Performing Arts Department - Year 10 Drama

	The Competent Drama Student was towards final GCSE grade.	vill begin their GCSE journey - deve	loping long form writing and analy	rtical skills, develop performance o	f text, and devise pieces of drama	from a stimulus for assessment
	Autumn 1 Theme/Topic/Skill:	Autumn 2 Theme/Topic/Skill:	Spring 1 Theme/Topic/Skill:	Spring 2 Theme/Topic/Skill:	Summer 1 Theme/Topic/Skill:	Summer 2 Theme/Topic/Skill:
	Practical: Bouncers and Shakers by John Godber	Practical: Bouncers and Shakers by John Godber	Practical: Developing Devising Skills	Practical: Component 2: Devising Drama – Practical Performance (10%)	Practical: Component 2: Devising Drama – Practical Performance (10%)	Practical: Component 2: Devising Drama – Practical Performance (10%)
Shirley High Curriculum Map	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 2: Devising Drama – Devising Log – Section 3 (10%)
				Component 2: Devising Drama – Devising Log – Section 1 (10%)	Component 2: Devising Drama – Devising Log – Section 2 (10%)	
Why Now?	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To enable learners to confidently respond to Section A of the drama written paper.	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To allow learners the opportunity to explore a range of devising techniques and linked practitioners, as well as developing the ability to devise from a range of stimuli. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To begin the devising process for assessment towards their GCSE grade, practically exploring the potential of the chosen stimulus. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the response to the stimulus section of the devising log, in light of the stimulus they have chosen and are beginning to explore.	Practical: Creating drama from the chosen stimulus, applying a range of techniques to their work. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the development and collaboration section of the devising log, alongside the creating process.	Practical: Refining devised pieces and then performing for assessment towards their final GCSE grade. Theory: Completing the final section of the devising log after the final performance has taken place.
Fundamental Concepts	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. Bouncers and Shakers by John Godber - Practically explore the plot, themes, characters and style Learn text for text-based performances Establish the overall contribution made to performance or design Develop the range of theatrical skills demonstrated in performance or design Develop the effectiveness with which performance or design skills are deployed Establish the appropriateness of interpretation to the play as a whole, as evidenced through their performance or design Develop the sensitivity to the context of the play they display through their performance or design - Establish success in achieving their artistic intent.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. Bouncers and Shakers by John Godber -Practically explore the plot, themes, characters and styleLearn text text-based performances Establish the overall contribution made to performance Develop the range of theatrical skills demonstrated in performance or design Develop the effectiveness with which performance or design skills are deployed Establish the appropriateness of interpretation to the play as a whole, as evidenced through their performance or design Develop the sensitivity to the context of the play they display through their performance or design Establish success in achieving their artistic intent.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. Developing Devising Skills -To explore a range of different stimuli; music, text, image, object, theme To discover different ways of approaching devisingTo develop collaboration skillsTo develop research skills to inform practical workTo assess the merit of different devising approachesTo explore a range of styles to influence practical workTo develop a range of levels of theatrical skills.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. Component 2: To develop the ability to: -carry out researchdevelop their own ideascollaborate with othersrehearse, refine and amend their work in progressanalyse and evaluate their own process of creating devised dramacreate and communicate meaningrealise artistic intention in devised drama.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s) Social, cultural and historical contexts How meaning is interpreted and communicated Drama and theatre terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice. Component 2: To develop the ability to: -carry out researchdevelop their own ideascollaborate with othersrehearse, refine and amend their work in progressanalyse and evaluate their own process of creating devised dramacreate and communicate meaningrealise artistic intention in devised drama.	Component 2: To develop the ability to: -carry out researchdevelop their own ideascollaborate with othersrehearse, refine and amend their work in progressanalyse and evaluate their own process of creating devised dramacreate and communicate meaningrealise artistic intention in devised drama.
