

Time	Autumn Term	Spring Term	Summer Term
		12 lessons	12 lessons
Unit	Storytelling	Charlie & the Chocolate Factory	Comedy
Focus	Developing a range of storytelling skills and techniques	Developing acting skills from a script	Developing a range of skills from historical to present
Theme	Creating & Devising	Performance Skills	Genres & Styles
Performing Arts Skills	<ul style="list-style-type: none"> - Group work skills - Still Images - Physical Techniques - characterisation - Vocal techniques - narration, monologue - Improvisation - Story structures - linear / non-linear - Use of Props and Objects - Puppetry - individual and groups (paper puppets) 	<ul style="list-style-type: none"> - Group work skills - Reading a script - play text - Knowledge of Plot - Characters - stereotypes - Performance skills - characterisation (physical and vocal) - Group scenes and Monologue scenes - Use of stage elements (staging, lighting and props) 	<ul style="list-style-type: none"> - Group work skills - Performance Skill - Exaggeration & Physicality - Mime - Melodrama - stock characters and stereotypes - Silent Film - history - Narrative - story - Conventions - rule of 3, slapstick, dilemma, illusions, awkward comedy - Musical Timing
Key Vocabulary	Audience, Still Image, Space, Levels, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Story, Narrative, Linear, Non-linear, Puppeteering,	Audience, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Accent, Space, Staging, Props	Audience, Space, Levels, Physicality, Exaggeration, Mime, Detail, Weight, Narrative, Melodrama, Silent Film, Placard, Convention, Musical Timing, Story Structure
Context	<ul style="list-style-type: none"> - Lunatique Fantastique - "Journey" - Industry Roles - Puppet Designer, Maker, Puppeteer 	<ul style="list-style-type: none"> - Film and Stage versions of Charlie & the Chocolate Factory - Play adapted by Richard George based on Roald Dahl - Industry Roles - Performer, Director 	<ul style="list-style-type: none"> - Charlie Chaplin, Laurel and Hardy, Harold Lloyd, Mr Bean - Industry Roles - Performer, Director, Writer
Driving Questions	How do I engage an audience through effective storytelling?	How do I engage an audience through performance skills?	How do I engage an audience through the universal language of comedy?
Assessment	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to create a range of story and narrative structures - Engaging an Audience - students will show an awareness of audience and use skills to engage an audience - Characterisation - students will be able to use physical and vocal skills effectively in performance (including puppeteering) - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to understand and explain the story and character arcs - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use physical and vocal skills effectively in performance - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to create a comedic story using key conventions - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use comedic physical and vocal skills effectively in performance - Performance Evaluation - students will be able to critique their own and others performances
Literacy	Booklet completed developing ideas of each skill Evaluation	Booklet completed developing ideas of each skill Evaluation	Booklet completed developing ideas of each skill Evaluation

	Autumn Term	Spring Term	Summer Term
Time	12 lessons	12 lessons	12 lessons
Unit	Shakespeare	Blood Brothers	Theatre in Education
Focus	Developing Shakespearean knowledge and understanding	Developing acting skills from a script	Developing devising skills based on themes and issues
Theme	Genres & Styles	Performance Skills	Creating & Devising
Performing Arts Skills	<ul style="list-style-type: none"> - Group work skills - Shakespeare Historical Info/Context - Shakespearean Language - insults - Romeo and Juliet Plot - Meaning of Language - Act 1, Scene 1 - Interpretations - modern and traditional - Globe Theatre performances - Stage Combat - Group Performances 	<ul style="list-style-type: none"> - Group work skills - Reading a script - play text - Knowledge of Plot & Themes - Characters (connection to context) - Performance skills - characterisation (physical and vocal) - Group scenes and Monologue - Use of stage elements (staging, lighting and props) - Stanislavski - act the subtext, micro-expressions 	<ul style="list-style-type: none"> - Group work skills - TIE - Theatre in Education information and context - Devising from issues - students explore issues important to them / teenagers / community - Devising from Stimulus - Still image - Physicality skills - Narrative, monologue, voice - vocality skills - Split stage, chorus, placard - Adapting Fairy Tales - modern issues and themes - Creating / devising original drama in groups
Key Vocabulary	Audience, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Shakespeare, Stage Combat, Choreography	Audience, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Accent, Space, Staging, Props, Stanislavski, Micro-expression, Act the Subtext, Proxemics	Audience, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Accent, Space, pPliit Stage, Chorus, Stimulus, Adaptation
Context	<ul style="list-style-type: none"> - Romeo & Juliet by Shakespeare - Baz Luhrmann film - Traditional film - The Globe recordings - Industry Roles - Performer, Choreographer 	<ul style="list-style-type: none"> - "Blood Brothers" by Willy Russell - Blood Brothers - Film and Stage recordings - Stanislavski - Industry Roles - Performer, Director, Stage Designer 	<ul style="list-style-type: none"> - Thematic Images - stimulus - Fairytales (eg Grimms) - Disney eg Elemental - Industry Roles - Creator, Writer, Adapter, Performer, Director
Driving Questions	How do I engage an audience through Shakespearean language?	How do I engage an audience through performance skills?	How do I engage and educate an audience on important themes and issues?
