

	Term 1.1	Term 1.2	Term 2. 1	Term 2.2	Term 3.1	Term 3.2
<b>Year 7</b> Developing basic characterisation, devising and rehearsal skills	<b>Characterisation 1</b>  Spies Stanislavski	<b>Devising strategies</b>  Darkwood Manor	<b>Characterisation 2</b>  Body & Voice	<b>Historical Drama</b>  Horrible Histories	<b>Drama Conventions</b>  The Seven Ages of Man	<b>Script</b>  Wendy & Peter Pan
<b>Year 8</b> Developing basic characterisation, devising and rehearsal skills	<b>Characterisation</b>  Spies Stanislavski	<b>Devising strategies</b>  Darkwood Manor	<b>Historical Drama</b>  Let Him Have it	<b>Drama Conventions</b>  The Seven Ages of Man	<b>Genre</b>  Melodrama	<b>Script</b>  Arabian Nights
<b>Year 9</b> Developing skills learnt in year 7 & 8 through understanding of genre and characterisation skills	<b>Genre</b>  Melodrama	<b>Shakespeare</b>  R & J	<b>Practically exploring play texts</b>  Noughts & Crosses	<b>Practically exploring play texts</b>  Noughts & Crosses	<b>Poems linked to English</b>  Textual exploration	<b>Theatre in Context</b>  Blood Brothers