Students will	Learn the following: Comp 1 – Section A - Stage positioning: upstage (left, right, centre), downstage (left, right, centre), centre stage Staging configuration: theatre in the round, proscenium arch, thrust stage, traverse, end on staging, promenade and immersive. - Theatre Roles: playwright, performer, understudy, lighting designer, sound designer, set designer, costume designer, puppet designer, technician, director, stage manager, theatre manager The activities each may undertake on a day-to-day basis The aspect(s) of the rehearsal/performance process each is accountable	Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke -Language -Sub-text -Character motivation and interaction The creation of mood and atmosphereThe development of pace and rhythmDramatic climax -Stage directions -The practical demands of the text Performance conventions Use of performance space and spatial relationships on stage Actor and audience configuration Relationships between performers and audience Design fundamentals such as scale, shape, colour, texture.	Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke -Language -Sub-text -Character motivation and interaction The creation of mood and atmosphereThe development of pace and rhythmDramatic climax -Stage directions -The practical demands of the text Performance conventions Use of performance space and spatial relationships on stage Actor and audience configuration Relationships between performers and audience Design fundamentals such as scale, shape, colour, texture.	Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke -Language -Sub-text -Character motivation and interaction The creation of mood and atmosphereThe development of pace and rhythmDramatic climax -Stage directions -The practical demands of the text Performance conventions Use of performance space and spatial relationships on stage Actor and audience configuration Relationships between performers and audience Design fundamentals such as scale, shape, colour, texture.	Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke -Language -Sub-text -Character motivation and interaction The creation of mood and atmosphereThe development of pace and rhythmDramatic climax -Stage directions -The practical demands of the text Performance conventions Use of performance space and spatial relationships on stage Actor and audience configuration Relationships between performers and audience Design fundamentals such as scale, shape, colour, texture.	Component 2: Devising Drama – Practical Performance (10%) -to develop the level of theatrical skills demonstrated in their performance or designto develop the range of theatrical skills demonstrated in their performance or designto develop their contribution to the effectiveness of the piece, made through their performance or designto develop the inventiveness of their work, as evidenced through their performance or designto develop their success in realising their individual artistic intentions, as evidenced by their performance or design.

	for (their contribution to the whole production being a	 The design of props and the design of sets such as revolves, 	 The design of props and the design of sets such as revolves, 	- The design of props and the design of sets such as revolves,	 The design of props and the design of sets such as revolves, 	Component 2: Devising Drama — Devising Log — Section 3
	success).	trucks, projection, multimedia, pyrotechnics, smoke	trucks, projection, multimedia, pyrotechnics, smoke	trucks, projection, multimedia, pyrotechnics, smoke	trucks, projection, multimedia, pyrotechnics, smoke	(10%) -how far they developed their
	Bouncers and Shakers by John	machines, flying.	machines, flying.	machines, flying.	machines, flying.	theatrical skills.
	Godber	 The design of costumes including hair and makeup. 	- The design of costumes including hair and makeup.	- The design of costumes including hair and makeup.	- The design of costumes including hair and makeup.	-the benefits they brought to the pair/group and the way in
	- how to develop the ability to	- The design of lighting such as	- The design of lighting such as	- The design of lighting such as	- The design of lighting such as	which they positively shaped
	interpret and/or create and perform a character as	direction, colour, intensity, special effects.	direction, colour, intensity, special effects.	direction, colour, intensity, special effects.	direction, colour, intensity, special effects.	the outcomethe overall impact they had
	appropriate to the demands of	- The design of sound such as	- The design of sound such as	- The design of sound such as	- The design of sound such as	as individualsany areas for development.
	the play, and the style how to develop a range of	direction, amplification, music, sound effects both live and	direction, amplification, music, sound effects both live and	direction, amplification, music, sound effects both live and	direction, amplification, music, sound effects both live and	-any areas for development.