Assessment	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to understand and explain the story and character arcs - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience (Stage Combat) - Characterisation - students will be able to use physical and vocal skills effectively in performance (Shakespearean Language) - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to understand and explain the story and character arcs - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use physical and vocal skills effectively in performance - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to create a comedic story using key conventions - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use comedic physical and vocal skills effectively in performance - Performance Evaluation - students will be able to critique their own and others performances
Literacy	Booklet completed developing ideas of each skill Script Writing Evaluation	Booklet completed developing ideas of each skill Script Annotations Evaluation	Booklet completed developing ideas of each skill Script Writing Evaluation

Time	Autumn Term	Spring Term	Summer Term
		12 lessons	12 lessons
Unit	Styles & Practitioners	Page to Stage	Film Making
Focus	Developing knowledge and skills with a range of practitioners and styles (preparation for BTEC)	Developing acting skills from a script through Stanislavski system	Developing acting and camera skills
Theme	Genres & Styles	Performance Skills	Creating & Devising
Performing Arts Skills	<ul style="list-style-type: none"> - Group work skills - Improvisation - Devising from stimulus - image and voice - Brecht (Direct Address, Placards, Multi-rolling, episodic) - Physical Theatre - Frantic Assembly - Script Writing from a stimulus - Performing Script scenes 	<ul style="list-style-type: none"> - Group work skills - Performance skills - characterisation (physical and vocal) - Pairs and Group scenes - Use of stage elements (staging and props) - semiotics - Stanislavski - Naturalism - act the subtext, micro-expressions - Neutral Script - "DNA" by Dennis Kelly - Reading a script - play text - Knowledge of Plot & Themes - Characters (connection to context) 	<ul style="list-style-type: none"> - Group work skills - Genre and conventions - Roles & Responsibilities - Developing characters and story - Storyboarding and filming process - Shot sizes and camera angles (Each lesson a different genre, convention)
Key Vocabulary	Improvisation, devising, stimulus, still image, chorus, ensemble, voice, proxemics, levels, Brecht, direct address, placard, multi-role, episodic, physical theatre, mirroring, unison, audience, script development	Audience, Physicality, Vocality, Intonation, Pitch, Pace, Volume, Emotion, Pause, Facial Expression, Mannerism, Characterisation, Accent, Space, Staging, Props, Stanislavski, Micro-expression, Act the Subtext, Proxemics	Genre, convention, audience, film, camera angles, shot size, frame, storyboard, characterisation, mannerisms, micro expressions, facial expressions, volume, pace, pause, pitch, intonation, emotion
Context	<ul style="list-style-type: none"> - Thematic Images - Stanislavski - Naturalism - Brecht - Epic Theatre - Frantic Assembly - Physical Theatre - Script writing - Industry Roles - Director, Writer, Choreographer, Performer, Designer 	<ul style="list-style-type: none"> - "DNA" by Dennis Kelly - Film and stage recordings - Stanislavski - Naturalism - Industry Roles - Performer, Director, Stage Designer 	<ul style="list-style-type: none"> - A range of key movie moments from genres eg "The Good the bad and the ugly" - Industry Roles - Cinematographer, Director, Performer, Writer, Camera-person
Driving Questions	How do I use different genres and styles for different purpose?	How do I engage an audience through performance skills?	How do I engage an audience through effective film making?