<p>Developing basic characterisation, devising and rehearsal skills</p>	<p>Spies</p> <p>Stanislavski</p> <p><b>A02</b></p> <p>Stanislavski is founder of Modern Theatre. This SOW enables students to create a believable character using Stanislavski's method. This will give them a foundation for GCSE component 2 and help them build truthful characters in relation to a script at the end of the academic year.</p>	<p>Darkwood Manor</p> <p><b>A01</b></p> <p><b>A02</b></p> <p>Devising strategies are fundamental in creating their own work. This scheme of work is purposely contrasting to their previous term. This relates directly to component 1: Devising and acts as a springboard for Physical Theatre in Y9 when they will explore Frantic Assembly.</p>	<p>Body &amp; Voice</p> <p><b>A01</b></p> <p><b>A02</b></p> <p>This SOW builds on term 1.2. Students are able to demonstrate their previous understanding and build on more complex methods and techniques to create a character. This directly links to characterisation in Component 2 at GCSE.</p>	<p>Horrible Histories</p> <p><b>A03</b></p> <p><b>A04</b></p> <p>This scheme of work offers ideas for practically exploring content through devising and improvisation. This unit demonstrates how theatre reflects reality, which is key to SHPC for component 3. Students also revisit the Victorian era and explore practically. Link to English ACC at GCSE.</p>	<p>The Seven Ages of Man</p> <p><b>A01</b></p> <p><b>A04</b></p> <p>The purpose of the scheme is for students to understand the monologue (Shakespeare - <i>As You Like It</i>) and learn drama strategies to explore it, and demonstrate understanding of it to an audience. Students will devise and perform their own play inspired by the monologue using the skills taught in the scheme of work. This links to stimuli in GCSE Component 1 : Devising and English Literature.</p>	<p>Wendy &amp; Peter Pan</p> <p><b>A02</b></p> <p><b>A03</b></p> <p><b>A04</b></p> <p>The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SChP context which directly links to Component 3: Theatre Makers in Practice.</p>
<p>Year 8</p> <p>Developing basic characterisation, devising and rehearsal skills</p>	<p><b>Characterisation</b></p> <p>Spies</p> <p>Stanislavski</p> <p><b>A02</b></p> <p>Stanislavski is founder of Modern Theatre. This SOW enables students to create a believable character using Stanislavski's method. This will give them a foundation for GCSE component 2 and help them build truthful characters in relation to a script at the end of the academic year.</p>	<p><b>Devising strategies</b></p> <p>Darkwood Manor</p> <p><b>A01</b></p> <p><b>A02</b></p> <p>Devising strategies are fundamental in creating their own work. This scheme of work is purposely contrasting to their previous term. This relates directly to component 1: Devising and acts as a springboard for Physical Theatre in Y9 when they will explore Frantic Assembly.</p>	<p><b>Historical Drama</b></p> <p>Let Him Have it</p> <p><b>AO 1</b></p> <p><b>A03</b></p> <p>This scheme of work offers ideas for practically exploring content through devising and improvisation. They work through the topic and produce a devised piece in relation to Derek Bentley's story.</p>	<p><b>Drama Conventions</b></p> <p>The Seven Ages of Man</p> <p><b>A01</b></p> <p><b>A04</b></p> <p>The purpose of the scheme is for students to understand the monologue (Shakespeare - <i>As You Like It</i>) and learn drama strategies to explore it, and demonstrate understanding of it to an audience. Students will devise and perform their own play inspired by the monologue using the skills taught in the scheme of work. This links to stimuli in GCSE component and English Literature.</p>	<p><b>Genre</b></p> <p>Melodrama</p> <p><b>A01</b></p> <p>The purpose of this scheme of work is to introduce them to the melodramatic style of acting. Acknowledging how theatre reflects reality, especially gender roles/stereotypes. This scheme encourages students to build confidence and energy in performance.</p>	<p><b>Script</b></p> <p>Arabian Nights</p> <p><b>A01</b></p> <p><b>A03</b></p> <p><b>A04</b></p> <p>The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SChP context which directly links to Component 3: Theatre Makers in Practice.</p>
<p>Year 9</p> <p>Developing skills learnt in year 7 &amp; 8 through understanding of genre and characterisation skills</p>	<p><b>Genre</b></p> <p>Melodrama</p> <p><b>A01</b></p> <p><b>A03</b></p> <p>The purpose of this scheme of work is to introduce them to the melodramatic style of acting. Acknowledging how theatre reflects reality, especially gender roles/stereotypes. This scheme encourages students to build confidence and energy in performance, and was chosen as an engaging introduction back into drama.</p>	<p><b>Shakespeare</b></p> <p>R &amp; J</p> <p><b>A02</b></p> <p><b>A03</b></p> <p>The purpose of this scheme is to solidify their understanding of Elizabethan Theatre and the play 'Romeo &amp; Juliet. Directly linked to English. We will deconstruct the plot, prologue and unpick the themes. They will learn how to tackle a classical text and bring it to life for a modern audience. They will experiment with status, proxemics and blocking and question the pressures and problems of living within a patriarchal society. This links directly to SChP needed for Component 3: Theatre Makers in Practice.</p>	<p><b>Practically exploring play texts</b></p> <p>Noughts &amp; Crosses</p> <p><b>A01</b></p> <p><b>A03</b></p> <p>This scheme explores Act 1 of the popular play text <i>Noughts and Crosses</i> as a stimulus. The scheme offers ideas on how to work with play scripts practically, with both on and off-text ideas and activities. The activities develop an understanding of the characters, plot and themes for the opening Act. Students are introduced to exam style questions in relation to Component 3: Theatre Makers in Practice 4 &amp; 6 mark questions.</p> <p>The on/off text improvisation is directly linked to building skills for Component 1: Devising.</p>	<p><b>Practically exploring play texts</b></p> <p>Noughts &amp; Crosses</p> <p><b>A02</b></p> <p><b>A04</b></p> <p>This purpose of this term is to build on previous lessons with the foundation of the SChP context. With this knowledge students can utilise this knowledge of the play to create truthful and believable characters in performance. Students will perform an extract from Act 1.</p> <p>This is directly linked to Component 2: Performance from Text.</p>	<p><b>Poems linked to English</b></p> <p>Textual exploration</p> <p><b>A01</b></p> <p><b>A04</b></p> <p>The purpose of this scheme is to address gaps in English with poems. Students will explore poems through explorative strategies each lesson. Using the poems as a stimuli for performance. This will be directly linked to Component 1: Devising and English Literature. Holistically enhancing their understanding and skills in order to maximise progress in English and Drama.</p>	<p><b>Theatre in Context</b></p> <p>Blood Brothers</p> <p><b>A02</b></p> <p><b>A03</b></p> <p><b>A04</b></p> <p>The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SChP context which directly links to Component 3: Theatre Makers in Practice.</p>

	Term 1.1	Term 1.2	Term 2. 1	Term 2.2	Term 3.1	Term 3.2
<b>Year 7</b>	<b>Characterisation 1</b>	<b>Devising strategies</b>	<b>Characterisation 2</b>	<b>Historical Drama</b>	<b>Drama Conventions</b>	<b>Script</b>
<b>Developing basic characterisation, devising and rehearsal skills</b>	Spies	Darkwood Manor	Body & Voice	Horrible Histories	The Seven Ages of Man	Wendy & Peter Pan
	Stanislavski					
	<b>A02</b>	<b>A01</b>	<b>A01</b>	<b>A03</b>	<b>A01</b>	<b>A02</b>
		<b>A02</b>	<b>A02</b>	<b>A04</b>	<b>A04</b>	<b>A03</b>
	Stanislavski is founder of Modern Theatre. This SOW enables students to create a believable character using Stanislavski's method. This will give them a foundation for GCSE component 2 and help them build truthful characters in relation to a script at the end of the academic year.	Devising strategies are fundamental in creating their own work. This scheme of work is purposely contrasting to their previous term. This relates directly to component 1: Devising and acts as a springboard for Physical Theatre in Y9 when they will explore Frantic Assembly.	This SOW builds on term 1.2. Students are able to demonstrate their previous understanding and build on more complex methods and techniques to create a character. This directly links to characterisation in Component 2 at GCSE.	This scheme of work offers ideas for practically exploring content through devising and improvisation. This unit demonstrates how theatre reflects reality, which is key to SHPC for component 3. Students also revisit the Victorian era and explore practically. Link to English ACC at GCSE.	The purpose of the scheme is for students to understand the monologue (Shakespeare - <i>As You Like It</i> ) and learn drama strategies to explore it, and demonstrate understanding of it to an audience. Students will devise and perform their own play inspired by the monologue using the skills taught in the scheme of work. This links to stimuli in GCSE Component 1 : Devising and English Literature.	The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SCHP context which directly links to Component 3: Theatre Makers in Practice.



