|  |  |  |  |  |  |  |  | **EOY Assessment Point** |
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|  |  |  |  |  |  |  | **HT6:** | **Key Disciplinary knowledge**   * Presentation of Extended Improvisation * Performing Shakespeare.   **KNOWLEDGE**   * Page to stage * Genre * Proxemics * Character development * Script Writing   **ASSESSMENT**   * By teacher * Reflection and understanding * Formative assessment in lesson and teacher-pupil assessment * Block and rehearse a reduced version of The Tempest. * Plan and rehearse a 3 scene Soap Opera following the storyline of 1 family.   A blue circle with hands holding a person  Description automatically generated  A group of hands in a circle  Description automatically generated |
|  |  |  |  |  |  | **HT5:** | **Overarching unit**  **Intent:**  **Genre - Soap Opera**   1. Kitchen Sink Drama intro 2. Soap Opera History and stock characters 3. Soap Opera families - comedy and pathos 4. Soap Opera storylines 5. Soap Opera moral dilemmas.   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |
|  |  |  |  |  | **Assessment Point:**  **Summative or AFL** | **Overarching unit**  **Intent:**  **Script - Shakespeare**  Each lesson includes analysis of a professional performance.  The Tempest   1. Act 1 Sc. 1 - The Storm (Sound scaping, physical theatre, technical theatre) 2. The backstory - Prospero’s exile (Improvisation, Flashback) 3. Act 1 Sc.2 - Prospero, Miranda, Ariel and Caliban (Status) 4. Act 3 Sc 1 & 2 - Caliban, Trinculo and Stephano - (Comic timing) 5. Act V - Prospero’s judgement (Character development)   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |
|  |  |  |  | **HT4:** | ***HT3 and HT4***  **Key disciplinary knowledge**   * Proxemics * Genre * Pace * Staging   **Key concepts**   * Genre * Pace * Gothic Theatre * Protest Theatre   **Assessment**  A blue circle with white lines and people in the center  Description automatically generated   * By teacher * Reflection and understanding * Formative assessment in lesson and teacher-pupil assessment * Devise a piece of immersive Gothic Theatre from a short story. * Devise a piece of Protest theatre to highlight the injustice of the victims and survivors of one of the disasters explored. A group of hands in a circle    Description automatically generated |
|  |  |  | **HT3:** | **Overarching unit**  **Intent:**  **Devising - Protest Theatre:**  **Hillsborough and Grenfell**  Hillsborough   1. Getting ready for an FA cup final. (Setting the scene, crosscutting, marking the moment, thoughts in the head, narration) 2. Searching for survivors. (Slow motion, choreographed mime to music).   Grenfell   1. Evacuation. (Physical theatre, role play) 2. Demanding justice (placards, narration) 3. Protest Theatre and share assessment brief.   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |
|  |  | **Assessment Point:**  **Summative or AFL** | **Overarching unit**  **Intent:**  **Devising: Ghost Stories**   1. Gothic Theatre Key Features 2. Weird Tales - Page to stage. 3. Urban Legends - Technical theatre 4. Devising from short stories.   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |
|  | **HT2:** | ***HT1 and HT2***  **Key disciplinary knowledge**   * Drama Practitioners * Building Character * Naturalistic/ non-naturalistic techniques   **Key Concepts**   * Genre using mime * The Fourth Wall * Choreography style * Ensemble * Pace * Choral Speaking * Physical Theatre   **Assessment**   * By teacher * Reflection and understanding * Formative assessment in lesson and teacher-pupil assessment * Devise and rehearse a short performance applying Practitioner methods.. * Block and rehearse a key extract from The Curious Incident of a Dog in the Night-Time.   A blue circle with white outline of people in a heart  Description automatically generated |
| **HT1:** | **Overarching unit**  **Intent:**  **Script - Curious Incident of the Dog in the Night Time**  Each lesson includes analysis of a professional performance.   1. The Discovery 2. Christopher’s Perspective - Narration and physical theatre 3. Investigations - Body as Prop 4. Secrets - (Dramatic pause and proxemics). 5. Christopher’s Journey - physical theatre techniques   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |
| **Overarching unit**  **Intent:**  **Baseline test - Devised, script and written to test learning from Year 8**  **Skills:** Practitioners   1. Stanislavski - Method Acting 2. Stanislavski - The Given Circumstances 3. Stanislavski - The Magic If 4. Brecht - Alienation (Direct address) 5. Brecht - Placards and music 6. Brecht -   **Careers**   * Actor * Director * Playwright/ screenwriter * Costume designer * Set designer * Drama therapist |