Assessment	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to create a range of story and narrative structures (Improv, Brecht) - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use physical and vocal skills effectively in performance (Brecht, Physical Theatre) - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to understand and explain the story and character arcs - Engaging an Audience - students will show a strong awareness of audience and use skills to engage an audience - Characterisation - students will be able to use naturalistic physical and vocal skills effectively in performance (Stanislavski) - Performance Evaluation - students will be able to critique their own and others performances 	<p>Assessed through in-class participation, rehearsals, performances and discussion.</p> <ul style="list-style-type: none"> - Story & Narrative - students will be able to create a range of story and narrative structures - Engaging an Audience - students will show a strong awareness of audience and skills to engage different audiences - Characterisation - students will be able to use physical and vocal skills effectively in performance - Performance Evaluation - students will be able to critique their own and others performances
Literacy	Booklet completed developing ideas of each skill Script Writing Evaluation	Booklet completed developing ideas of each skill Evaluation	Booklet completed developing ideas of each skill Script Writing Evaluation

Time	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Unit	Intro to BTEC		Unit 1: Exploring the Performing Arts		Unit 2: Developing Skills and Techniques in the Performing Arts	
Focus	Developing knowledge and skills with a range of practitioners and styles (preparation for BTEC)		Developing knowledge and understanding of how productions are created and developed		Developing performance skills in a range of styles	
Theme	Creating & Devising		Genres & Styles		Performance Skills	
Performing Arts Skills	<ul style="list-style-type: none"> - Group work skills - Genres/Styles - improvising, devising, Brecht, Stanislavski - Roles and Responsibilities within Performing Arts Industry - Production Process 	Explore HAMILTON: <ul style="list-style-type: none"> - Creative intentions - Stylistic features (set, music, costume) - Costume workshop - Process - idea generation - Choreography workshop - Production Process - role tracks and filming - Roles and Responsibilities 	<ul style="list-style-type: none"> - WAR HORSE - Creative intentions - Stylistic features (design, music and non-naturalistic features) - Process - idea generation, adaptation from novel - Puppet Workshop - Techniques - puppeteering - Roles and Responsibilities 	<ul style="list-style-type: none"> - Students select ONE PRODUCTION connected to THEME set by exam board for Assessment. - 12 hours - Intentions - Stylistic Features - Roles and Responsibilities - Approaches to Idea Generation - Rehearsal Process - Techniques in Production 	<ul style="list-style-type: none"> - Technical, Stylistic and Interpretative skills - recap and development - Stanislavski workshop - Script Exploration (Naturalism) - DNA , Monologues 	<ul style="list-style-type: none"> - Technical, Stylistic and Interpretative skills - Script Exploration - Brecht workshop - Ensemble Workshop
Key Vocabulary	Improvisation, devising, genre, style, Brecht, Physical Theatre, Roles, Responsibilities (director, performer, choreographer)		Roles, responsibilities, director, performer, choreographer, designer, creative intentions, stylistic features, rehearsal, process, naturalistic, puppet, role tracks, influences, production, choreography, stage, music, non-naturalistic features, multi role		Stanislavski, Brecht, stylistic, technical, interpretative, physicality, vocality, volume, pitch, pace, pause, intonation, act the subtext, accent, intention, rehearsal, characterisation, mannerism, audience, proxemics, status, ensemble	
Context			<ul style="list-style-type: none"> - Hamilton by Lin Manuel Miranda - Articles, interviews, programme - The Lion, the Witch and the Wardrobe - Nov 2025 @ Theatre Royal & Workshop, articles, interviews 		<ul style="list-style-type: none"> - DNA by Dennis Kelly - various Monologues - Angels in America by Tony Kushner - Shakers / Bouncers by John Godber 	<ul style="list-style-type: none"> - Blood Brothers by Willy Russell - 4.48 Psychosis by Sarah Kane - Teachers by John Godber - Girls Like That by Evan Placey
Driving Questions	How do I use different genres and styles for different purpose?		How is theatre made to engage an audience?		How do I engage an audience through my performance skills?	
