

YEAR GROUP OVERVIEW

	Term 1 Lights, Camera, Action Greatest Show.	Term 2 Bugsy Malone- Script Act 1	Term 3 Bugsy Malone- Script Act 2	Term 4 Darkwood Manor	Term 5 Theatre History	Term 6 Room 13
Year 7	Skills for Performing					
	Facial Expression Body language Gestures Pace Movement	Accent Volume Tone Pace Pitch Facial Expression Body language Gestures Pace Physicality		Accent Volume Tone Pace Pitch Facial Expression Body language Gestures Pace Physicality	Accent Volume Tone Pace Pitch Facial Expression Body language Gestures Pace Physicality	Facial Expression Body language Gestures Pace Movement Volume Tone Pace Pitch Physicality
	Techniques for Performing					
	Still image Thought Track Narration Flashback/Flash forward Ensemble Teacher in role Hot seating	Still Image Choreography Monologues Duologues		Physical Theatre Teacher in Role Still image Thought Track Flashback/Flash forward	Physical Theatre Choral Speaking Ensemble Mask work Melodrama Still Image	Still image Thought Track, Improvisation Stimulus Teacher in role Hot seating Soundscape Role on the Wall
	Devising	Script work		Devising	Devising/ Script	Script work
	Improvisation Stimulus Communication Time Management Stage configurations Stage positions Entrances and exits Mood and tension	Stage Direction Characterisation Entrances and Exits Use of prop Use of costume Use of Music		Improvisation Stimulus Communication Time Management Stage configurations Stage positions Entrances and exits Mood and tension Use of Music	Improvisation Stimulus Communication Time Management Stage configurations Stage positions Entrances and exits Mood and tension Stage Direction Characterisation Use of Costume Use of Music	Communication Time Management, Stage configurations Stage positions Stage directions Entrances and exits Mood and tension Team work Patience Music – sound effects Characterisation

	Term 1 Abandonment	Term 2 LWW	Term 3 Devising (Rosa Parks)	Term 4 Blood Brothers	Term 5 Blood Brothers	Term 6 TIE – Devising Social Media.
Year 8	Skills for Performing					
	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent Intonation <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent Intonation <u>Movement Skills</u> Facial Expressions Body Language Gestures Gait Physicality <u>Interactive Skills</u> Eye Contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent Intonation <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent Intonation <u>Movement Skills</u> Facial Expressions Body Language Gestures Gait Physicality <u>Interactive Skills</u> Eye Contact Tension Levels proxemics	
	Techniques for Performing					
	Teacher In Role Hot Seating Still images (DELTA) Thought tracking Monologues Sustained focus Role Play Rehearsal Flash Back/Flash Forward Improvisation	Role Play Improvisation Rehearsal Memory recall	Still image Thought Track Flashback/Flash forward Ensemble Improvisation Stimulus Hot seating Placards Conscience alley Direct address Forum Theatre	Stage Directions Use of music Use of Prop Directing Stage positions Stage configurations Hot seating Role on the wall Use of costume Rehearsal techniques Still image Thought track Monologue Choreography	Still image Thought Track Narration, Flashback/Flash forward Improvisation Stimulus Hot seating Conscience alley Direct address T.I.E Choral Speaking Forum Theatre	

	Devising	Script	Devising	Script	Devising
	Group Work Empathy Sympathy Historical understanding Characterisation Devising from stimuli Props Costume Set Creativity Imagination Evaluation and Analysis	Stage Directions Set Costume Props Blocking Learning Lines (Recall) Characterisation Group work Directions Imagination Creativity Devising Evaluation and Analysis	Communication Time Management Stage configurations Stage positions Entrances and exits Mood and tension Characterisation Team work Patience Realistic Evaluation and Analysis Language used: segregation, racism, hate crime, society, superiority, boycott.	Stage Directions Set Costume Props Blocking Learning Lines (Recall) Characterisation Group work Directions Imagination Creativity Devising Evaluation and Analysis	Communication Time Management Stage configurations Stage positions Entrances and exits Mood and tension Characterisation Team work Patience Realistic Evaluation and Analysis Language used: Catfishing Sexting Online safety Cyber conversation Cyber bullying Predator

	Term 1 and Term 2 FACE - Script	Term 3 Introduction to Practitioners Stanislavski Frantic Assembly	Term 4 Introduction to Practitioners Berkoff Brecht	Term 5 Verbatim Script – The Riots	Term 6 Responding to a stimuli
Year 9	Skills for Performing				
	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch Accent <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	<u>Vocal Skills</u> Volume Tone Pace Pitch exaggeration <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics	Script work Naturalism Physical Theatre Apply performance skills appropriate to an existing repertoire Comedy John Godber Stereotypes	<u>Vocal Skills</u> Volume Tone Pace Pitch exaggeration <u>Movement Skills</u> Facial Expressions Physicality Body Language Gestures Pace Gait <u>Interactive Skills</u> Eye contact Tension Levels proxemics
	Techniques for Performing				
	Still images (DELTA) Thought tracking Monologues/Duologues Sustained focus Role Play Rehearsal Flash Back/Flash Forward Improvisation Narration Stage directions Dialogue Stage configurations Stage positions	Still images (DELTA) Thought tracking Monologues/Duologues Sustained focus Role Play Rehearsal Flash Back/Flash Forward Improvisation Narration Stage directions Dialogue Stage configurations	Still images (DELTA) Thought tracking Monologues Cross Cutting Direct Address Physical Theatre Ensemble Narration Multi-roling Stage directions Dialogue Stage configurations Stage positions	Facial Expression Physicality Gestures Body language Pace Accent Pitch Pace Volume Tone Eye contact Levels/Height Eye contact Gait	Still images(DELTA) Thought tracking Monologues Cross Cutting Direct Address Physical Theatre Ensemble Narration Multi-roling Stage directions Dialogue Stage configurations Stage positions

