience, choice and consequence. • Citizenship: Pupils consider social issues, different viewpoints, teamwork, fairness and responsibility. • Music: Pupils may use rhythm, sound, tempo and mood to support atmosphere, movement and transitions. • Dance and movement: Pupils use physical expression, gesture, posture and spatial awareness to communicate meaning. • History: Pupils can respond to historical themes, events or periods through role, context and dramatic interpretation. • Art and design: Pupils can think about symbols, imagery, composition, visual storytelling and set or costume ideas. • Computing / technology: Pupils may use digital tools for research, planning, presentation or recording/reviewing performances. • Oracy: Pupils build confidence in speaking, listening, reasoning, and responding to others in a group setting. • Teamwork and leadership: Pupils learn to collaborate, negotiate, problem-solve and take shared responsibility for outcomes. • Creativity and resilience: Pupils learn to experiment, accept feedback, adapt ideas and persevere through challenges. How to phrase it in a scheme of work You could write it like this: • This unit develops links with English through speaking and listening, character analysis and the communication of ideas. • It supports PSHE and Citizenship by encouraging pupils to explore relevant social themes, relationships and viewpoints. • It connects with Music, Dance and Art through the use of rhythm, movement, atmosphere, imagery and visual storytelling. • It strengthens broader learning skills such as teamwork, leadership, resilience, oracy and creative thinking.	through discussion, rehearsal, and performance. PSHE and Personal Development • Working as part of an ensemble promotes teamwork, respect, empathy, and social awareness. • Receiving and responding to feedback develops resilience, self-reflection, and a growth mindset. • Performing in front of others helps build confidence and self-esteem. Oracy • Pupils learn to communicate ideas clearly and effectively through vocal expression, articulation, and active listening. • Discussion and rehearsal encourage pupils to justify creative choices and respond thoughtfully to others. Citizenship • Collaborative rehearsal processes encourage responsibility, cooperation, and shared decision-making. • Pupils learn the importance of commitment, reliability, and supporting others to achieve a collective goal. Cultural Capital • Exposure to dramatic texts broadens pupils’ understanding of different stories, perspectives, historical periods, and cultures. • Pupils gain experience of theatre conventions and performance practices, helping them engage with the wider arts and cultural sector. Careers • Pupils develop transferable skills valued in many professions, including communication, teamwork, creativity, problem-solving, leadership, adaptability, and presentation skills. British Values • Mutual Respect: valuing the contributions and opinions of others during rehearsal and performance. • Individual Liberty: making creative choices and expressing ideas appropriately. • Democracy: contributing to group discussions and collaborative decision-making. • Rule of Law: understanding and following rehearsal expectations, performance conventions, and shared responsibilities. Cross-Curricular Links • English: Script analysis, characterisation, language and narrative structure. • Music: Understanding pace, rhythm, timing, and performance technique. • History: Exploring the social, cultural, or historical context of dramatic texts where relevant. • Media Studies: Considering audience response and how meaning is communicated through performance. • PE/Dance: Developing body control, spatial awareness,	communication skills. • Encourages exploration of literary methods and their impact on an audience. History • Explores Elizabethan and Jacobean society and the context in which Shakespeare wrote. • Examines historical attitudes towards power, monarchy, gender, race, violence, and social hierarchy. • Encourages understanding of how historical events and beliefs influence dramatic works. PSHE and Citizenship • Explores themes of ambition, leadership, integrity, jealousy, prejudice, relationships, revenge, and responsibility. • Encourages discussion of moral choices and the consequences of actions. • Develops empathy through the exploration of diverse perspectives and experiences. Cultural Capital • Develops appreciation of Shakespeare as a significant figure in British and world literature. • Introduces pupils to classical theatre and its continuing influence on modern storytelling and performance. • Encourages engagement with theatrical productions, adaptations, and contemporary interpretations. Literacy • Expands subject-specific and Shakespearean vocabulary. • Develops confidence in public speaking and formal presentation. • Improves analytical and evaluative writing through discussion and reflection. Personal Development • Builds resilience through rehearsal, performance, and responding to feedback. • Develops confidence, self-expression, and presentation skills. • Encourages collaboration, leadership, teamwork, and effective communication. Careers Links
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					coordination, and movement skills. Provide your feedback on BizChat	- Provides insight into careers within the creative and cultural industries, including acting, directing, theatre production, dramaturgy, stage management, teaching, and arts administration. - Develops transferable employability skills such as communication, collaboration, problem-solving, creativity, self-management, and critical thinking. British Values - Encourages respectful discussion and consideration of different viewpoints and interpretations. - Promotes mutual respect and tolerance through collaborative performance work. - Supports individual liberty through creative expression and artistic choice. - Develops understanding of how society, power, and justice are represented in drama. SMSC (Spiritual, Moral, Social and Cultural Development) Spiritual: Exploring human emotions, motivations, and experiences through Shakespeare's characters. Moral: Examining ethical dilemmas and the consequences of decisions made by characters. Social: Working collaboratively and developing effective interpersonal skills. Cultural: Engaging with significant works from the literary and theatrical canon and understanding their enduring relevance. Provide your feedback on BizChat
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Dance	Year 10	HT1	HT2	HT3	HT4	HT5	HT6
	Topic/ Big idea	Introduction to professional repertoire study	Developing Skills and techniques for a live performance.	Developing Skills and techniques for a live Performance	Developing Skills and techniques for a live performance	Introduction into practitioner skills, roles and responsibilities PPE - Comp 3	Exploring the performance arts – Selected professional repertoire.