	vocal skills and techniques e.g.	recorded.	recorded. - Performers' vocal	recorded. - Performers' vocal	recorded. - Performers' vocal	
	clarity of diction, inflection, accent, intonation and	- Performers' vocal interpretation of character	interpretation of character	interpretation of character	interpretation of character	
	phrasing; pace, pause and	such as accent, volume, pitch,	such as accent, volume, pitch,	such as accent, volume, pitch,	such as accent, volume, pitch,	
	timing; projection, pitch; emotional range; song and/or	timing, pace, intonation, phrasing, emotional range,	timing, pace, intonation, phrasing, emotional range,	timing, pace, intonation, phrasing, emotional range,	timing, pace, intonation, phrasing, emotional range,	
	choral speaking how to develop a range of	delivery of lines Performers' physical	delivery of lines Performers' physical	delivery of lines. - Performers' physical	delivery of lines. - Performers' physical	
	physical skills and techniques	interpretation of character	interpretation of character	interpretation of character	interpretation of character	
	e.g. movement, body language, posture, gesture,	such as build, age, height, facial features, movement,	such as build, age, height, facial features, movement,	such as build, age, height, facial features, movement,	such as build, age, height, facial features, movement,	
	gait, coordination, stillness,	posture, gesture, facial	posture, gesture, facial	posture, gesture, facial	posture, gesture, facial	
	timing, control; facial expression; eye contact,	expression.	expression.	expression.	expression.	
	listening, expression of mood;	-How to answer exam	-How to answer exam	-How to answer exam	-How to answer exam	
	spatial awareness; interaction with other performers; dance	questions.	questions.	questions.	questions.	
	and choral movement.	Bouncers and Shakers by John				
	- how to develop an appropriate	<u>Godber</u>	<u>Developing Devising Skills</u>	Component 2: Devising Drama - Practical Performance (10%)	Component 2: Devising Drama – Practical Performance (10%)	
	performer/audience	- how to develop the ability to	-how to develop the level of			
	relationship and ensure sustained engagement	interpret and/or create and perform a character as	theatrical skills demonstrated in their performance or	-how to develop the level of theatrical skills demonstrated	-how to develop the level of theatrical skills demonstrated	
	throughout a performance.	appropriate to the demands of	design.	in their performance or	in their performance or	
	 how to adopt the latest safe working practices. 	the play, and the style how to develop a range of	-how to develop the range of theatrical skills demonstrated	designhow to develop the range of	designhow to develop the range of	
		vocal skills and techniques e.g. clarity of diction, inflection,	in their performance or design.	theatrical skills demonstrated in their performance or	theatrical skills demonstrated in their performance or	
		accent, intonation and	-how to develop their	design.	design.	
		phrasing; pace, pause and timing; projection, pitch;	contribution to the effectiveness of the piece,	-how to develop their contribution to the	-how to develop their contribution to the	
		emotional range; song and/or	made through their	effectiveness of the piece,	effectiveness of the piece,	
		choral speaking how to develop a range of	performance or designhow to develop the	made through their performance or design.	made through their performance or design.	
		physical skills and techniques	inventiveness of their work, as	-how to develop the	-how to develop the	
		e.g. movement, body language, posture, gesture,	evidenced through their performance or design.	inventiveness of their work, as evidenced through their	inventiveness of their work, as evidenced through their	
		gait, coordination, stillness,	performance of design.	performance or design.	performance or design.	
		timing, control; facial expression; eye contact,		-how to develop their success in realising their individual	-how to develop their success in realising their individual	
		listening, expression of mood;		artistic intentions, as	artistic intentions, as	
		spatial awareness; interaction with other performers; dance		evidenced by their performance or design.	evidenced by their performance or design.	
		and choral movement.			performance of design.	
