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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Drama – Year 7 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **The Lion King**  Introduction to performance through ensemble showcase (EPA Faculty). | **Darkwood Manor**  Exploring the fictional story of ‘Darkwood Manor’. | **Pantomime**  Exploration of the style ‘Pantomime’ from its Commedia Dell’arte origins. | **Greek Theatre**  Historical context of theatre and its origins. | **Silent Movies**  Exploration of the style ‘Silent Movies’ and early motion picture. | **Cluedo**  Based on the famous board game. |
| **Key Knowledge & Concepts** | | Narration, Ensemble, Collaboration, role play. | Physical theatre, freeze frames, role on the wall, hot seating, role play. | Stock Characters, Slapstick comedy, History of theatre, role play. | Choral speaking, unison, History of theatre, role play. | Gestures, Slapstick, Mime, captions, History of film, Role play. | Thought Tracking, Flashbacks, role play, Hot seating. |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Spring 1  Year 8 – Summer 1  Year 9 – Autumn 1  Year 9 – Summer 1 & 2  Year 10 – Comp 2 | Year 7 – Summer 2  Year 8 – Autumn 2  Year 8 – Autumn 2  Year 9 - Spring 2 | Year 9 – Autumn 2 | Year 9 – Autumn/ Spring | Year 9 – Autumn 2 | Year 7 – Autumn 2  Year 8 – Autumn 2  Year 8 – Autumn 2  Year 9 - Spring 2 |
| **Cross – curricular / Authentic Links** | | EPA whole cross- curricular involvement to come together to create a performance on the main stimulus/theme across subject areas.  Dance  Music  Art  Drama |  |  |  |  |  |
| **Vocabulary / Literacy** | **Literacy** | **Reading** |  |  |  |  |  |  |
| **Ext. Writing** |  | Role on the wall | Plot sectioning and scene structure. |  |  | Role on the wall |
| **Key**  **Vocabulary** | Ensemble, Collaboratively, Creative, Narration. | Physical Theatre, Atmosphere, Role on the wall, Freeze Frame, Narration, Tension and Suspense, Hot Seating. | Slapstick comedy, Stock characters, Call and Response, Modern References, Audience Participation. | Amphitheatre, Masks, Choral Speaking, Dionysus, Unison. | Exaggerated, Mime, Captions, Music, Gesture. | Motive, thought tracking, Suspicion, Flashback. |
| **Memory & Cognition** | **Retrieval/ Formative Assessment** | **Start** |  |  |  |  |  |  |
| **On going** | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. |
| **End** |  |  |  |  |  |  |
| **Assessment** | **Summative**  **Assessment** | | Practical assessment at end of half term.  Assessment – final performance evening.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – the ‘timid ghost’ story.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – performance of ‘Cinderella’.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment –presentation of research and choral speaking.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – mime scene in a selected location, using key concepts.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – devised group performance.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of resilience  Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Drama – Year 8 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **Soap Opera**  Exploration of the style ‘Soap Opera’ using key concepts. | **Four O’clock Friday**  Poem ‘Four O'clock Friday’ used to explore theme of bullying. | **Evacuees**  Historical context exploring the use of empathy through role creation. | **Style and Genre**  Exploring various genres of drama and the style in which they are presented to an audience. | **Script Workshops**  Introduction to script work and learning lines. | **Devising Plays**  Group devised role play from a chosen stimulus image. |
| **Key Knowledge & Concepts** | | Realism, Stereotypical characters, Cliff hangers, locations, Role play, History of TV, Stanislavski (naturalism). | Stimulus, collaboration, using text (poem), role play, empathy to develop characters, Brecht (educational). | Mime, monologues, Historical context, Role play, writing in role, Split stage, Freeze frames. | Genre, Horror, Advert, Documentary, History of TV and Film, role Play. | Exploration of script styles, performing and writing scripts, ‘page to stage’. | Stimulus choice, BEE mock, Collaboration and exploration, role play, Godber (rhyming couplets). |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 8 – Summer 1  Year 9 – Autumn 2  Year 9 – Spring 1 | Year 7 – Autumn 2  Year 7 – Summer 2  Year 8 – Summer 2  Year 8 – Spring 2  Year 9 - Spring 2 | Year 7 – Spring 1  Year 7 – Spring 2  Year 9 – Autumn 1  Year 9 – Spring 1 | Year 7 – Autumn 2  Year 7 – Summer 2  Year 8 – Autumn 2  Year 9 - Spring 2 | Year 7 – Autumn 1  Year 8 – Autumn 1  Year 9 – Autumn 1  Year 9 – Spring 2  Year 10 – Comp 2 | Year 9 – Autumn 2  Year 9 – Summer 1 & 2  Year 11 Acting – Autumn 1  Year 11 – Comp 3 |
