

| Term | Yr7 | | | Yr8 | | | Yr9 | | | Yr10 | | | Yr11 | | |
|------|--------------------------|------|---|--------------------|------|---|---------------------------------------|------|--|----------------------------|------|--|--------------------------|------|---|
| | Unit(s) | Week | Topics | Unit | Week | Topics | Unit | Week | Topics | Unit | Week | Topics | Unit | Week | Topics |
| 1 | An Introduction to Drama | 1 | The 3 Cs of Drama | Titanic | 1 | Split Screen and Status | Acting and Devising Skills | 1 | Planned improvisation | Practitioners | 1 | Stanislavski, The System, Emotion Memory | Component 1 | 1 | Revisit Practitioners and Portfolio Expectations |
| | | 2 | Still Image | | 2 | Thought Tracking and Characterisation | | 2 | Still-images, Thought-Tracking and Transitions | | 2 | Stanislavski, The System, Emotion Memory | | 2 | Rehearsal Techniques |
| | | 3 | Mime | | 3 | Narration and Physical Theatre | | 3 | Split Screen and Narration | | 3 | Brecht Verfremdungseffekt | | 3 | Performances and Feedback |
| | | 4 | Voice | | 4 | Flashback | | 4 | Stage Types and stage areas | | 4 | Spass, placards, alienation, gestus | | 4 | Rehearsal Time |
| | | 5 | Devising from a Stimulus | | 5 | Marking the Moment | | 5 | Devising | | 5 | Spass, placards, alienation, gestus | | 5 | Lighting & Costuming |
| | | 6 | Assessment | | 6 | Assessment | | 6 | Assessment | | 6 | Theatre in Education | | 6 | Individual Feedback |
| | | 7 | Evaluation | | 7 | Evaluation | | 7 | Evaluation | | 7 | Theatre in Education | | 7 | Final Performance Recorded |
| 2 | A Christmas Carol | 1 | Still-Image, Mime and Narration | Pop Culture and TV | 1 | Stock-characters and Soap Opera | A Different State of Mind | 1 | Non-Naturalistic Theatre Scene 1 | Mock Component 1 | 1 | Choosing practitioner/stimulus Plot and Structure/Devising | Component 1/ Component 3 | 1 | Portfolio Finalisation |
| | | 2 | Mime and Narration | | 2 | Soap Opera with Split Screen | | 2 | Subtext | | 2 | Devising/Practitioner techniques | | 2 | Evaluation |
| | | 3 | Thought-Tracking Communication Through Mime | | 3 | Reality TV | | 3 | Stimulus and spontaneous improvisation | | 3 | Devising/Practitioner techniques | | 3 | Evaluation |
| | | 4 | Assessment | | 4 | Devising Using Different Stage Types | | 4 | The Scream as a stimulus | | 4 | Devising/Practitioner techniques | | 4 | Find Me/HTS historical context |
| | | 5 | Evaluation/ What Happens Next | | 5 | Monologue and Duologue | | 5 | Circles and Squares | | 5 | Devising/Transitions/Cos tume and lighting | | 5 | Find Me/HTS : acting skills & motivation |
| | | 6 | Pantomimes | | 6 | Assessment | | 6 | Final Scene - Rehearsal Assesment and | | 6 | Rehearsal and refining | | 6 | Find Me/HTS : staging & stage types |
| | | 7 | | | 7 | Evaluation | | 7 | Evaluation | | 7 | Evaluation | | 7 | Component 2 scripts |
| 3 | Darkwood Manor | 1 | Introduction to Physical Theatre | Stage Combat | 1 | Creating Tension | Physical Theatre and Frantic Assembly | 1 | Introduction to Physical Theatre | Find Me | 1 | Context and opening scene | Component 2 / 3 | 1 | Theatre evaluation |
| | | 2 | Story telling | | 2 | The rules and The Slap and Punch | | 2 | Round-by-through | | 2 | | | 2 | Performance Week |
| | | 3 | Using physical theatre to create setting | | 3 | Hair Pull and Strangle | | 3 | Chair Duets | | 3 | | | 3 | Component 2 Launch/ Re-read first scene & analogies |
