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|  | **Term 1** | **Term 2** | **Term 2** | **Term 4** | **Term 5** | **Term 6** |
| **Unit Title** | Spooky Stories | (Catch up) Physical theatre/physical theatre practitioners | Overcoming obstacles (PSHE) | Titanic | Alice in Wonderland | Response to Live theatre/Alice in Wonderland costume design project |
| **Sequence** | Teacher in role and character creation (1)  Rumours lesson (2)  Newspaper report and flyer (comp. room) (3)  Soundscape, action narration development (4)  Observed performance rehearsal and performance (5-7) | Body as a prop/soundscapes (1-2)  Using a fable as a stimulus (3)  Creating a story using physical theatre (4)  Physical theatre practitioner – Gecko (5)  Physical theatre practitioner – Frantic Assembly (6) | AP1 Overcoming obstacles (1)  AP1 feedback/Homelessness (2-3)  Social media and Mental health (4)  Where is the love? (5) | Historical knowledge shared and radio advert created (1-2)  Status lesson and creation of class system on board (3-4)  Moral dilemma performances (5) | Down the Rabbit Hole (1)  The Caterpillar and exploring Wonderland physically (2-3)  The Tea Party (4-5) | AP2 preparation (1)  AP2 assessment (2)  AP2 feedback (3)  Costume design project (4-7) |
| **Key Building Blocks** | Teacher in role  Improvisation  Music  Character Development  Still Image  Stage Positioning  Vocal Skills  Using Stimuli  Body as prop  Soundscape  Physical theatre  Action Narration  Cross Cutting  Genre | Creating atmosphere/tension  Physicality  Narration  Dialogue  Physical storytelling  Working under a practitioner influence  Round by through  Use of music | Use of motif  Still image  Thought tunnel  Working from a stimulus  Still image  Narration  Storytelling  Transitions  Character development | Improvisation  Hotseating  Movement and Gesture  Mime  Stage positioning  Vocal skills  Status  Using Stimuli  Promenade Theatre  Physical skills  Advertising  Costume  Levels  Tableaux | Movement and Gesture  Mime  Music  Slow Motion  Body as prop  Physical theatre  Costume/design  Props  Levels  Tableaux  Traverse Stage  Synchronisation  Stylised  Lighting Design | Response to live theatre  Vocal/physical skills  Staging effects  Stage configurations  Stage directions  Theatre roles  Moodboard  Research  Costume design |
| **Retrieval Practices** | Do Now activities  Interleaved themes | Do Now activities  Low stakes quizzes  Interleaved themes | Do Now activities  Low stakes quizzes  Interleaved themes | Do Now activities  Low stakes quizzes  Interleaved themes | Do Now activities  Low stakes quizzes  Interleaved themes | Do Now activities  Low stakes quizzes  Interleaved themes |
| **Key Skills** | Language & Vocabulary  Storytelling  Character Creation and Development | Language & Vocabulary  Storytelling  Character Creation and Development | Language & Vocabulary  Evaluation  Character Creation and Development | Language & Vocabulary  Evaluation  Character Creation and Development | Language & Vocabulary  Evaluation  Character Creation and Development | Language & Vocabulary  Written communication  Analysis & Context Application  Evaluation  Design |
| **Literacy** | Written & Oral communication  Tier 2 & 3 vocab development | Written & Oral communication  Tier 2 & 3 vocab development | Written & Oral communication  Tier 2 & 3 vocab development | Written & Oral communication  Tier 2 & 3 vocab development | Written & Oral communication  Tier 2 & 3 vocab development | Written & Oral communication  Paragraph & Essay structure  Tier 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-Assessment  Low stakes quizzes  Teacher feedback | Peer & Self-Assessment  Low stakes quizzes  Teacher feedback | Peer & Self-Assessment  Low stakes quizzes  Teacher feedback | Peer & Self-Assessment  Low stakes quizzes  Teacher feedback | Peer & Self-Assessment  Low stakes quizzes  Teacher feedback | Peer & Self-Assessment  Model answer comparison  Low stakes quizzes  Teacher feedback |
| **Summative Assessment** | N/A at this time of year | 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** | could evoke discussion on ghosts, phantom objects, etc. imaginary scenarios | Appreciation of own body and its capabilities | Links to mercy, empathy. | Understanding historical impact and spiritual links to the tragedy | Imaginary worlds; fantasy world. Exploring imaginary existences. | Appreciation of performance and imaginary/fantasy worlds |
| **Moral** | Discussion of secrets, rumours, gossip, etc. | Understanding the importance of trust.  Fables. | Issue of homelessness and attitudes | Class system explored | Exploration of the subject matter – young people that behave and do the right things will be rewarded. | Understanding of difficult themes and moral issues in performance |
| **Social** | Team work; exploration of how people interact and react to events; decision making | Team work aspect of physical theatre; understanding the trust and contact involved. | Issue of homelessness and attitudes | Understanding of social status on board and implications that had. | Exploration of social class | Applying subjective reasoning to performances. |
| **Cultural** | exposes genre of horror | Watching recordings of live theatre | Issue of homelessness and attitudes | Historical event explored. | Exposure to British Literature | Appreciation of theatre |
| **British Values** | Tolerance and Respect | Liberty and Respect | Respect, Tolerance, Responsibility | Respect and Tolerance | Mutual Respect & Tolerance | Tolerance and respect |
| **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 | Role and responsibilities of professional theatre makers | Live theatre analysis – analysis of roles of theatre makers |