| **Cross – curricular / Authentic Links** | |  |  |  |  |  |  |
| **Vocabulary / Literacy** | **Literacy** | **Reading** |  |  |  |  |  |  |
| **Ext. Writing** |  |  | Writing in role |  | A-Z Script |  |
| **Key**  **Vocabulary** | Stereotypical Characters  Location  Cliff-hanger  Realistic  Gossip | Stimulus  Collaboratively  Time Management  Drama Techniques  Creative | Evacuee  Thought Tracking  Mime  Monologue  Writing in role  Freeze frame  Split stage | Horror  Advert  Documentary  Three Little Pigs  Style  Techniques | Dramatic Tension  Mime  A-Z Script  Blood Brothers | Stimulus  Collaboratively  Time Management  Drama Techniques  Creative |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** |  |  |  |  |  |  |
| **On going** | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. |
| **End** |  |  |  |  |  |  |
| **Assessment** | **Summative**  **Assessment** | | Practical assessment at end of half term.  Assessment – family scene within a house.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – complete poem performance.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – devised role play in the countryside with foster family.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – choose favourite genre to further develop and perform.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – group performance of ‘I wish I was our Sammy’.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – devised performance created in groups based on chosen image.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of the Modern World  Teamwork: Sense of aspiration. | Sense of health and wellbeing  Sense of resilience  Sense of safety and risk  Teamwork: Sense of aspiration. | Sense of responsibility and respect  Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Sense of Health and Wellbeing  Sense of responsibility and respect  Sense of the modern world  Teamwork: Sense of aspiration. |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Drama – Year 9 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **Our Day Out**  Exploration of the play ‘Our Day Out’ through selected scenes extracts. | **Devising Styles**  Revisiting performance styles learnt in KS3, as well as additional ones. | **Theatre Practitioners**  Study of theatre practitioners: Stanislavski, Brecht and Godber. | **Charlie and the Chocolate Factory**  Exploration of the plot and characters through selected scenes. | **BEE Award**  EPA faculty exam preparation. | **BEE Award**  EPA faculty exam performance. |
| **Key Knowledge & Concepts** | | Exploring characterisation, ‘page to stage’, learning lines, Role play, performance, play text, exploration of playwright, social and cultural understanding. | Reinforcing previous learning, Silent Movies, Pantomime, Soap Opera, Musical Theatre (new), working collaboratively, inclusion of various drama techniques. | Understanding naturalism (Stanislavski), Education and Social/Political issues explored (Brecht) and Contemporary themes explored through comedy (Godber). | Physical and vocal development exploration, characterisation, ‘the role of the actor’. | Exploring KS3 ‘Tool Kit’ of skills and drama techniques to prepare collaborative performance. | To showcase range of skills acquired during KS3 within an exam setting. |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Spring 1  Year 7 – Spring 2  Year 8 – Spring 1  Year 9 – Spring 1 | Year 7 – Autumn 1  Year 7 – Summer 1  Year 8 – Autumn 1  Year 8 – Autumn 2  Year 9 – Summer 1 & 2  Year 11 Acting – Autumn 1  Year 11 – Comp 3 | Year 7 – Spring 1  Year 7 – Spring 2  Year 8 – Spring 1  Year 9 – Autumn 1 | Year 7 – Autumn 2  Year 7 – Summer 2  Year 8 – Autumn 2  Year 8 - Spring 2 | Year 7- Autumn 1  Year 8 – Summer 2 | Year 7- Autumn 1  Year 8 – Summer 2 |
| **Cross – curricular / Authentic Links** | |  |  |  |  |  |  |
| **Vocabulary / Literacy** | **Literacy** | **Reading** |  |  |  |  |  |  |
| **Ext. Writing** | Role on the wall  Writing in role  Script writing |  |  |  |  |  |