**AO1 - Creating and developing ideas**



**AO2 - Applying theatrical skills in performance**







**AO3 - Demonstrating knowledge and understanding**



**AO4 - Analysing and evaluating**

**Year 7**

	Term 1.1	Term 1.2	Term 2. 1	Term 2.2	Term 3.1	Term 3.2
<b>Year 8</b>  <b>Developing basic characterisation, devising and rehearsal skills</b>	<b>Characterisation</b>  Spies  Stanislavski  <b>A02</b>  Stanislavski is founder of Modern Theatre. This SOW enables students to create a believable character using Stanislavski's method. This will give them a foundation for GCSE component 2 and help them build truthful characters in relation to a script at the end of the academic year.	<b>Devising strategies</b>  Darkwood Manor  <b>AO1</b>  <b>A02</b>  Devising strategies are fundamental in creating their own work. This scheme of work is purposely contrasting to their previous term. This relates directly to component 1: Devising and acts as a springboard for Physical Theatre in Y9 when they will explore Frantic Assembly.	<b>Historical Drama</b>  Let Him Have it  <b>AO 1</b>  <b>A03</b>  This scheme of work offers ideas for practically exploring content through devising and improvisation. They work through the topic and produce a devised piece in relation to Derek Bentley's story.	<b>Drama Conventions</b>  The Seven Ages of Man  <b>AO1</b>  <b>AO4</b>  The purpose of the scheme is for students to understand the monologue (Shakespeare - <i>As You Like It</i> ) and learn drama strategies to explore it, and demonstrate understanding of it to an audience. Students will devise and perform their own play inspired by the monologue using the skills taught in the scheme of work. This links to stimuli in GCSE component and English Literature.	<b>Genre</b>  Melodrama  <b>A02</b>  The purpose of this scheme of work is to introduce them to the melodramatic style of acting. Acknowledging how theatre reflects reality, especially gender roles/stereotypes. This scheme encourages students to build confidence and energy in performance.	<b>Script</b>  Arabian Nights  <b>AO1</b>  <b>AO3</b>  <b>A04</b>  The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SCHP context which directly links to Component 3: Theatre Makers in Practice.

-  **AO1 - Creating and developing ideas**
-  **AO2 - Applying theatrical skills in performance**
-  **AO3 - Demonstrating knowledge and understanding**
-  **AO4 - Analysing and evaluating**

# Year 8

Term 1.1	Term 1.2	Term 2. 1	Term 2.2	Term 3.1	Term 3.2
<p><b>Genre</b></p> <p><b>Melodrama</b></p> <p><b>A01</b></p> <p><b>A03</b></p> <p>The purpose of this scheme of work is to introduce them to the melodramatic style of acting. Acknowledging how theatre reflects reality, especially gender roles/stereotypes. This scheme encourages students to build confidence and energy in performance, and was chosen as an engaging introduction back into drama.</p>	<p><b>Shakespeare</b></p> <p>R &amp; J</p> <p><b>A02</b></p> <p>A03</p> <p>The purpose of this scheme is to solidify their understanding of Elizabethan Theatre and the play 'Romeo &amp; Juliet. Directly linked to English. We will deconstruct the plot, prologue and unpick the themes. They will learn how to tackle a classical text and bring it to life for a modern audience. They will experiment with status, proxemics and blocking and question the pressures and problems of living within a patriarchal society. This links directly to SCHP needed for Component 3: Theatre Makers in Practice.</p>	<p><b>Practically exploring play texts</b></p> <p><b>Noughts &amp; Crosses</b></p> <p><b>A01</b></p> <p>A03</p> <p>This scheme explores Act 1 of the popular play text <i>Noughts and Crosses</i> as a stimulus. The scheme offers ideas on how to work with play scripts practically, with both on and off-text ideas and activities. The activities develop an understanding of the characters, plot and themes for the opening Act. Students are introduced to exam style questions in relation to Component 3: Theatre Makers in Practice 4 &amp; 6 mark questions.</p> <p>The on/off text improvisation is directly linked to building skills for Component 1: Devising.</p>	<p><b>Practically exploring play texts</b></p> <p><b>Noughts &amp; Crosses</b></p> <p><b>A02</b></p> <p>A04</p> <p>This purpose of this term is to build on previous lessons with the foundation of the SCHP context. With this knowledge students can utilise this knowledge of the play to create truthful and believable characters in performance. Students will perform an extract from Act 1.</p> <p>This is directly linked to Component 2: Performance from Text.</p>	<p><b>Poems linked to English</b></p> <p><b>Textual exploration</b></p> <p><b>A01</b></p> <p>A04</p> <p>The purpose of this scheme is to address gaps in English with poems. Students will explore poems through explorative strategies each lesson. Using the poems as a stimuli for performance. This will be directly linked to Component 1: Devising and English Literature. Holistically enhancing their understanding and skills in order to maximise progress in English and Drama.</p>	<p><b>Theatre in Context</b></p> <p><b>Blood Brothers</b></p> <p><b>A02</b></p> <p>A03</p> <p>A04</p> <p>The purpose of this scheme for students to study Act 1 as actors. Directly linking to Component 2: Performance from Text. Students create a performance from text, using the skills they have learnt and developed around Stanislavski's methods throughout the year. They also explore the SCHP context which directly links to Component 3: Theatre Makers in Practice.</p>