Assessment	BTEC Tech Award in Performing Arts, students are assessed in line with the Learning Aims/Assessment Criteria for BTEC . Students will receive continual support and assessment throughout the course in line with BTEC guidance. Students will be internally assessed on their Unit 1 Tasks (outlined in Assignment Briefs)					
	Unit 2 and 3 Skill recap Unit 1 PREP - 1-A2	PREP - 1-A1, 1-A2, 1-B1, 1-B2		Unit 1 - Controlled Assessment	PREP - 2-B1, 2-B2	

Time	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Unit	Unit 2: Developing Skills and Techniques in the Performing Arts		Unit 3: Responding to a Brief EXAM			
Focus	Developing performance skills in a range of styles		Developing devising skills based on thematic brief			
Theme	Performance Skills		Creating & Devising			
Performing Arts Skills	<ul style="list-style-type: none"> - Subject Audit and Skill Recap - Script, Scene and Group selections - THEME set by Exam Board - Milestone performances recorded (3) - Rehearsal focus - blocking, character motivation, proxemics, characterisation, learning lines - Digital Log book - review and target setting, research, character development 	<ul style="list-style-type: none"> - Rehearsal and development - technical, stylistic and interpretative skills - Dress Rehearsal and preparation - Digital Log Book - review and target setting, research, character development - Final Performance (exam day) - Evaluation in Log Book 	<ul style="list-style-type: none"> - Brief set by exam board - Group selection - Initial ideas and devising - EXAM 1 - IDEAS LOG - Continued rehearsal - skill and practitioner focus 	<ul style="list-style-type: none"> - EXAM 2 - SKILLS LOG - Continued rehearsal and development - performance skill focus - EXAM 3 - Recorded performance - PERFORMANCE DAY 	<ul style="list-style-type: none"> - EXAM 4 - EVALUATION 	
Key Vocabulary	Stanislavski, Brecht, stylistic, technical, interpretative, Physicality, Vocality, volume, pitch, pace, pause, intonation, act the subtext, accent, intention, rehearsal, characterisation, mannerism, audience, proxemics, status,		Devising, improvisation, stimulus, intention, stylistic features, brecht, physical theatre, vocality, physicality, characterisation, rehearsal, influences, brief, audience			
Text	<ul style="list-style-type: none"> - Blood Brothers by Willy Russell - DNA by Dennis Kelly - various Monologues - Angels in America by Tony Kushner - 4.48 Psychosis by Sarah Kane - Teechers John Godber - Girls Like That by Evan Placey - Crucible by Arthur Miller 		- Images, articles, resources, facts, statistics based on theme set by exam board			
Driving Questions	How do I engage an audience through my performance skills?		How do I use different genres and styles for different purpose to engage a target audience?			
Assessment	<p>BTEC Tech Award in Performing Arts, students are assessed in line with the Learning Aims/Assessment Criteria for BTEC. Students will receive continual support and assessment throughout the course in line with BTEC guidance.</p> <p>Unit 2 - Students will be internally assessed for their Unit 2 Tasks (outlined in Assignment Brief) - Brief Set Sept and Due in Dec - PERFORMANCE DAY END OF NOV - Dec 15th Deadline</p> <p>Unit 3 - release date Jan - completed by May - Students will submit 3 TASKS as part of Unit 3 completed under controlled conditions. - Ideas Log, Activity Log and Evaluation. Students' final performance will be recorded - PERFORMANCE DAY END OF HT4 - May 1st Deadline</p>					
	2-A1, 2-A2, 2-B1, 2-B2, 2-C1, 2-C2		Unit 3 - AO1, AO2, AO3, AO4			