| **Key**  **Vocabulary** | Characterisation  Mime  Spatial Awareness  Script  Targets | Silent Movies  Pantomime  Soap Opera  Musical Theatre | Brecht  Godber  Stanislavski  Naturalism  Abstract  Social and Political | Characterisation  Accent  Freeze Frame  Physical Theatre  Collaboratively  Creative | Stimulus  Creating  Drama Techniques  Collaboratively  Performing | Stimulus  Creating  Drama Techniques  Collaboratively  Performing |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** |  |  |  |  |  |  |
| **On going** | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. | Reinforcing key vocabulary via lesson PowerPoints and in vocal delivery.  Knowledge organisers.  Use of EPA Principles highlighted within lesson planning. |
| **End** |  |  |  |  |  |  |
| **Assessment** | **Summative**  **Assessment** | | Practical assessment at end of half term.  Assessment - choose scene to further develop and perform.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment –practical presentation of styles using power point, music and/or video clip accompaniment.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – performance of court room scene using roles provided, in one chosen practitioner style.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Practical assessment at end of half term.  Assessment – performance of a scripted with lines learnt.  Mid- way ‘Working Towards’ assessment allows students to see a checklist of www/ebi praise or targets. | Assessment – devising marks awarded within lesson (possible 50 marks) for the process of the work created.  Assessment – performance marks awarded for the final performance (possible 50). | Assessment – devising marks awarded within lesson (possible 50 marks) for the process of the work created.  Assessment – performance marks awarded for the final performance (possible 50). |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of safety and risk awareness  Sense of the modern world  Sense of responsibility and respect  Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Sense of the modern world  Teamwork: Sense of aspiration. | Teamwork: Sense of aspiration. | Sense of responsibility and respect  Sense of the modern world  Sense of resilience  Teamwork: Sense of aspiration. | Sense of responsibility and respect  Sense of the modern world  Sense of resilience  Teamwork: Sense of aspiration. |

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| **Bridgewater High Key Stage 4 Curriculum Map** |
| BTEC Performing Arts (Musical Theatre) - Year 10 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** |
| **Key Knowledge & Concepts** | | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a musical extract.  A dress rehearsal and performance of the musical.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a musical extract.  A dress rehearsal and performance of the musical.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a musical extract.  A dress rehearsal and performance of the musical.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Musical: Les Miserables  Director: Trevor Nunn  Choreographer: Kate Flatt  Performer: Lea Salonga (Eponine)/ Colm Wilkinson (Jean Valjean)  Musical: The Lion King  Director: Julie Taymor  Choreographer: Garth Fagan  Performer: Buyi Zama (Rafiki)  Musical: West Side Story  Director: Robert Wise  Choreographer: Jerome Robbins  Performer: Rita Moreno (Anita)/ Russ Tamblyn (Riff) | Musical: Les Miserables  Director: Trevor Nunn  Choreographer: Kate Flatt  Performer: Lea Salonga (Eponine)/ Colm Wilkinson (Jean Valjean)  Musical: The Lion King  Director: Julie Taymor  Choreographer: Garth Fagan  Performer: Buyi Zama (Rafiki)  Musical: West Side Story  Director: Robert Wise  Choreographer: Jerome Robbins  Performer: Rita Moreno (Anita)/ Russ Tamblyn (Riff) | Musical: Les Miserables  Director: Trevor Nunn  Choreographer: Kate Flatt  Performer: Lea Salonga (Eponine)/ Colm Wilkinson (Jean Valjean)  Musical: The Lion King  Director: Julie Taymor  Choreographer: Garth Fagan  Performer: Buyi Zama (Rafiki)  Musical: West Side Story  Director: Robert Wise  Choreographer: Jerome Robbins  Performer: Rita Moreno (Anita)/ Russ Tamblyn (Riff) |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Autumn  Year 7 - Spring | YEAR 8 – Spring | YEAR 9 – Summer  YEAR 9 – Spring | Year 7 - Spring | Year 8 - Summer | Year 9 – Spring |
