		ave fully refined their long form wr heir journey after Shirley High scho		ble to confidently apply a range of	theatrical skills to text. They will b	e fully prepared for their A Level
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:
Shirley High	Component 1: Drama and	Component 1: Drama and	Component 1: Drama and	Component 1: Drama and	Component 1: Drama and	N/A
Curriculum Map	Theatre Component 3: Making Theatre	Theatre Component 3: Making Theatre	Theatre Component 3: Making Theatre	Theatre Component 3: Making Theatre	Theatre Component 3: Making Theatre	
	Theory: Students continue to	Theory: Students continue to explore the set texts they will	Theory: Students continue to explore the set texts they will	Theory: Students continue to explore the set texts they will	Theory: Students revisit live theatre production in	
	explore the set texts they will study for the written exam.	study for the written exam.	study for the written exam.	study for the written exam.	preparation for written paper,	
	Answering a range of practice	Answering a range of practice	Answering a range of practice	Answering a range of practice	exploring a range of styles of	
	questions.	questions.	questions.	questions.	questions.	
Why Now?	Practical: Students to	Practical: Students to	Practical: Students to	Practical: Students to refine		
	practically explore extract 2, to	practically explore and	practically explore extract 3 in	performance of extract 3 and		
	document in their reflective report which contributes to	perform extract 2, to document in their reflective	preparation for making theatre exams.	perform for making theatre practical exams that		
	their final A level grade.	report which contributes to		contributes to their final A		
		their final A level grade.	· · · · · ·	level grade.	· · · · ·	21.72
	Component 1:  -The theatrical processes and	Component 1: -The theatrical processes and	Component 1: -The theatrical processes and	Component 1: -The theatrical processes and	Component 1: -The theatrical processes and	N/A
	practices involved in	practices involved in	practices involved in	practices involved in	practices involved in	
	interpreting and performing theatre.	interpreting and performing theatre.	interpreting and performing theatre.	interpreting and performing theatre.	interpreting and performing theatre.	
	-How conventions, forms and	-How conventions, forms and	-How conventions, forms and	-How conventions, forms and	-How conventions, forms and	
	techniques are used in drama	techniques are used in drama	techniques are used in drama	techniques are used in drama	techniques are used in drama	
	and live theatre to create meaning.	and live theatre to create meaning.	and live theatre to create meaning.	and live theatre to create meaning.	and live theatre to create meaning.	
	-How creative and artistic	-How creative and artistic	-How creative and artistic	-How creative and artistic	-How creative and artistic	
	choices influence how	choices influence how	choices influence how	choices influence how	choices influence how	
	meaning is communicated to an audience.	meaning is communicated to an audience.	meaning is communicated to an audience.	meaning is communicated to an audience.	meaning is communicated to an audience.	
	-How performance texts are	-How performance texts are	-How performance texts are	-How performance texts are	-How performance texts are	
	constructed to be performed,	constructed to be performed,	constructed to be performed,	constructed to be performed,	constructed to be performed,	
	conveying meaningHow performance texts are	conveying meaningHow performance texts are	conveying meaningHow performance texts are	conveying meaningHow performance texts are	conveying meaningHow performance texts are	
	informed by their social,	informed by their social,	informed by their social,	informed by their social,	informed by their social,	
	cultural and historical contexts	cultural and historical contexts	cultural and historical contexts	cultural and historical contexts	cultural and historical contexts	
	and are interpreted and performed for an audience.	and are interpreted and performed for an audience.	and are interpreted and performed for an audience.	and are interpreted and performed for an audience.	and are interpreted and performed for an audience.	
Fundamental						
Concepts	-How to analyse and evaluate the work of live theatre	Component 3:	Component 3:	-How to analyse and evaluate	-How to analyse and evaluate the work of live theatre	
	makers (performers/	-To create, perform and respond to drama and theatre.	-To create, perform and	the work of live theatre	makers (performers/	
	designers/directors).	-To develop the creativity and	respond to drama and theatre.	makers (performers/	designers/directors).	
		independence to become	-To develop the creativity and	designers/directors).		
		effective theatre makersTo explore the relationship	independence to become effective theatre makers.			
		between theory and practice	-To explore the relationship			
		in a range of theatrical styles	between theory and practice			
		and periods and historical, social and cultural contexts.	in a range of theatrical styles and periods and historical,			
		-To learn how relevant				
		-10 learn now relevant	social and cultural contexts.			
