

## English Martyrs' Drama KS4 Medium-term Plan

	Autumn One	Autumn Two	Spring One	Spring Two	Summer One	Summer Two
<p><b>Year 9</b></p> <p>2 x lesson per week</p>	<p><b>Key focus:</b> Theatre in Education: Homelessness</p> <p><b>Key content:</b> What does it mean to be homeless? Developing characters based on real people Designing set for the homeless Responding to a stimulus Reinterpreting a script using dramatic conventions</p>	<p><b>Key focus:</b> Script work: Noughts and Crosses play</p> <p><b>Key content:</b> Playwrights' intentions Exploring prejudice Exploring tension through vocal and physical skills Compare the series with the play Exploring relationships and interactions</p>	<p><b>Key focus:</b> Physical Theatre: Knowledge and skill development</p> <p><b>Key content:</b> Explore different styles of physical theatre:</p> <ul style="list-style-type: none"> <li>• Mime / Complicite</li> <li>• Berkoff and Total Theatre</li> <li>• Frantic Assembly</li> </ul>	<p><b>Key focus:</b> Physical Theatre: Application of knowledge and skills</p> <p><b>Key content:</b> Creating a piece of meaningful physical theatre based on a stimulus:</p> <ul style="list-style-type: none"> <li>• Interpret a stimulus</li> <li>• Analyse a stimulus</li> <li>• Create and rehearse for performance</li> <li>• Justify ideas in creative log</li> </ul>	<p><b>Key focus:</b> Production Design: Knowledge and skill development</p> <p><b>Key content:</b> Costume design Set design Lighting design Sound design</p>	<p><b>Key focus:</b> Sills Recap: Performing and designing a piece of theatre</p> <p><b>Key content:</b> Scripted performance Creating and rehearsing scripted performance Designing for a production</p>
<p><b>HPA Focus challenge</b></p>	<p>Focused questioning Live marking, feedback and response to feedback Advanced dramatic devices and techniques used.</p>	<p>Evaluation and feedback of other groups Annotated scripts showing character thought process Use of dramatic devices Links to Brecht in performance and evaluation</p>	<p>Links between physical theatre and other performance styles Explore how puppetry links to human movement Using set with physical theatre Using dialogue with Frantic movements Create movements that give key information about characters</p>	<p>Evaluation and feedback of other groups Annotated scripts showing character thought process linking to design ideas Live theatre evidence to support decisions Consider audience impact Use of advanced dramatic devices</p>		
<p><b>ASSESS</b></p>	<p>Baseline assessment Key question:</p> <ul style="list-style-type: none"> <li>• Who are the homeless?</li> <li>• How does society impact the homeless? How do they homeless impact society?</li> <li>• How can the homeless re-join society?</li> </ul> <p>Using facts to create performance Performance: use of effective characterisation to represent opinions of the homeless Presentation of performance decisions</p>	<p>Vocabulary check</p> <p>Key questions:</p> <ul style="list-style-type: none"> <li>• What is prejudice? How does it still exist?</li> <li>• What impact does prejudice have on relationships?</li> <li>• How can we use theatre to change opinions?</li> </ul> <p>Self-assessment activities throughout</p> <p>Performance – create a reinterpretation of the prologue. Explore ways to communicate meaning.</p> <p>Evaluation of performance and audience impact.</p>	<p>Understanding of key vocabulary Key questions:</p> <ul style="list-style-type: none"> <li>• Why is physical theatre important to contemporary theatre?</li> <li>• How is it used alongside traditional theatre?</li> <li>• How is the body used to make an impact?</li> </ul> <p>Comparison of style of physical theatre Self-assessment activities throughout Understanding of script – links to the style and performance ideas Observation of learning – feedback and develop through practical exploration Demonstration of knowledge and skills in rehearsal Application (simplistic/complex) in performance</p>	<p>Baseline test – understanding of vocabulary Key questions:</p> <ul style="list-style-type: none"> <li>• What are the key elements to theatre design?</li> <li>• What the job roles in the industry?</li> <li>• How is setting/atmosphere/mood created?</li> </ul> <p>Observation of learning – feedback and develop through practical exploration Design ideas and annotations on sketches</p>	<p>Vocabulary check – Identify gaps in knowledge Key questions:</p> <ul style="list-style-type: none"> <li>• How are design ideas used to enhance a performance?</li> <li>• How is a script interpreted? Can key information be found on the script?</li> <li>• What are the directors' intentions?</li> </ul> <p>Designs – annotations and justifications Self-assessment activities throughout Observation of learning – feedback and develop through practical exploration Performance – links to designs ideas</p>	