- A01 - Creating and developing ideas**
- A02 - Applying theatrical skills in performance**
- A03 - Demonstrating knowledge and understanding**
- A04 - Analysing and evaluating**

# Year 9

### Devised Performance

This component requires you to produce an **original** piece of theatre in response to a **stimulus** and keep a **detailed record** of the **whole process** (see Section Four).

### Performance from a Text

You're also expected to stage a production of **two extracts** from a **performance text**. This can be done as an **individual**, as a **pair** or in a **group** (see Section Five).

### Written Exam

The written exam is divided into two sections — it'll ask questions on a **set text** and a **live performance** that you have seen (see Section Six).

- 2) To earn marks in these assessed components, you'll have to meet different **assessment objectives** (AOs). These are the same across **all exam boards**:

Create and develop ideas to communicate meaning for theatrical performance (AO1).

These assessment objectives are weighted differently between each component — check this with your teacher.

Apply theatrical skills to realise artistic intentions in live performance (AO2).

Demonstrate knowledge and understanding of how drama is developed and performed (AO3).

Analyse and evaluate your own work and the work of others (AO4).

Evaluating means looking at what worked well and what didn't — it's an important part of improving as a theatre maker.

## 5 year plan

**Year 7** - Developing basic characterisation, devising and rehearsal skills

**Year 8** - Developing skills learnt in year 7 through understanding of genre and characterisation skills

**Year 9** - Exploring Practitioners/companies and different styles of theatre.

*Naturalism, Epic Theatre, Theatre of Cruelty, Theatre of the oppressed, Immersive Theatre, Physical Theatre*

**Year 10** - Building on the foundations in KS3 - Component 1: Devising

**Year 11** - Component 2: Performance from text & Component 3: Theatre Makers in Practice

	Term 1.1	Term 1.2	Term 2. 1	Term 2.2	Term 3.1	Term 3.2
<b>Year 7</b> Developing basic characterisation, devising and rehearsal skills	Characterisation 1  Spies Stanislavski	Devising strategies  Darkwood Manor	Characterisation 2  Body & Voice	Historical Drama  Horrible Histories	Drama Conventions  The Seven Ages of Man	Script  Wendy & Peter Pan
<b>Year 8</b> Developing basic characterisation, devising and rehearsal skills	Characterisation  Spies Stanislavski	Devising strategies  Darkwood Manor	Historical Drama  Let Him Have it	Shakespeare  R & J	Genre  Melodrama	Script  Arabian Nights
<b>Year 9</b> Developing skills learnt in year 7 & 8 through understanding of genre and characterisation skills	Genre  Melodrama	Shakespeare  R & J	Practically exploring play texts  Noughts & Crosses	Practically exploring play texts  Noughts & Crosses	Poems linked to English  Devising strategies	Theatre in Context  Blood Brothers
<b>Year 10</b>	GCSE  Drama skills	Teachers  Component 2  Mock	DNA  Component 3	DNA  Component 3	Component 2  Mock	Component 1  Devising Workshops
<b>Year 11</b>	Component 1:  Devising	Component 1:  Devising  Performance & Portfolio	Component 2:  Performance from Text	Component 2:  Performance from Text	Component 3:  Theatre Makers in Practice  Section A & B	Component 3:  Theatre Makers in Practice  Section A & B