		- how to develop an appropriate		Component 2: Devising Drama - Devising Log - Section 1	Component 2: Devising Drama	
		performer/audience		(10%)	– Devising Log – Section 2	
		relationship and ensure sustained engagement		-how to outline their initial response to the stimuli	(10%) -how they developed and	
		throughout a performance.		presented by the teacher and	refined their own ideas and	
		 how to adopt the latest safe working practices. 		the stimulus they chose how to outline the ideas,	those of the pair/grouphow they developed and	
				themes and settings they have	refined the piece in rehearsal.	
				considered for the devised piece in response to the	-how they developed and refined their own theatrical	
				stimulus they chose.	skills during the devising	
				-how to gather research findings.	processhow they responded to	
				-how to establish their own	feedback.	
				dramatic aims and intentionshow to establish the dramatic	-how they as individuals used their refined theatrical skills	
				aims and intentions of the	and ideas in the final piece.	
	- Genre	- Subtext	- Subtext	piece as a whole Subtext	- Subtext	- diction
	- Structure	- Character motivation	- Character motivation	- Character motivation	- Character motivation	- inflection
	- Character - Form	- Atmosphere - Mood	- Atmosphere - Mood	- Atmosphere - Mood	- Atmosphere - Mood	- accent- intonation and phrasing
	- Style	- Dramatic Climax	- Dramatic Climax	- Dramatic Climax	- Dramatic Climax	- pace
	theatre in the roundproscenium arch	Spatial relationshipsscale	Spatial relationshipsscale	Spatial relationshipsscale	Spatial relationshipsscale	pausetiming
	- thrust stage - traverse	- shape	- shape - colour	- shape - colour	- shape	- projection - pitch
	- traverse - end on staging	- colour - texture	- texture	- texture	- colour - texture	- pitch - emotional range
	- promenade - immersive	- revolves - trucks	- revolves - trucks	- revolves - trucks	- revolves - trucks	- movement - body language
	- diction	- projection	- projection	- projection	- projection	- posture
	- inflection - accent	- multimedia - pyrotechnics	- multimedia - pyrotechnics	- multimedia - pyrotechnics	- multimedia - pyrotechnics	- gesture - gait
	- intonation and phrasing	- smoke machines	- smoke machines	- smoke machines	- smoke machines	- coordination
	- pace - pause	- flying - direction	- flying - direction	- flying - direction	- flying - direction	- stillness - timing
Language for Life (Key	- timing	- colour	- colour	- colour	- colour	- control
terms/Vocabulary)	- projection - pitch	- intensity - special effects	- intensity - special effects	- intensity - special effects	- intensity - special effects	facial expressioneye contact
	•	- direction	- direction	- direction	- direction	- listening
	- emotional range	amplification	- amplification	- amplification - music	amplificationmusic	expression of moodspatial awareness
	emotional rangemovementbody language	- amplification - music	- music	1110.010		
	- movement - body language - posture	- music - sound effects	- sound effects	- sound effects	- sound effects	- interaction
	- movement - body language	- music			sound effectsdictioninflection	- Interaction
	- movement- body language- posture- gesture- gait- coordination	- music - sound effects - diction - inflection - accent	- sound effects - diction - inflection - accent	- sound effects - diction - inflection - accent	- diction - inflection - accent	- interaction
	- movement- body language- posture- gesture- gait	- music - sound effects - diction - inflection	- sound effects - diction - inflection	- sound effects - diction - inflection	- diction - inflection	- interaction
	- movement - body language - posture - gesture - gait - coordination - stillness - timing - control	- music - sound effects - diction - inflection - accent - intonation and phrasing - pace - pause	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause	 sound effects diction inflection accent intonation and phrasing pace pause 	 diction inflection accent intonation and phrasing pace pause 	- interaction
	- movement - body language - posture - gesture - gait - coordination - stillness - timing	- music - sound effects - diction - inflection - accent - intonation and phrasing - pace	- sound effects - diction - inflection - accent - intonation and phrasing - pace	 sound effects diction inflection accent intonation and phrasing pace 	 diction inflection accent intonation and phrasing pace 	- interaction