| **Cross – curricular / Authentic Links** | | **EPA INTENT:**   * EMPATHY * POSITIVITY * APPRECIATION * PRESENT * RISK TAKING * IMAGINATION * NURTURE * CREATE * PROGRESS * LEADERSHIP * SKILLS * EVALUATING   Dance  Music  English | **EPA INTENT:**  •EMPATHY  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING | **EPA INTENT:**  •EMPATHY  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING | **EPA INTENT:**   * APPRECIATION * PRESENT * RISK TAKING * IMAGINATION * CREATE * CULTURE * INDUSTRY * PROGRESS * LEADERSHIP * SKILLS   History  English | **EPA INTENT:**  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •CREATE  •CULTURE  •INDUSTRY  •PROGRESS  •LEADERSHIP  •SKILLS | **EPA INTENT:**  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •CREATE  •CULTURE  •INDUSTRY  •PROGRESS  •LEADERSHIP   * SKILLS |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | Playscript | Playscript | Playscript | Research | Research | Research |
| **Ext. Writing** | Self-reflection and target setting | Self-reflection and target setting | Self-reflection and target setting | Presentation | Presentation | Presentation |
| **Key**  **Vocabulary** | Physical skills relevant to the performance style such as: alignment, accuracy, characterisation, dynamic range, facial expression.  Vocal and musical skills relevant to the performance style such as: articulation, projection, breath control, remembering lines, following an accompaniment, communicating the meaning of a song, learning songs.  Performance/interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, awareness and musicality, facial expression, tuning, rhythm and timing, stage presence, energy. | Physical skills relevant to the performance style such as: alignment, accuracy, characterisation, dynamic range, facial expression.  Vocal and musical skills relevant to the performance style such as: articulation, projection, breath control, remembering lines, following an accompaniment, communicating the meaning of a song, learning songs.  Performance/interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, awareness and musicality, facial expression, tuning, rhythm and timing, stage presence, energy. | Physical skills relevant to the performance style such as: alignment, accuracy, characterisation, dynamic range, facial expression.  Vocal and musical skills relevant to the performance style such as: articulation, projection, breath control, remembering lines, following an accompaniment, communicating the meaning of a song, learning songs.  Performance/interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, awareness and musicality, facial expression, tuning, rhythm and timing, stage presence, energy. | Key characteristics  Creative intentions and purpose (purpose of the musical, target audience, themes, how themes are communicated in the musical, Context of musical (political, social, historical, cultural)  Synopsis  Creative intentions and purpose of musical  Roles and responsibilities of a director/ choreographer/ perfomer | Key characteristics  Creative intentions and purpose (purpose of the musical, target audience, themes, how themes are communicated in the musical, Context of musical (political, social, historical, cultural)  Synopsis  Creative intentions and purpose of musical  Roles and responsibilities of a director/ choreographer/ perfomer | Key characteristics  Creative intentions and purpose (purpose of the musical, target audience, themes, how themes are communicated in the musical, Context of musical (political, social, historical, cultural)  Synopsis  Creative intentions and purpose of musical  Roles and responsibilities of a director/ choreographer/ perfomer |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | Call and response | Call and response | Call and response | Exploration workshops | Exploration workshops | Exploration workshops |
| **On going** | Line learning  Dance routines  Melodies and harmonies | Line learning  Dance routines  Melodies and harmonies | Line learning  Dance routines  Melodies and harmonies | Rehearsals  Q and A  Buddy tasks | Rehearsals  Q and A  Buddy tasks | Rehearsals  Q and A  Buddy tasks |
| **End** | Performance | Performance | Performance | Individual collation of evidence | Individual collation of evidence | Individual collation of evidence |
| **Assessment** | **Summative**  **Assessment** | | Logbook, rehearsal work and Performance | Logbook, rehearsal work and Performance | Logbook, rehearsal work and Performance | Presentation  Research booklet  Logbook  Exploration videos | Presentation  Research booklet  Logbook  Exploration videos | Presentation  Research booklet  Logbook  Exploration videos |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of Aspiration  Sense of Resilience |  |  | Safety and Risk awareness  Responsibility and respect  Sense of aspiration |  |  |