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<p><b>Year 10</b> 3 x lessons per week (2x practical, 1x theory)</p>	<p><b>Key focus:</b> Live theatre review and skills recap <b>Key content:</b> Key vocabulary of:</p> <ul style="list-style-type: none"> <li>• Lighting</li> <li>• Sound</li> <li>• Set / props</li> <li>• Costume</li> <li>• Vocal skills</li> <li>• Physical skills</li> </ul> <p>Structure of a live theatre review Use of relevant vocabulary</p>	<p><b>Key focus:</b> The Caucasian Chalk Circle <b>Key content:</b> Exploration of scenes 1 – 6 of play The Caucasian Chalk Circle by Bertolt Brecht Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Design ideas Creating revision material Practice exam questions</p>	<p><b>Key focus:</b> Exploring Kneehigh <b>Key content:</b> Improvisation Poetry Fairy tales Using objects and set design Costume Techniques and conventions Puppetry Ensemble Outdoor theatre</p>	<p><b>Key focus:</b> Component 1 Mock Exam <b>Key content:</b> Responding to a stimulus Creating and developing ideas in response to a stimulus Character exploration Plot and story development Applying devices, techniques and conventions in performance Design ideas Process and evaluation report</p>	<p><b>Key focus:</b> Component 2 Mock exam <b>Key content:</b> Types of script and intentions of playwright What is included in a script? Selecting extracts and editing scripts Objectives and motivations – links to Stanislavski Dramatic devices to enhance script work Refining performance</p>	<p><b>Key focus:</b> Knowledge and skills recap / Preparation for year 11 <b>Key content:</b> Devising drama – stimulus response Script work – elements to a script Caucasian Chalk Circle quiz Design Quiz List subject knowledge Creating quizzes Reading list Revision of key information Subject leaflets</p>
<p><b>HPA Focus challenge</b></p>	<p>Sophisticated use of sentence structure and vocabulary Concise links to live theatre Assess work of others Examples and quotations from performance included in writing</p>	<p>Sophisticated use of sentence structure and vocabulary Sophisticated use of dramatic devices linking to Brecht Concise links to live theatre Examples and quotations from text included in writing</p>	<p>Comparison of Kneehigh to other practitioners/companies Mix and match activities – do these still have same impact on the style?</p>	<p>Assess performance of others Peer-marking and self-marking frame – what criteria needs to be explored? Production manager – oversee performance elements</p>	<p>Create a fact sheet about playwright – linking to other playwrights Magic 'if' questions and outcomes Identify, analyse and explain key moments in script Deeper character exploration activities – links to text and practitioner</p>	<p>Revision material useful to others Question challenge – a quiz that tests everyone's knowledge (including teacher)</p>
<p><b>ASSESS</b></p>	<p>Baseline test of vocabulary Key questions:</p> <ul style="list-style-type: none"> <li>• How and why is live theatre reviewed?</li> <li>• What is the impact of a review on a performance?</li> <li>• How is a review structured to make an impact?</li> </ul> <p>Self-assessment activities throughout Written review linking to component 3 criteria – what is necessary for the exam.</p> <ul style="list-style-type: none"> <li>• Model review</li> <li>• Student example</li> <li>• Teacher Feedback and peer assess</li> </ul>	<p>Key questions:</p> <ul style="list-style-type: none"> <li>• Do students know who Brecht is and the impact he had on modern audience?</li> <li>• Can students present understanding of scenes traditionally and in a modern way?</li> </ul> <p>Mid-term assessment using Brecht techniques</p> <p>Written exam practice through paper practice and essay development</p> <p>communicating assessment criteria</p> <ul style="list-style-type: none"> <li>• Previous papers</li> <li>• Question structure</li> <li>• Model answers</li> <li>• Student practice</li> </ul>	<p>Observation of learning – feedback and develop through practical exploration Key Questions:</p> <ul style="list-style-type: none"> <li>• What ideas have been created from a stimulus?</li> <li>• How does the piece link to chosen practitioner or theatre company?</li> <li>• What message am I trying to send? And what is the impact on the audience?</li> </ul> <p>End of unit assessment – knowledge and vocabulary check Communicating assessment criteria Continued in summer 2</p>	<p>Knowledge and skills check based on Kneehigh Theatre company Observation of learning – feedback and develop through practical exploration Self-evaluation and reflections Key Questions:</p> <ul style="list-style-type: none"> <li>• What ideas have been created from a stimulus?</li> <li>• How does the piece link to chosen practitioner or theatre company?</li> <li>• What message am I trying to send? And what is the impact on the audience?</li> </ul> <p>Written process report and evaluation – relevant vocabulary used. Links to techniques, characterisation, physical and vocal skills in performance Communicating assessment criteria</p>	<p>Observation of learning – feedback and develop through practical exploration Key Questions:</p> <ul style="list-style-type: none"> <li>• What are the intentions of the playwright?</li> <li>• Who are they characters and what are they trying to achieve?</li> <li>• How can the script be developed an audience?</li> </ul> <p>Communicating assessment criteria Written artistic intentions Performance – demonstration of skills and knowledge</p>	<p>Peer assessment and development through appropriate revision materials Key Questions:</p> <ul style="list-style-type: none"> <li>• What have I learned this year?</li> <li>• How can I prepare for next year?</li> <li>• What key information will I take from this year into next?</li> <li>•</li> </ul> <p>Observation of learning – feedback and develop through practical exploration Written exam practice through paper practice and essay development</p> <p>Communicating assessment criteria</p> <ul style="list-style-type: none"> <li>• Previous papers</li> <li>• Model answers</li> <li>• Student practice</li> </ul>

