

Year 10	Lesson 1 Learning intentions (what can a student do at the end of the lesson)	Lesson 2 Learning intentions (what can a student do at the end of the lesson)	Lesson 3 Learning intentions (what can a student do at the end of the lesson)
Week 1	Understand intricacies and demands of the course Understand devising and performing from a text	Recap and be confident in the basics of performance Understand the basics of characterisation	Understand different ways of staging drama Understand what arena staging is Understand what thrust staging is Understand proscenium staging Understanding how to best decide suitable staging arenas
Week 2	Understand basics of a freeze frame Understand how to use proxemics within a freeze frame Use appropriate levels to show status within a freeze frame Show acuteness awareness of audience when creating freeze frame	Understanding how tension is used within drama to heighten dramatic points Displaying an understanding of the focus needed within slow motion performance Displaying an understanding of audience awareness within slow motion	Understanding how monologues are used within drama to heighten audience understanding of a character Develop and perform the monologue using appropriate character skills
Week 3	To be able to identify when pause is necessary within a piece of drama for marking the moment To be able to identify appropriate points pause Showing an understanding of how pause can adversely and positively affect pace	Display an understanding of the characteristics of mime Display an understanding of the theatrical origins of mime To perform a piece of drama showing effective storytelling through mime	Understand how props and sets can be used symbolically Understand how costume can be used as symbolism Devise a piece of drama using symbolism

Week 4	Understand what thought tracking is Understanding of how thought tracking is used as part of direct address Display an understanding through devising of thought tracking in progress	Show an understanding of how story telling can be achieved using flashback Display a use of space to create effective flashbacks using still image as a base	Understand the disciplines needed in cross cutting Understand the use of space and how a use of space in cross cutting can affect actor/audience relationship
Week 5	Understand how narrative is used in drama Understand what narrative is NOT or should NOT be within drama Begin to understand a use of direct address within drama	Understand how direct address is used in Brechtian technique Understand how direct address can be used to create pace within a performance Devise a piece of direct address performance	Understand the disciplines required in multi rolling Understand how practitioners use multi rolling Create a piece of performance whereby they are multi rolling as actors
Week 6	Understand difference between production and performance elements Understand the impact of a live audience within theatre	Be able to make perceptive notes about production elements within a performance	Be able to make perceptive notes about performance elements within a performance
Week 7	Understand how to critically analyse one of two key moments within a piece of live theatre	Understand how to critically analyse one of two key moments within a piece of live theatre	Understand how to structure a response to a Section B question in C3 Answer using perceptive, critical analysis, a question from a past paper
Week 8	Understand the significance of set Understand the difference between stylized and minimalist set	Understand the use of lighting in theatre Understand how lighting is used in theatre to aid the storyline Understand different lighting terms	Understand how characterization is used in Drama Understand the difference between vocal and physical characterization Display an understanding and usage of subject specific terminology

Week 9	Understand how what design elements are and how to use them effectively in theatre and performance	Understand how costume can be used to aid a performance	Understand how props can be used to aid a performance
Week 10	Understand the different types of theatre stages and how they can impact an overall performance and audience view.	Understand the different types of theatre stages and how they can impact an overall performance and audience view.	Understand the importance of knowing all the stage directions and how actors and directions use them during the devising process
Week 11	Recap knowledge of all design elements of theatre and performance	Theory PAZ assessment based on knowledge of design elements and dramatic devices	Understand how to evaluate performers own performance by fulfilling evaluation criteria
Week 12	PAZ assessment practical devising including use of all design elements. Introduction to assessment criteria and how to achieve it.	PAZ assessment practical devising including use of all design elements.	PAZ assessment practical devising including use of all design elements.
Week 13	PAZ assessment practical devising including use of all design elements.	PAZ assessment practical devising including use of all design elements.	Practical PAZ performance. To understand the importance of peer feedback.
Week 14	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses.	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically through workshops and devising	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically through workshops and devising
Week 15	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses.	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically	To explore Bertolt Brecht as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically

		through workshops and devising	through workshops and devising
Week 16	To explore Stanislavski as a practitioner and understand his style of theatre and the specific techniques he uses.	To explore Stanislavski as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically through workshops and devising	To explore Stanislavski as a practitioner and understand his style of theatre and the specific techniques he uses. Explore his specific techniques practically through workshops and devising
Week 17	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses.	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses. Explore Berkoff's specific techniques practically through workshops and devising	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses. Explore Berkoff's specific techniques practically through workshops and devising
Week 18	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses.	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses. Explore Berkoff's specific techniques practically through workshops and devising	To explore Steven Berkoff as a practitioner and understand his style of theatre and the specific techniques he uses. Explore Berkoff's specific techniques practically through workshops and devising
Week 19	To explore T.I.E as a genre and understand its style of theatre and the specific techniques T.I.E uses.	To explore T.I.E as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising	To explore T.I.E as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising

Week 20	To explore Physical Theatre as a genre and understand its style of theatre and the specific techniques it uses.	To explore Physical theatre as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising	To explore Physical Theatre as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising
Week 21	To explore musical Theatre as a genre and understand its style of theatre and the specific techniques it uses.	To explore musical theatre as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising	To explore musical Theatre as a genre and understand the style of theatre and the specific techniques it uses. Explore the specific techniques practically through workshops and devising
Week 22	To recap on all practitioners and genre's and test our knowledge of these both practically and theory	Mock component 1. Understand the requirements of completing component 1. Introduce to stimulus'.	Component 3 Set text focus – DNA
Week 23	Explore stimulus 1 practically and begin to generate planning and devising ideas	Explore stimulus 1 practically and begin to generate planning and devising ideas	Component 3 Set text focus – DNA
Week 24	Explore stimulus 2 practically and begin to generate planning and devising ideas	Explore stimulus 2 practically and begin to generate planning and devising ideas	Component 3 Set text focus – DNA
Week 25	Explore stimulus 3 practically and begin to generate planning and devising ideas	Explore stimulus 3 practically and begin to generate planning and devising ideas	Component 3 Set text focus – DNA
Week 26	Explore stimulus 4 practically and begin to generate planning and devising ideas	Explore stimulus 4 practically and begin to generate planning and devising ideas	Component 3 Set text focus – DNA

Week 27	Student's to get into small groups and choose one of the four stimuli – begin practically devising their mock component 1 piece of drama.	Student's to get into small groups and choose one of the four stimuli – begin practically devising their mock component 1 piece of drama.	Component 3 Set text focus – DNA
Week 28	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 1	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA
Week 29	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 1	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA
Week 30	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 2	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 31	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 2	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA Comp 3 – Live theatre review

Week 32	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 3	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 33	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout. Stage 3	Continue to practically devise their mock component 1 piece of drama. Also practice putting together a performance portfolio of their initial ideas, evidence and amendments throughout.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 34	Finalizing performance and blocking. Consider design elements such as lighting, costumes, set etc.	Mock performance of component 1	Final performance of mock component 1 practice including hand in of portfolio and evidence to be marked
Week 35	Watch back recordings of mock component 1 and critically analyses performances own performance. Highlight areas that went well and areas that they could improve	Receive marks back for component 1 portfolio and evidence. Look through all portfolios together and highlight some keys points of success and areas which students could progress their writing and evidence.	Receive marks back for component 1 portfolio and evidence. Look through all portfolios together and highlight some keys points of success and areas which students could progress their writing and evidence.
Week 36	Component 2 – Interpreting theatre mock. Introduction to component and requirements and what is expected. Look at existing examples of good and lower end performances and artistic intentions	Component 2 – Interpreting theatre mock. Look at some potential plays and scripts for selecting for component 2.	Component 2 – Interpreting theatre mock. Look at some potential plays and scripts for selecting for component 2.

Week 37	Component 2 – Interpreting theatre mock. Get into groups and select one of the plays from the list and decide on characters.	Component 2 – Interpreting theatre mock. Begin to recreate the performance from selected play. Watch videos of professional actors performing the play to gain more inspiration	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 38	Component 2 – Interpreting theatre mock. Begin learning lines and creating the performance. Practice and mini performance spotlights in lesson.	Component 2 – Interpreting theatre mock. Begin learning lines and creating the performance. Practice and mini performance spotlights in lesson. Write out draft artistic intentions.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 39	Component 2 – Interpreting theatre mock. Begin learning lines and creating the performance. Practice and mini performance spotlights in lesson. Hand in artistic intentions.	Component 2 – Interpreting theatre mock. Begin learning lines and creating the performance. Practice and mini performance spotlights in lesson.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 41	Component 2 – Interpreting theatre mock. Pre-performance mock all groups.	Component 2 – Interpreting theatre mock. Performance day for component 2.	Component 3 Set text focus – DNA Comp 3 – Live theatre review
Week 42	Reflect on component 2 performance – watch recordings back and self analyses.	Reflect on component 2 performance – watch recordings back and self analyses.	Component 3 Set text focus – DNA Comp 3 – Live theatre review