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| **Bridgewater High Key Stage 4 Curriculum Map** |
| BTEC Performing Arts (Musical Theatre) - Year 11 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **Ensemble Production** | **Component 3 Mock** **exam**  **RESPONDING TO A BRIEF** | **Component 3**  **RESPONDING TO A BRIEF** | **Component 3**  **RESPONDING TO A BRIEF** | **COURSE COMPLETE** | **COURSE COMPLETE** |
| **Key Knowledge & Concepts** | | Language, diction, clarity, ensemble skills workshops and rehearsals that will teach techniques needed to explore and create a Shakespearian extract.  A dress rehearsal and performance of the play. | * Researching the stimulus * Practitioner workshops * Devising * Performance * Ideas, skills and evaluation tasks   4 HOUR MOCK | •Researching the stimulus  •Devising  •Performance  •Ideas, skills and evaluation tasks  12 HOUR EXAM | •Researching the stimulus  •Devising  •Performance  •Ideas, skills and evaluation tasks  12 HOUR EXAM |  |  |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Spring  Year 8 - Summer  Year 9 – Autumn | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 – Summer | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 - Summer | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 Summer |  |  |
| **Cross – curricular / Authentic Links** | | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   English  Dance  Music | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE |  |  |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | Research  Script work | Exam paper  Research  Script work | Exam paper  Research  Script work | Exam paper  Research  Script work |  |  |
| **Ext. Writing** | N/A | Ideas log  Skills log  Evaluation log | Ideas log  Skills log  Evaluation log | Ideas log  Skills log  Evaluation log |  |  |
| **Key**  **Vocabulary** | Drama terminology  Dance terminology  Music terminology | According to exam stimulus  Drama terminology  Dance terminology  Music terminology | According to exam stimulus  Drama terminology  Dance terminology  Music terminology | According to exam stimulus  Drama terminology  Dance terminology  Music terminology |  |  |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | Research  Script reading | Exam stimulus  Research | Exam stimulus  Research | Exam stimulus  Research |  |  |
| **On going** | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines |  |  |
| **End** | Performance | Performance  Written notes and logs | Performance  Written notes and logs | Performance  Written notes and logs |  |  |
| **Assessment** | **Summative**  **Assessment** | | Performance | Performance  Written notes and logs | Performance  Written notes and logs | Performance  Written notes and logs |  |  |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of aspiration | Sense of health and wellbeing  Sense of aspiration  Responsibility and respect |  |  |  |  |

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| **Bridgewater High Key Stage 4 Curriculum Map** |
| BTEC Performing Arts (Acting) - Year 10 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 2: Developing Skills and Techniques in the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** | **COMPONENT 1: Exploring the Performing Arts** |
| **Key Knowledge & Concepts** | | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a play.  A dress rehearsal and performance of the play script.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a play.  A dress rehearsal and performance of the play script.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Audition, **skills** workshops and rehearsals that will teach techniques needed to explore and create a play.  A dress rehearsal and performance of the play script.  Provide a logbook which evidences progress from first workshops through to performance of script. This will include strengths, targets and reviews. | Play script: Blood Brothers  Playwright: Willy Russell  Focus Actor: Daniel Taylor (Sammy)  Production and Job Roles.  Play Script: Teechers  Playwright: John Godber  Focus Actor: TBC  Production and Job Roles  Play Script: Noughts and Crosses  Playwright: Malorie Blackman  Focus Actor: TBC  Production and Job Roles | Play script: Blood Brothers  Playwright: Willy Russell  Focus Actor: Daniel Taylor (Sammy)  Production and Job Roles.  