	- movement - body language - posture - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening	- music - sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch	 diction inflection accent intonation and phrasing pace pause timing projection pitch 	- interaction
	- movement - body language - posture - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness	- music - sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range - movement	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range - movement	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range - movement	- diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range - movement	- interaction
	- movement - body language - posture - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood	- music - sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range	- sound effects - diction - inflection - accent - intonation and phrasing - pace - pause - timing - projection - pitch - emotional range	 diction inflection accent intonation and phrasing pace pause timing projection pitch emotional range 	- interaction

		- gesture	- gesture	- gesture	- gesture	
		- gait - coordination	- gait	- gait	- gait	
		- stillness	- coordination - stillness	- coordination - stillness	- coordination - stillness	
		- timing	- timing	- timing	- timing	
		- control	- control	- control	- control	
		- facial expression	- facial expression	- facial expression	- facial expression	
		- eye contact	- eye contact	- eye contact	- eye contact	
		- listening	- listening	- listening	- listening	
		- expression of mood	- expression of mood	- expression of mood	- expression of mood	
		- spatial awareness	- spatial awareness	- spatial awareness	- spatial awareness	
		- interaction	- interaction	- interaction	- interaction	
	-Creating a character profile.	-Long form essay responses for	-Long form essay responses for	-Long form essay responses for	-Long form essay responses for	2500 word devising log for
Extended writing		Component 1.	Component 1.	Component 1.	Component 1.	Component 2.
Opportunities				2500 word devising log for	2500 word devising log for	
Opportunities				Component 2.	Component 2.	
	Timing themselves in relation	Timing themselves in relation	Timing themselves in relation	Timing themselves in relation	Timing themselves in relation	Timing themselves in relation
	to the exam board	to the exam board	to the exam board	to the exam board	to the exam board	to the exam board
	requirements (length),	requirements (length),	requirements (length),	requirements (length),	requirements (length),	requirements (length),
	angles(facing	angles(facing	angles(facing	angles(facing	angles(facing	angles(facing
	actors/audience), spacing,	actors/audience), spacing,	actors/audience), spacing,	actors/audience), spacing,	actors/audience), spacing,	actors/audience), spacing,
	proxemics, distance on stage	proxemics, distance on stage	proxemics, distance on stage	proxemics, distance on stage	proxemics, distance on stage	proxemics, distance on stage
Maths Across the	to audience/actors/props/set,	to audience/actors/props/set,	to audience/actors/props/set,	to audience/actors/props/set,	to audience/actors/props/set,	to audience/actors/props/set,
	costume (height, width),	costume (height, width),	costume (height, width),	costume (height, width),	costume (height, width),	costume (height, width),
Curriculum	design – distance between	design – distance between	design – distance between	design – distance between	design – distance between	design – distance between
	lighting, angles of light, sound	lighting, angles of light, sound	lighting, angles of light, sound	lighting, angles of light, sound	lighting, angles of light, sound	lighting, angles of light, sound
	– working out the volume to	– working out the volume to	– working out the volume to	– working out the volume to	– working out the volume to	– working out the volume to
	compliment the action	compliment the action	compliment the action	compliment the action	compliment the action	compliment the action
	(number), timing of start and	(number), timing of start and	(number), timing of start and	(number), timing of start and	(number), timing of start and	(number), timing of start and
	end, number and order of	end, number and order of	end, number and order of	end, number and order of	end, number and order of	end, number and order of
	songs.	songs.	songs.	songs.	songs.	songs.