	Curriculum Related Expectation	Pupils will explore a variety of professional repertoires learning the how to analyse scripts, build characters, apply acting techniques such as Stanislavski's system, Meisner Technique, Animal Study, Brecht, Vocal techniques and physical techniques like Laban and & levels of tension These skills required for each piece and gain a secure understanding of how to perform a script, scene or play.	Pupils will begin work on their first unit 'developing skills and techniques for a live performance' on selected repertoire linking to theme released assignment brief.	Pupils will continue to practically explore and learn Lines and Blocking for selected repertoire.	Pupils will work on interpretive skills.	Pupils will explore the skills roles and responsibilities required for practitioners within the performing arts industry.	Pupils will begin work on 'exploring the performing arts' linking to the theme of the brief.

	Students need to know	Discuss repertoire context, plot, genre and themes to enable them to incorporate interpretive qualities and understanding synopsis of each selected piece. Pupils will explore and break down log writing and goal setting. Looking at exercises and target setting that will drive forward progress across a multiple range of skills. This will include skills audit, SMART goal setting. Pupils will complete baseline assessments questions to demonstrate understanding. They will complete this in PPE format with formal written and verbal feedback for midway assessment.	Explore selected professional repertoire, practically and through extensive research. Pupils will complete weekly logs where they will identify strengths and areas for development setting appropriate long-term and short-term goals to drive forward process.	Learn and refine Line Learning and the blocking process focusing on stylistic qualities needed for techniques. Pupils will take part in a skills audit accessing practical skills and identifying areas for development setting SMART goals Pupils will complete halfway point evaluation where they will identify strengths and progress within selected targets. Analysis of characters and development of interpretative skills.	Working on interpretive skills within practical lessons using a multiple of tools and exercises to focus on characterisation. Discussion on character context to gain a deeper understanding to make appropriate interpretive choices. Final refinement of technical skills ready for final practical assessments. Vital rehearsals will take place such as; stage and blocking rehearsals sound and lighting rehearsals and finally dress rehearsals. Pupils will then need to complete a final evaluation of the final performance where they will identify strengths weaknesses, their progress and strategies adopted throughout the process and also the success of the piece in relation the brief.	Pupils' skills, roles and responsibilities This will be both performance and non-performance roles. Pupils will also explore the use of narrative as a structure and the use of stimulus tools to create and devise scenes. Pupils will explore practically the use of Music/Pictures/ Testimonials and textual stimulus to create a short scene that links to the brief (PPE) They will; also take part in an ideas log PPE where they will be asked to explain the link to the brief and the reasoning behind their ideas and choices.	Pupils will study the selected repertoire will be watched either live (is possible) of on screen and then critically analysed as a group. Discussing and writing about choreographer/director's creative intentions, influences and how performance ideas are generated. Pupils will take part in multiple research tasks to find information on practitioner's background early career, training and influences themto put together and write opinions on how this has influenced ideas within their work. Pupils will also study This work practically.
	Students should be able too	LA A: Apply the use technical and performance during the rehearsal process. Demonstrate a disciplined approach to the preparation of skills and techniques for performance/pitch that relate to the theme.	LA Ci: Review of the development of skills and techniques. Review and target setting to drive forward own development.	LA Bi/Bii: Demonstrate the use of technical skills during performance. Demonstrate the use of performance skills to express stylistic qualities of the repertoire during performance/pitch. Insightful application of interpretative skills during performance.	LA Cii: Review of the application of skills and techniques in performance or realisation. Actions and targets to improve are thoroughly considered and pertinent.	LA Ai: To understand the performance informed through thorough investigation of stylistic qualities, features and influences and how they contribute to the creative intentions and purpose of the work. Reference examples from the professional work that relate to the theme.	LA Aii: To understand the professionals' contribution to the performance through detailed assessment of roles, responsibilities in line with intentions. Thorough consideration of the fundamental skills that contribute to the work.