Play Script: Teechers  Playwright: John Godber  Focus Actor: TBC  Production and Job Roles  Play Script: Noughts and Crosses  Playwright: Malorie Blackman  Focus Actor: TBC  Production and Job Roles | Play script: Blood Brothers  Playwright: Willy Russell  Focus Actor: Daniel Taylor (Sammy)  Production and Job Roles.  Play Script: Teechers  Playwright: John Godber  Focus Actor: TBC  Production and Job Roles  Play Script: Noughts and Crosses  Playwright: Malorie Blackman  Focus Actor: TBC  Production and Job Roles |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Autumn  Year 7 - Spring | YEAR 8 – Spring | YEAR 9 – Summer  YEAR 9 - Spring | Year 7 - Spring | Year 8 – Summer | Year 9 – Spring |
| **Cross – curricular / Authentic Links** | | **EPA INTENT:**   * EMPATHY * POSITIVITY * APPRECIATION * PRESENT * RISK TAKING * IMAGINATION * NURTURE * CREATE * PROGRESS * LEADERSHIP * SKILLS * EVALUATING   Dance  Music  English | **EPA INTENT:**  •EMPATHY  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING  Dance  Music  English | **EPA INTENT:**  •EMPATHY  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING  Dance  Music  English | **EPA INTENT:**   * APPRECIATION * PRESENT * RISK TAKING * IMAGINATION * CREATE * CULTURE * INDUSTRY * PROGRESS * LEADERSHIP * SKILLS   History  English | **EPA INTENT:**  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •CREATE  •CULTURE  •INDUSTRY  •PROGRESS  •LEADERSHIP  •SKILLS  History  English | **EPA INTENT:**  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •CREATE  •CULTURE  •INDUSTRY  •PROGRESS  •LEADERSHIP   * SKILLS   History  English |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | Professional Playscript | Professional Playscript | Professional Playscript | Research | Research | Research |
| **Ext. Writing** | Self-reflection and target setting | Self-reflection and target setting | Self-reflection and target setting | Presentation | Presentation | Presentation |
| **Key**  **Vocabulary** | Vocal and physical skills relevant to the performance style such as: characterisation, facial expression, tone and vocal delivery. Remembering lines, interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, stage presence and energy. | Vocal and physical skills relevant to the performance style such as: characterisation, facial expression, tone and vocal delivery. Remembering lines, interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, stage presence and energy. | Vocal and physical skills relevant to the performance style such as: characterisation, facial expression, tone and vocal delivery. Remembering lines, interpretative skills relevant to the performance style, for example: interaction with and response to other performers, focus, energy and commitment, emphasis, projection, use of space, stage presence and energy. | Play exploration, creative intentions and purpose (purpose of the play, target audience, themes, how themes are communicated. Context of play (political, social, historical, cultural)  Synopsis  Roles and responsibilities of Actor and other production roles. | Play exploration, creative intentions and purpose (purpose of the play, target audience, themes, how themes are communicated. Context of play (political, social, historical, cultural)  Synopsis  Roles and responsibilities of Actor and other production roles. | Play exploration, creative intentions and purpose (purpose of the play, target audience, themes, how themes are communicated. Context of play (political, social, historical, cultural)  Synopsis  Roles and responsibilities of Actor and other production roles. |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | Call and response | Call and response | Call and response | Exploration workshops | Exploration workshops | Exploration workshops |
| **On going** | Line learning.  Rehearsal technique and collaborative approach.  Characterisation understanding and development. | Line learning.  Rehearsal technique and collaborative approach.  Characterisation understanding and development. | Line learning.  Rehearsal technique and collaborative approach.  Characterisation understanding and development. | Research  Q and A  Independent study | Research  Q and A  Independent study | Research  Q and A  Independent study |
| **End** | Performance | Performance | Performance | Individual collation of evidence | Individual collation of evidence | Individual collation of evidence |