| | | 4 | Improvisation | | 4 | Head Slam and Ground Kicks | | 4 | Berkoff's Total Theatre | | 4 | | | 4 | Component 2 Rehearsal/ Theatre evaluation |
| | | 5 | Devising | | 5 | Choreographing a fight scene | | 5 | Devising | | 5 | | | 5 | Component 2 Rehearsal/ Find Me/HTS script readthrough |
| | | 6 | Assessment | | 6 | Assessment | | 6 | Assessment | | 6 | Assessment | | 6 | Component 2 Rehearsal/ Find Me/HTS script readthrough |
| | | 7 | Evaluation | | 7 | Evaluation | | 7 | Evaluation | | 7 | Evaluation | | 7 | Assessment performance |
| 4 | Roald Dahl | 1 | Still Images and Thought Tracking | Face | 1 | Context - Play script conventions, stage directions | Splendid | 1 | Who are Splendid? | Find Me | 1 | Section 9 | Component 2 / 3 | 1 | Component 2 Rehearsal/ Find Me/HTS script readthrough |
| | | 2 | Reportage | | 2 | Status in Face | | 2 | Multi-role and Gestus | | 2 | Section 10 | | 2 | Component 2 Rehearsal/ Find Me/HTS script readthrough |
| | | 3 | Devising plot (spells) | | 3 | Mirroring, proxemics and narration in Scene 9 | | 3 | The 3 Ps | | 3 | Section 11/12 Motivation | | 3 | Component 2 Rehearsal/ Theatre evaluation |
| | | 4 | Persuasion & Cross-Cutting | | 4 | Thought-tracking in the play | | 4 | Breaking the fourth wall | | 4 | Section 13 - Marking the Moment | | 4 | Component 2 performances |
| | | 5 | Assessment | | 5 | Performance based on 'An Accident' | | 5 | Tickle and Slap | | 5 | Section 14 - Re cap analogy | | 5 | Theatre review - 15 Mark Question |
| | | 6 | Evaluation | | 6 | Assessment and evaluation | | 6 | Assessment | | 6 | Assesment, evaluation | | 6 | Find Me/HTS : script readthrough |
| 5 | Slapstick Comedy | 1 | Introduction to Slapstick | Melodrama | 1 | The stock charaters | Blood Brothers | 1 | 10 point Blood Brothers, social class | Mock Component 2 | 1 | Script Choices | Component 3 | 1 | Mocks |
| | | 2 | Stage Combat | | 2 | Exaggeration using scripts | | 2 | Superstition in Blood Brothers | | 2 | Appropriate scenes | | 2 | Find Me/HTS : script readthrough |
| | | 3 | Entrances and Exits | | 3 | Storylines | | 3 | Explore friendships through vocal skills | | 3 | Rehearsal and feedback | | 3 | Find Me/HTS : historical context |
| | | 4 | Creating a Piece Using a Theme | | 4 | Devising | | 4 | Finale Blood Brothers | | 4 | Rehearsal and feedback | | 4 | Find Me/HTS : acting skills & motivation |
| | | 5 | Assessment | | 5 | Assessment | | 5 | Assessment | | 5 | Rehearsal and feedback | | 5 | Find Me/HTS : staging & stage types |
| 6 | Wacky Soap | 1 | Evaluation of Assessment | Jo and Warden X | 1 | Evaluation of Assessment | From Page to Stage | 1 | Evaluation | Mock Component 2 Portfolio | 1 | Rehearsal and feedback, Portfolio initial ideas | Completed Exam | 1 | |
| | | 2 | EOYE | | 2 | EOYE | | 2 | Lemons | | 2 | Rehearsal and feedback Portfolio rehasal techniques | | 2 | |
| | | 3 | EOYE | | 3 | EOYE | | 3 | Girls Like That | | 3 | Rehearsal and feedback, Portfolio development of ideas | | 3 | |
| | | 4 | The story of Wacky Soap | | 4 | The story of Jo | | 4 | Two | | 4 | EOYE | | 4 | |
| | | 5 | Improvisation | | 5 | Devising | | 5 | Pronoun | | 5 | EOYE | | 5 | |
| | | 6 | Improvisation | | 6 | Warden X spontaneous whole class improvisation | | 6 | Bouncers | | 6 | Assessment | | 6 | |
| | | 7 | Performance | | 7 | Perform Warden X scene | | 7 | Perform scripted | | 7 | Y11 Stimuli introduction | | 7 | |