	Actor Director	Actor Director	Actor Director	Actor Director	Actor Director	Actor Director
	Lighting Designer and/or	Lighting Designer and/or	Lighting Designer and/or	Lighting Designer and/or	Lighting Designer and/or	Lighting Designer and/or
	Technician	Technician	Technician	Technician	Technician	Technician
	Costume Designer	Lawyer/Solicitor	Lawyer/Solicitor	Lawyer/Solicitor	Lawyer/Solicitor	Lawyer/Solicitor
	Sound Designer and/or	HR/ Staff Training	HR/ Staff Training	HR/ Staff Training	HR/ Staff Training	HR/ Staff Training
	Technician	Social Work	Social Work	Social Work	Social Work	Social Work
	Theatre Manager	Community Outreach	Community Outreach	Community Outreach	Community Outreach	Community Outreach
	Stage Manager	Management/Leadership	Management/Leadership	Management/Leadership	Management/Leadership	Management/Leadership
Links to careers/	Usher	Roles	Roles	Roles	Roles	Roles
	Box Office Manager					
aspirations	Puppet Designer					
	Set Designer					
	Playwright					
	Lawyer/Solicitor					
	HR/ Staff Training					
	Social Work					
	Community Outreach Management/Leadership					
	Roles					
	Students to work in diverse	Students to work in diverse	Students to work in diverse	Students to work in diverse	Students to work in diverse	Students to work in diverse
	and mixed groups	and mixed groups	and mixed groups	and mixed groups	and mixed groups	and mixed groups
	Exploring social cultural and	The themes within the set tout	The themes within the set tout	The themes within the set tout	The themes within the set tout	Exploring social cultural and
	Exploring social, cultural and historical context	The themes within the set text	The themes within the set text	The themes within the set text	The themes within the set text	Exploring social, cultural and historical context
	mistorical context	support diversity, equality and inclusivity	support diversity, equality and inclusivity	support diversity, equality and inclusivity	support diversity, equality and inclusivity	mistorical context
	Exploring the work from					Exploring the work from
	multiple perspectives	Exploring social, cultural and	Forting and a state of the section of	Front autora and all arribrosal and	Exploring social, cultural and	multiple perspectives
		Exploring social) calcarar and	Exploring social, cultural and	Exploring social, cultural and	and the state of t	
		historical context	historical context	historical context	historical context	
	Encouraging the expression of	historical context	historical context	historical context	historical context	Encouraging the expression of
	diverse perspectives and	historical context Exploring the work from	historical context Exploring the work from	historical context Exploring the work from	historical context Exploring the work from	Encouraging the expression of diverse perspectives and
		historical context	historical context	historical context	historical context	Encouraging the expression of
	diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives	historical context Exploring the work from multiple perspectives	historical context Exploring the work from multiple perspectives	historical context Exploring the work from multiple perspectives	Encouraging the expression of diverse perspectives and interpretations
Cultural Capital	diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to
Cultural Capital	diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own
Cultural Capital	diverse perspectives and interpretations Opportunities for students to draw on their own experiences	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	historical context Exploring the work from multiple perspectives Encouraging the expression of	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to
Cultural Capital	diverse perspectives and interpretations Opportunities for students to draw on their own experiences Challenge gender biases and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences
Cultural Capital	diverse perspectives and interpretations Opportunities for students to draw on their own experiences	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own
Cultural Capital	diverse perspectives and interpretations Opportunities for students to draw on their own experiences Challenge gender biases and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an
Cultural Capital	diverse perspectives and interpretations Opportunities for students to draw on their own experiences Challenge gender biases and stereotypes	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an
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	diverse perspectives and interpretations Opportunities for students to draw on their own experiences Challenge gender biases and stereotypes Watching professional performances of Bouncers and Shakers SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an invited audience SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Theatre SHS Theatre Company Practitioner research and	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Working with a Theatre Practitioner SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Carrying out research to inform knowledge of stimulus and the piece they intend to create. SHS Theatre Company Making the links between	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an invited audience SHS Theatre Company
Cultural Capital Practical Application of Skills	diverse perspectives and interpretations Opportunities for students to draw on their own experiences Challenge gender biases and stereotypes Watching professional performances of Bouncers and Shakers SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an invited audience SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Watching Live Theatre SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Working with a Theatre Practitioner SHS Theatre Company	historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Carrying out research to inform knowledge of stimulus and the piece they intend to create. SHS Theatre Company	Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing in front of an invited audience SHS Theatre Company