Ensemble work Physical theatre Abstract style Naturalism	Stage positions Ensemble work Physical theatre Abstract style Naturalism	Abstract style Montage Placards/Signs Third Person Narrative	Balance Trust Intonation Inflection Tonal Colour	Abstract style Montage Placards/Signs Third Person Narrative Konstantine Stanislavski Bertolt Brecht Steven Berkoff Frantic Assembly Total Theate 7 Levels of Tension Symbolism	
Devising fromScript		Performance Styles and Genres		Script	Analysis and Evaluation
Group Work Empathy Sympathy Characterisation Devising from stimuli Props Costume Set Creativity Imagination Evaluation and Analysis	Naturalism Emotion memory Tempo rhythm Subtext Given Circumstance Magic If Chair Duet Trust Epic Form Immersive Lifts Exaggeration	Epic Theatre Total Theatre Alienation (V-effect) Political Theatre	Analyse the development of skills Analyse the strengths and weaknesses of a workshop, rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a workshop, rehearsal and performance Analyse and evaluate a final performance of existing repertoire.	Analyse the development of ideas Analyse the development of ideas Analyse the strengths and weaknesses of a workshop, rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a workshop, rehearsal and performance Analyse and evaluate a final performance of existing repertoire.	

KS4 BTEC - YEAR GROUP OVERVIEW

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 10 BTEC	Component 1		Component 1 Written	Component 3 – Externally set brief Mock		
	Naturalism Total Theatre Physical Theatre Stimulus Scripts Apply performance skills appropriate to the Practitioner's studied of Steven Berkoff and Konstantin Stanislavski through exploration Watch, discuss and take notes on the practitioners' creative intentions and purposes.		Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.	Imaginative and appropriate activity that responds fully to all of the requirements of the brief. Application of the brief through performance. Take the initiative and support others in the group. Consistent contribution of valid ideas and skills needed to fit the brief. Practical exploration activities. Effectively and consistently apply appropriate skills and techniques for the style or genre of work. Significant impact on the group dynamic and the delivery and communication of ideas through performance. Reflect on and review the process and outcome with awareness and insight.		
	Skills For Performance			Skills For Performance		
	Exaggerated facial expressions, gestures & body language Physicality Exaggerated externalising emotions Eye contact Levels/Height Choral speech and movement Pitch Pace Volume Tone Gait Balance Trust Intonation Inflection Tonal Colour Action & reaction Rhythm through voice and movement Naturalistic			vocal skills physical skills interpretative skills: showing time and place, presenting a character, creating humour or emotion. Demonstrating and sustaining in performance the following skills: <ul style="list-style-type: none"> o energy o focus o concentration o commitment. Working effectively with others: <ul style="list-style-type: none"> • Communicating effectively with other performers: <ul style="list-style-type: none"> o in preparation for performance o During performance. • Taking part in final group preparations, which may include: <ul style="list-style-type: none"> o setting up/get in o get out/strike o taking part in/contributing to a workshop performance. • Communicating ideas through performance • Taking part in/contributing towards a performance for an audience. <ul style="list-style-type: none"> • Communicating ideas and intentions effectively to an audience. 		

	Analysis and Evaluation	Analysis and Evaluation	Analysis and Evaluation
	Analyse the development of the skills in the practitioner's style Evaluate the development of the skills in the practitioner's style Evaluate the practitioners' contribution of the performance process and how their roles and responsibilities differ depending on the performance, style and outcome.	Explain the interrelationships between processes, skills and approaches used by practitioners, with considered reference to examples of repertoire used to demonstrate how they contribute effectively to performance work.	Reflect on the process: <ul style="list-style-type: none"> • Contributing to initial ideas and exploring activities in response to: <ul style="list-style-type: none"> ◦ the brief ◦ the stimulus ◦ contributions from other members of the group. • Contributing to the development process. • Skills and techniques: <ul style="list-style-type: none"> ◦ selection ◦ development and/or adaptation ◦ application ◦ individual strengths and areas for improvement ◦ overall individual contribution to the group. Reflect on the outcome: <ul style="list-style-type: none"> • Contributing to the workshop performance outcome: <ul style="list-style-type: none"> ◦ effectiveness of the response to the brief ◦ individual strengths and areas for improvement ◦ overall impact of the work of the group.

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Component 2		Component 3			
Year 11	Script work Naturalism Physical Theatre Apply performance skills appropriate to an existing repertoire Comedy John Godber Stereotypes		Devising Naturalism Physical Theatre Performing to a brief Berkoff Frantic Assembly Stanislavski Brecht			
	Skills For Performance					
	Facial Expression Physicality Gestures Body language Pace Accent Pitch Pace Volume		Facial Expression Physicality Gestures Body language Pace Accent Pitch Pace Volume			

	<p>Tone Eye contact Levels/Height Eye contact Gait Balance Trust Intonation Inflection Tonal Colour</p>	<p>Tone Eye contact Levels/Height Eye contact Gait Balance Trust Intonation Inflection Tonal Colour</p>
<p>Analysis and Evaluation</p>		
	<p>Analyse the development of skills Analyse the strengths and weaknesses of a workshop, rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a workshop, rehearsal and performance Analyse and evaluate a final performance of existing repertoire.</p>	<p>Analyse the development of skills for performance Analyse the strengths and weaknesses of a rehearsal and performance Evaluate the development of skills Evaluate the strengths and weaknesses of a rehearsal and performance Analyse and evaluate a final performance Discuss, describe and analyse the development of ideas for performance, influenced by responding to a brief.</p>