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		• Feedback and development			• Feedback and development
<p><b>Year 11</b> 3 x lessons per week (2x practical, 1x theory)</p>	<p><b>Key focus:</b> Component 1 <b>Key content:</b> Responding to a stimulus Creating and developing ideas in response to a stimulus Character exploration Plot and story development Applying devices, techniques and conventions in performance Design ideas Process and evaluation report</p>	<p><b>Key focus:</b> Component 3 Recap / Mock exam <b>Key content:</b> Exploration of scenes 1 – 6 of play The Caucasian Chalk Circle by Bertolt Brecht Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Design ideas Creating revision material Practice exam questions</p>	<p><b>Key focus:</b> Component 2 <b>Key content:</b> Types of script and intentions of playwright What is included in a script? Selecting extracts and editing scripts Objectives and motivations – links to Stanislavski Dramatic devices to enhance script work Refining performance</p>	<p><b>Key focus:</b> Component 3 Revision <b>Key content:</b> Exploration of scenes 1 – 6 of play The Caucasian Chalk Circle by Bertolt Brecht Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Script work – elements to a script Caucasian Chalk Circle quiz Design Quiz Design ideas Creating revision material Practice exam questions</p>	<p><b>EXAM LEAVE</b></p>
<p><b>HPA Focus challenge</b></p>	<p>Assess performance of others Peer-marking and self-marking frame – what criteria needs to be explored? Production manager – oversee performance elements</p>	<p>Revision material useful to others Riddle activities linking to text Creating own questions Experiment with structure to bigger questions</p>	<p>Magic 'if' questions and outcomes Identify, analyse and explain key moments in script Deeper character exploration activities – links to text and practitioner</p>	<p>Revision material useful to others Question challenge – a quiz that tests everyone's knowledge (including teacher) Teaching the class Higher level questions with less support in question. Creating own questions</p>	
<p><b>ASSESS</b></p>	<p>Observation of learning – feedback and develop through practical exploration Self-evaluation, peer-evaluation and reflections Key Questions:  <ul style="list-style-type: none"> <li>• What ideas have been created from a stimulus?</li> <li>• How does the piece link to chosen practitioner or theatre company?</li> <li>• What message am I trying to send? And what is the impact on the audience?</li> </ul> <p>Written process report and evaluation – relevant vocabulary used. Links to techniques, characterisation, physical and vocal skills in performance</p> </p>	<p>Peer assessment and development through appropriate revision materials Key questions:  <ul style="list-style-type: none"> <li>• Do students know who Brecht is and the impact he had on modern audience?</li> <li>• Can students present understanding of scenes traditionally and in a modern way?</li> </ul> </p>	<p>Observation of learning – feedback and develop through practical exploration Key Questions:  <ul style="list-style-type: none"> <li>• What are the intentions of the playwright?</li> <li>• Who are they characters and what are they trying to achieve?</li> <li>• How can the script be developed an audience?</li> </ul> <p>Communicating assessment criteria Written artistic intentions Performance – demonstration of skills and knowledge</p> </p>	<p>Peer assessment and development through appropriate revision materials Key questions:  <ul style="list-style-type: none"> <li>• Do students know who Brecht is and the impact he had on modern audience?</li> <li>• Can students present understanding of scenes traditionally and in a modern way?</li> </ul> <p>Mid-term assessment using Brecht techniques</p> <p>Communicating assessment criteria</p> <p>Written exam practice through paper practice and essay development</p> </p>	

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	<i>Communicating assessment criteria</i>	<i>Written exam practice through paper practice and essay development - communicating assessment criteria</i> <ul style="list-style-type: none"><li>• <i>Previous papers</i></li><li>• <i>Question structure</i></li><li>• <i>Model answers</i></li><li>• <i>Student practice</i></li><li>• <i>Feedback and development</i></li></ul>		<ul style="list-style-type: none"><li>• <i>Previous papers</i></li><li>• <i>Question structure</i></li><li>• <i>Model answers</i></li><li>• <i>Student practice</i></li><li>• <i>Feedback and development</i></li></ul>	
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