	Keywords	Technical Skills Stylistic Qualities Interpretive skills Professional Repertoire Practitioner Techniques Body Language Vocal range Character Building Performance	SMART goal	Technical Skills Stylistic Qualities Interpretive skills Stage and blocking Technical Rehearsal Dress rehearsal Costumes Set Props Centre stage Stage left/right Wings	Evaluation Skills audit Pertinent Target Theme Genre Technical Skills Stylistic Qualities Interpretive skills Professional repertoire Practitioner	Genre Plot/Synopsis Character Themes Creative intentions Purpose – educate, entertain, challenge viewpoints, thought, provoking, educational Stylistic qualities Practitioner	Skills Roles Responsibilities Creative intentions Generate performance material Textual stimulus Visual stimulus Aural stimulus Influence Contextual influence
	Application of knowledge (Assessment)	Baseline assessment - Sept	Midway assessment – November PSA window comp 2		Final practical assessment – March Submission of unit work	Interim PPE	PSA window Comp 1
	Revision Strategy	Revision of professional repertoire (watching live/recorded performances)				Revision questions for comp 3 PPE	Research revision for individual practitioner information
	Wider Links	Depending on the selected repertoire cross curricular link to history, Geography, religion, language and life skills: Racism; Prejudice; Prohibition era; WW2 These approaches all support acting development by helping performers create believable, expressive, and purposeful characters. Animal study builds observation skills, physical awareness, and transformation, while Stanislavski's system encourages truth, concentration, objectives, and emotional connection. Laban and levels of tension help actors control movement, posture, and energy so they can communicate character clearly through the body. Script analysis and vocal work strengthen an actor's ability to understand text, make choices, and use voice with clarity, pace, pitch, and intention. Physical theatre expands creativity, ensemble awareness, and non-verbal storytelling, while Brecht helps actors think critically about performance, audience impact, and social meaning. Meisner technique develops listening, spontaneity, honesty, and reacting in the moment, which supports natural performance and strong relationships on stage. In terms of life skills , these techniques build confidence, communication, empathy, teamwork, resilience, focus, and self-discipline. They also help learners reflect, adapt, and respond to others, which are valuable in school, work, and everyday relationships.				Depending on selected repertoire cross curricular links to history and life skills: Gang violence War Diversity Prejudice French Revolution Geography	

Drama	Year 11	HT1	HT2	HT3	HT4	HT5	HT6
	Topic/ Big idea	Exploring the performance arts – Selected professional repertoire	Exploring the performance arts – Selected professional repertoire	Responding to a brief	Responding to a brief	Responding to a brief	
	Curriculum Related Expectation	Complete PowerPoint for Exploring the performing arts for selected repertoire.	Complete PowerPoint for Exploring the performing arts for selected repertoire.	Choreography workshops – Responding to a brief released mis Jan - work to begin on external unit.	Continue working on external unit 'responding to a brief' and sit controlled written assessments ideas and skills log.	Continue and complete external unit 'responding to a brief' and sit final performance and evaluation task.	