| **Assessment** | **Summative**  **Assessment** | |  | Logbook, rehearsal work and Performance | Logbook, rehearsal work and Performance | Logbook, rehearsal work and Performance | Presentation  Research booklet  Logbook  Exploration videos | Presentation  Research booklet  Logbook  Exploration videos |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of responsibility and respect  Sense of the modern world  Sense of aspiration  Sense of resilience | Sense of responsibility and respect  Sense of the modern world  Sense of aspiration  Sense of resilience | Sense of responsibility and respect  Sense of the modern world  Sense of aspiration  Sense of resilience | Sense of the modern world  Sense of responsibility and respect  Sense of aspiration | Sense of the modern world  Sense of responsibility and respect  Sense of aspiration | Sense of the modern world  Sense of responsibility and respect  Sense of aspiration |

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| **Bridgewater High Key Stage 4 Curriculum Map** |
| BTEC Performing Arts (Acting) - Year 11 |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | **Devising Project** | **Component 3**  **Mock Exam**  **RESPONDING TO A BRIEF** | **Component 3**  **RESPONDING TO A BRIEF** | **Component 3**  **RESPONDING TO A BRIEF** | **COURSE COMPLETE** | **COURSE COMPLETE** |
| **Key Knowledge & Concepts** | | * Focus exploration theme * Practitioner knowledge and influence * Devising * Performance * Collaboration and Teamwork | * Researching the stimulus * Practitioner workshops * Devising * Performance * Ideas, skills and evaluation tasks   4 HOUR MOCK | •Researching the stimulus  •Devising  •Performance  •Ideas, skills and evaluation tasks  12 HOUR EXAM | •Researching the stimulus  •Devising  •Performance  •Ideas, skills and evaluation tasks  12 HOUR EXAM |  |  |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Year 7 – Autumn  Year 8 - Autumn & Summer  Year 9 - All | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 - Summer | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 - Summer | Year 9 – Spring  Year 9 – Summer  Year 8 – Autumn  Year 7 Summer |  |  |
| **Cross – curricular / Authentic Links** | | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   English  Dance  Music | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE | **EPA INTENT:**  •POSITIVITY  •APPRECIATION  •PRESENT  •RISK TAKING  •IMAGINATION  •NURTURE  •CREATE AND CULTURE  •PROGRESS  •LEADERSHIP  •SKILLS  •EVALUATING   * EMPATHY * INDUSTRY   PSHE |  |  |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | Research  Script work  Exploration and understanding of the focus theme.  Collaboration and teamwork. | Exam paper  Research  Exploration and understanding of the focus theme.  Collaboration and teamwork. | Exam paper  Research  Exploration and understanding of the focus theme.  Collaboration and teamwork. | Exam paper  Research  Exploration and understanding of the focus theme.  Collaboration and teamwork. |  |  |
| **Ext. Writing** | N/A | Ideas log  Skills log  Evaluation log | Ideas log  Skills log  Evaluation log | Ideas log  Skills log  Evaluation log |  |  |
| **Key**  **Vocabulary** | Drama terminology and skills  Collaboration  Exploration | According to exam stimulus  Drama terminology and skills  Collaboration  Exploration | According to exam stimulus  Drama terminology and skills  Collaboration  Exploration | According to exam stimulus  Drama terminology and skills  Collaboration  Exploration |  |  |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | Research  Script reading | Exam stimulus  Research | Exam stimulus  Research | Exam stimulus  Research |  |  |
| **On going** | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines | Devising  Rehearsals  Line learning  Character work  Routines |  |  |
| **End** | Performance | Performance  Written notes and logs | Performance  Written notes and logs | Performance  Written notes and logs |  |  |
| **Assessment** | **Summative**  **Assessment** | | Performance | Performance | Performance  Written notes and logs | Performance  Written notes and logs |  |  |
| **Possible misconceptions** | |  |  |  |  |  |  |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of aspiration  Responsibility and respect  Sense of health and wellbeing | Sense of health and wellbeing  Sense of aspiration  Responsibility and respect | Sense of health and wellbeing  Sense of aspiration  Responsibility and respect | Sense of health and wellbeing  Sense of aspiration  Responsibility and respect |  |  |