|  |  |  |  |  |  |  |  | **EOY Assessment Point** |
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|  |  |  |  |  |  |  | **HT6:** | **KEY CONCEPTS*** Devising
* Script work
* Group work/ performance
* Solo performance
* Still Image and body as prop
* Mime
* Thought Tracking
* Role Play
* Narration
* Cross-cutting
* Hot Seating

**ASSESSMENT*** By teacher
* Reflection and understanding
* Formative assessment in lesson- teacher and pupil assessment in partner and group performances.
* End of Task assessment by teacher: application of skills in performance of Mr Fox.
* Block and rehearse a reduced version of A Midsummer Night’s Dream in the style of The Reduced Shakespeare Company.
* Written evaluation and reflection by pupil.
* Continued verbal feedback in lesson by teacher and pupil

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|  |  |  |  |  |  | **HT5:** | **Overarching unit****Intent:****Script - Shakespeare**Each lesson includes analysis of a professional performance.Midsummer Night’s Dream1. Act 1.1 - Plot setting and the Lovers (Status)
2. Act 1.2 The Mechanicals - Characterisation and comedy
3. Act 2.1 The Fairies - Shakespearean arguments
4. Act 3 Puck and Potions - Cross cutting between scenes.
5. Act 4 Plot Arcs - Oberon resolves the love triangles.
6. Act 5 - A play within a play.

**Careers** * Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
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|  |  |  |  |  | **Assessment Point:****Summative or AFL** | **Overarching unit****Intent:****Devising - Gothic Tales - Mr Fox**1. Lady Mary’s Letter (Narration and still image)
2. Investigating Mr Fox (Hot seating villagers)
3. Lady Mary Investigates (Narration and building suspense)
4. Inside the locked Chamber (Roleplay, crosscutting)
5. Highlighting the morals of Mr Fox. (Marking the moment)

**Careers*** Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
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|  |  |  |  | **HT4:** | **KEY CONCEPTS*** Devising
* Script work
* Group work/ performance
* Solo performance

**ASSESSMENT** * By teacher
* Reflection and understanding
* Formative assessment in lesson- teacher and pupil assessment in partner and group performances.
* Application of skills in performance of a Horrible Histories version of the Eyam Plague.
* Block and rehearse a key extract from The Railway ChildrenA blue circle with hands holding a person  Description automatically generatedA blue circle with white outline of people and a gear  Description automatically generated
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|  |  |  | **HT3:** | **Overarching unit****Intent:****Script - The Railway Children**Each lesson includes analysis of a professional performance via Digital Theatre.1. How to read a script.
2. Stage to page.
3. Learning to analyse a live performance.
4. Characterisation.
5. Blocking and stage directions.

**Careers*** Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
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|  |  | **Assessment Point:****Summative or AFL** | **Overarching unit****Intent:****Devising from a Stimulus - Eyam Plague**1. Meet the village (Establishing setting, era and characters - role play)
2. How the plague arrived (Marking the moment)
3. Community Reaction (Thought tunnels and Teacher in Role debate)
4. Living in the Boundary line (Crosscutting)
5. Impact of the plague (Thoughts in the Head, Still Image)

**Careers*** Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
 |
|  | **HT2:** | **KEY CONCEPTS*** Still Image and body as prop
* Mime
* Thought Tracking
* Role Play
* Narration
* Cross-cutting
* Hot Seating

**BASELINE ASSESSMENT** * By teacher
* Reflection and understanding
* Formative assessment in lesson and teacher-pupil assessment
* Devise and rehearse a short performance applying the common drama strategies.
* Application of skills in performance of a Cinderella script extract.

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| **HT1:** | **Overarching unit****Intent:****Theatre Genre: Pantomime**To be studied through the use of Cinderella.1. Stock Characters.
2. Exaggerated acting style.
3. Plotline - Good vs Evil.
4. Physical Comedy.
5. Audience participation.

**Careers*** Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
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| **Overarching unit****Intent:****Baseline Assessment** - Devised, Script and Written elements of drama to take place at the start of the year.**Devising Skills** - Explicit teaching of common drama strategies.  1. Still Image and body as prop
2. Mime
3. Thought Tracking
4. Role Play
5. Narration
6. Cross-cutting
7. Hot Seating

**Careers*** Actor
* Director
* Playwright/ screenwriter
* Costume designer
* Set designer
* Drama therapist
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