		research, independent	-To learn how relevant			
		research, independent thought and analysis of live theatre production can inform decision making in their	-To learn how relevant research, independent thought and analysis of live theatre production can inform			
		research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their			
		research, independent thought and analysis of live theatre production can inform decision making in their	-To learn how relevant research, independent thought and analysis of live theatre production can inform			
		research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in			
		research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice			
	Learn the following:	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers	Learn the following:	Learn the following:	N/A
		research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:			N/A
	Set Texts - The Caucasian Chalk	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk	Set Texts - The Caucasian Chalk	Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good	N/A
		research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:		Set Texts - The Caucasian Chalk	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good	Set Texts - The Caucasian Chalk Circle and Our Country's Good	Set Texts - The Caucasian Chalk Circle and Our Country's Good	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the texts. -patterns of stage movement. -stage positioning and	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the textspatterns of stage movementstage positioning and	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the texts. -patterns of stage movement. -stage positioning and	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configuration.	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the textspatterns of stage movementstage positioning and configuration.	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configuration.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configuration.	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the textspatterns of stage movementstage positioning and configuration.	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the texts. -patterns of stage movement. -stage positioning and	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the textspatterns of stage movementstage positioning and	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and	Set Texts - The Caucasian Chalk Circle and Our Country's Good -practical demands of the texts. -patterns of stage movement. -stage positioning and	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume,	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume,	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume,	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume,	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume,	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climax.	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and props.	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and props.	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and props.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and props.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and props.	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	N/A
	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.  Live theatre production	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.  Component 3. Extract 3	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.  Live theatre production	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.  Live theatre production	N/A
Students will	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	-To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.  Learn the following:  Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	Set Texts - The Caucasian Chalk Circle and Our Country's Good  -practical demands of the textspatterns of stage movementstage positioning and configurationlistening and responsedevelopment of pace, pitch and dramatic climaxdesign of sets, costume, makeup, lighting, sound and propsdesign fundamentals such as scale, shape, colour texture.	N/A
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Language for Life (Key terms/Vocabulary)	-patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climaxscale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking	including for example eye contact, listening and response, expression of moodhow to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral workhow to develop understanding of the configuration of the performer/audience relationshiphow to develop interpretative skills and invention to communicate meaninghow to adopt the latest safe working practices.  patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climaxscale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking	-how to develop facial expression and techniques including for example eye contact, listening and response, expression of moodhow to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral workhow to develop understanding of the configuration of the performer/audience relationshiphow to develop interpretative skills and inventions to communicate meaninghow to adopt the latest safe working practices. patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climaxscale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climaxscale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climaxscale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking	N/A
	- verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	- verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	- verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	- verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	- verse-speaking - movement - body language - posture - gesture - gailt - agility - synchronisation - fluidity - eye contact	
Extended writing Opportunities	-Long form essay responses for Component 1.	-Long form essay responses for Component 1. -Reflective report to accompany Component 3 – (max 3000 words)	-Long form essay responses for Component 1. -Reflective report to accompany Component 3 – (max 3000 words)	-Long form essay responses for Component 1.	-Long form essay responses for Component 1.	N/A
Maths Across the Curriculum	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs	N/A
Links to careers/ aspirations	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	songs.  Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	songs.  Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	N/A
	The themes within the set text support diversity, equality and inclusivity  Exploring social, cultural and historical context  Exploring the work from multiple perspectives	Students to work in diverse and mixed groups  Play texts chosen to reflect diversity of cohort  The themes within the set text support diversity, equality and inclusivity	Students to work in diverse and mixed groups  Play texts chosen to reflect diversity of cohort  The themes within the set text support diversity, equality and inclusivity	The themes within the set text support diversity, equality and inclusivity  Exploring social, cultural and historical context  Exploring the work from multiple perspectives	The themes within the set text support diversity, equality and inclusivity  Exploring social, cultural and historical context  Exploring the work from multiple perspectives	N/A
Cultural Capital	Encouraging the expression of diverse perspectives and interpretations  Opportunities for students to draw on their own experiences  Theatre Trip	Exploring social, cultural 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	Exploring social, cultural 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	Encouraging the expression of diverse perspectives and interpretations  Opportunities for students to draw on their own experiences  Performing to an invited audience and an examiner, under practical examination conditions	Encouraging the expression of diverse perspectives and interpretations  Opportunities for students to draw on their own experiences	
	Making the connections	Learning a script and	Theatre Trip Learning a script and	Making the connections	Making the connections	N/A

\*Addendum - due to COVID students currently in Year 13 were unable to do Component 2 in the summer term of Year 12. This is now being done during Autumn Term of Year 13 and they will then move on to Component 3 - Extract 3 after Christmas.