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|  | **Term 1** | **Term 2** | **Term 3** | **Term 4** | **Term 5** | **Term 6** |
| **Unit Title** | Dragons & Aliens | Holes – Louis Sachar | Ernie’s incredible illucinations | Physical theatre | Melodrama & Silent Movies | Response to Live theatre/Charlie and the Chocolate Factory |
| **Sequence** | Student voice and Theatre Health and Safety/Rules (1)Intro to storytelling and hotseating (2)News report, movement/mime piece, baseline observation (3-4)Debate lesson (5)Monologue prep and performance (6)Body as prop/Soundscape/poetry as a stimulus (7-8) | Courtroom Scene (1-2)Bus Scene (3-4)Narration focus (5-6)Flashback creation (7) | AP1 Opening scene (1-2)AP1 feedback/Stage directions (3-4)Character development (5)Slow motion and music (6)Scripted performance (7) | Body as a prop (1-2)Using a fable as a stimulus (3)Creating a physical story (4)Exploring practitioner – Gecko (5)Exploring practitioner – Frantic Assembly (6-7) | Viewing of Live Theatre (1)Response vocabulary/Revision (2)Assessment (3)Feedback (4)Melodrama and Mime introduction (5)Stock characters – crosscutting and multiroling (6) | AP2 preparation (1)AP2 assessment (2)AP2 feedback (3)Set design project (4-7) |
| **Key Building Blocks** | Teacher in roleImprovisationHotseatingMovement and gestureMimeMusicSlow MotionRole PlayCharacter DevelopmentMonologueWriting in RoleStill ImageStage Positioning Body as propSoundscapeUsing a stimulus | Vocal SkillsThought TrackingStatusFollowing DirectionNarrationUsing StimuliTheatre in the RoundFlashbackCharacterisationTransitions | Scripted performanceVocal/physical skillsExaggerationComedyStill imageThought trackMarking the momentDialogueStage directions and configurations | Body as a propSoundscapeAtmosphere and tensionUsing a stimulusPhysicalityNarrationDialoguePhysical storytellingPractitioner influenceRound by throughUsing music in performance | Movement and GestureStage positioningVocal SkillsTheatre in the roundPromenade TheatrePhysical TheatreCostume/Costume DesignMime, MusicSlow Motion, Physical SkillsCross cutting, Flash forwardMultirole, MelodramaStock CharactersProps | Response to live theatreVocal/physical skillsStaging effectsStage configurationsStage directionsTheatre rolesMoodboardResearchCostume design |
| **Retrieval Practices** | Do Now activitiesInterleaved themes | Do Now activitiesLow stakes quizzesInterleaved themes | Do Now activitiesLow stakes quizzesInterleaved themes | Do Now activitiesLow stakes quizzesInterleaved themes | Do Now activitiesLow stakes quizzesInterleaved themes | Do Now activitiesLow stakes quizzesInterleaved themes |
| **Key Skills** | Language & VocabularyStorytellingCharacter Creation and Development | Language & VocabularyEvaluationScript workCharacter Creation and Development | Language & VocabularyEvaluationScript workCharacter Creation and Development | Language & VocabularyStorytellingCharacter Creation and Development | Language & VocabularyStorytellingCharacter Creation and Development | Language & VocabularyWritten communicationAnalysis & Context ApplicationEvaluationDesign |
| **Literacy** | Written & Oral communicationTier 2 & 3 vocab development | Written & Oral communicationTier 2 & 3 vocab development | Written & Oral communicationTier 2 & 3 vocab development | Written & Oral communicationTier 2 & 3 vocab development | Written & Oral communicationTier 2 & 3 vocab development | Written & Oral communicationParagraph & Essay structureTier 2 & 3 vocab development |
| **Numeracy** | Warm-up and focus games. | Warm-up and focus games | Warm-up and focus games | Warm-up and focus games | Warm-up and focus games | Measuring  |
| **Formative Assessment** | Peer & Self-AssessmentLow stakes quizzesTeacher feedback | Peer & Self-AssessmentLow stakes quizzesTeacher feedback | Peer & Self-AssessmentLow stakes quizzesTeacher feedback | Peer & Self-AssessmentLow stakes quizzesTeacher feedback | Peer & Self-AssessmentLow stakes quizzesTeacher feedback | Peer & Self-AssessmentLow stakes quizzesTeacher feedbackModel answer comparison |
| **Summative Assessment** | Baseline observation | N/A at this time of year | AP1 Practical Assessment | N/A at this time of year | N/A at this time of year | AP2 Exam Paper |
| **Spiritual** | Debate – keep or kill the dragons | Crime and Punishment | Imaginary worlds; fantasy world. Exploring imaginary existences. | Imaginary worlds; fantasy world. Exploring imaginary existences. | Imaginary worlds; fantasy world. Exploring imaginary existences. | Appreciation of performance and imaginary/fantasy worlds |
| **Moral** | Moral decisions made about the value of life. | Crime and Punishment  | .Exploring theme of truth and lies | Building trust | Using stock characters to explore right or wrong behaviour (goodies/baddies) | Understanding of difficult themes and moral issues in performance |
| **Social** | Building of a community (albeit imaginary) and joint decisions made about the dragons.Working with others.Theatre etiquette | Crime and PunishmentWorking with others.Theatre etiquette | Working with others.Theatre etiquette. | Working with others.Theatre etiquette. | Working with others.Theatre etiquette. | Working with others.Theatre etiquette. |
| **Cultural** | Building of a community (albeit imaginary) and joint decisions made about the dragons. | Social attitudes to crime | Considering peoples’ different lives and backgrounds | Appreciation of contemporary theatre companies | Appreciation of historical genres of performance  | Appreciation of theatre |
| **British Values** | Democracy and Responsibility  | Law, Respect, Responsibility | Respect and Tolerance | Respect and Tolerance | Respect and Tolerance | Respect and Tolerance |
| **Gatsby 4** | Role and responsibilities of professional theatre makers | Role and responsibilities of professional theatre makers | Role and responsibilities of professional theatre makers | Role and responsibilities of professional theatre makers | Live theatre analysis – analysis of roles of theatre makers | Role and responsibilities of professional theatre makers. Taking on role of set designer. |