	Students need to know	The performing arts process within a production how practitioners respond to stimulus, how to generate ideas for performance/design material. How work is explored and developed to develop material, discussions with performers/designers, setting tasks for performers/designers. How practitioners share ideas and intentions and the teaching material to performers (if applicable). Learning how practitioners develop performance material/designs and outcomes the organising and running rehearsals/production process and refining and adjusting material to make improvements. How practitioners provide notes	Practitioner's responsibilities during a production: rehearsing, performing contributing to the creation and development of performance material, e.g. devising, designing, choreographing, directing, writing. Their involvement in refining performance material, managing self and others. The relevant skills required such as; physical, vocal and music skills used by performers, managing and directing skills used by a , artistic director, casting director or musical director. Understanding the need for communication skills used to liaise, direct and perform by a , director, actor, designer, dancer or musical	Students will take part in a variety of choreography workshops that focus on structures and devices to create choreography. Students will explore a range of structures to use as a base to guide choreography skills such as; narrative, binary, ternary, rondo, chance, abstract and theme and variation. Students will research and explore contextual ideas that can link to the chosen theme take part in discussion practical and research exploration, this can be from textual stimulus with music lyrics, visual stimulus looking at mood	Students need to know how to structure and successfully write ideas and skills log and prepare for controlled assessment with their note writing. This includes understanding the concept and style of their chosen performance. Their choice of target audience. Identifying the resources needed during the development and performance for the exploration and development of ideas. How the ideas meet the requirements of the brief, how the work of practitioners has influenced your ideas. They need to discuss and reference ideas they have contributed and how they explored their ideas. Students will need to	Students will work on final refinements for performance ensuring all choreographic ideas are selected and adopted for final assessment. Final rehearsals will take place selecting set/props or PowerPoint to be projected during the running of stage rehearsals. The selection of lighting and editing music together within technical rehearsals and finally selecting the ideas of costume within dress rehearsals. After the performance students will need to complete notes pages and take part in final evaluation report where they will look at and discuss how the outcome met the requirements of the brief,	

		and/or feedback on improvements with preview/post-performance reviews.	theatre performer. Understand roles that require creative skills, such as designing set, costume, props, makeup, lighting or sound, writing scripts and composing songs by a playwright or songwriter. Explore organisational skills used to put on a performance by a director or choreographer.	boards and practitioner work and aural stimulus listen to music and sound accompaniment.	continue to develop and explore their routines practically and include a range of choreographic devices to enhance and work.	evaluating the development process as an individual and as a group, the performance/design outcome. Identify the key strengths of their work and areas for further development.	
	Students should be able too	Understand the approaches taken by professionals to generate ideas for performance material. Their response is informed through thorough consideration of pertinent examples from professional work.	Understand of the processes used in the development and rehearsal of professional works. Their response is informed through an effective practical exploration of processes. Understand the techniques used in the performance/production process. Their response is informed through thorough consideration of examples from professional works.	Understand how to use structure as a base to build ideas to create a short sequence. Students should be able to use a brief to come up with ideas for a chosen concept and genre for a solo and group dance as part of their external unit. Students should be able to use research and a variety of stimulus techniques to generate performance ideas.	Complete note pages for ideas and skills log. Look through previous student's responses within exams and evaluate areas of strength and development to implement into their own writing. Students should be able to understand and develop practical performances using a range of choreography tools within both their solos and group dance routines.	Students should be able to refine and enhance performance with the application of interpretive skills. Run final rehearsals incorporating final set/props use of lighting and sound and tech to enhance final performance. Complete note pages for evaluation report. Look through previous student's responses within exams and evaluate areas of strength and development to implement into their own writing.	
	Keywords	Process timeline Stimulus Workshops Rehearsals Auditions Stage and blocking rehearsals Technical rehearsal Dress Rehearsal Preview performance Post performance review	Skills Roles Responsibilities Director Choreographer Dancer Singer Actor Lighting/set designer Sound technician Writer Composer	Structures Narrative Rondo Binary Ternary Abstract Chance Theme and variation Aural stimulus Textual stimulus Visual stimulus	Climax Highlight Concept Genre Practitioner Resources Target Audience Devised Ensemble Theme Stimulus	Interpretive skills Stylistic skills Technical skills Genre Concept tools and techniques Structures Textual stimulus Aural stimulus Visual Stimulus	
	Application of knowledge (Assessment)	PSA Comp 1 Window	PSA Comp 1 Window deadline	External brief is released	Controlled assessments take place - Ideas log and Skills log	Controlled assessments take place - Final performance and Evaluation report	
	Revision Strategy	Revision of professional repertoire practical exploration	Research into practitioner skills, roles and responsivities linked to selected repertoire			Practical revision of solo/group work before final assessment	
	Wider Links	Depending on selected repertoire cross curricular links to history and life skills: Gang violence War Diversity Prejudice French Revolution Cross curricular links to English with research/quote/source referencing and IT with the editing of videos and uploading links with PP presentations Auditioning, rehearsals, performances, and workshops all develop the core skills needed for acting while also building important life skills. Auditioning helps students manage nerves, present themselves confidently, follow direction, and take constructive feedback, which links to self-belief and resilience in everyday life. Rehearsals strengthen memory, discipline, teamwork, communication, and the ability to adapt when things change, all of which are valuable in school, work, and relationships. Performing teaches concentration, presence, and the ability to communicate clearly to an audience, while also improving voice, body awareness, and emotional control. Workshops support creativity, experimentation, collaboration, and problem-solving because they give students a safe space to try ideas, make mistakes, and improve. Together, these experiences encourage confidence, empathy, time management, and perseverance, making them useful not only for acting but for wider personal development.					Depending on the brief cross curricular links from life skills: Looking at current affairs Diversity and inclusion Social media Current affairs Cross curricular links to IT editing musica and live video for live performance