

MOOR PARK HIGH SCHOOL: CURRICULUM

Key Stage 3 Long Term Planning

Curriculum Area: Drama

Key Stage 3 INTENT:

- To encourage a love of the subject in all its forms.
- To encourage breadth of experience and increase openness to all types of drama, exposing students to a wide variety of performance styles, genres, theatre practitioners and job roles within the world of live theatre, television and film.
- To encourage an understanding of the purpose of creating drama, its artistic intentions and consideration of intended audience.
- To develop an understanding of how to create, perform and evaluate drama.
- To build confidence in creating, performing and speaking evaluatively about drama.
- To understand the significance of theatre and drama across the world and across history.
- To build CONFIDENCE, dramatic COMPETENCE and CULTURAL CAPITAL

Year 7

INTENT: In year 7 we develop confidence in all students, challenging those who have already had extensive experience alongside encouraging those who have not yet had the chance to develop their skills in this area. Basic drama skills are the focus this year, which will be the foundation for on-going study and further drama explorations. These include developing a practical drama skills-bank and understanding the relevant processes around creating, performing and evaluating dramatic pieces in different styles and genres, as well as exploring some of the historical significance moments in drama and theatre. There is an opportunity to explore creative job-roles within the world of drama. Woven into this through interleaving and effective recall and revisiting of skills is tier three drama-vocabulary, to establish a firm base for further study.

Year 7	Transition/Autumn 1 Assessment focus - Performing	Autumn 2 Assessment focus – Creating and evaluating	Spring 1 and 2 Assessment Focus 1 Performing Focus 2 Evaluating	Summer 1 Assessment Focus – Creating, performing and evaluating.	Summer 2 *****End of year knowledge assessment – on Forms testing knowledge of key practitioners and drama skills.
Topic	The Building Blocks of Drama (1)	The Building Blocks of Drama (2) The Creative Process	The Building Blocks of Drama (3 and 4) Building Believable Character and Starting with Scripts	The Building Blocks of Drama (5) Physical	The Building Blocks of Drama (6) Introduction to Voice

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	Routines and Basic movement skills and techniques			Theatre and Basic Stage Combat	
Knowledge	Core Priorities: Classroom rules, routines, and high expectations Positive mindset and optimism for success Introduction to online systems for classwork and homework Qualities of Success Developed: Responsibility Organisation Positive attitude to learning Confidence and readiness Lesson 1: Introduction & Expectations Focus: Classroom Behaviour & Team Building	Lesson 8: Theatre in Education (Fireworks Theme) Focus: Audience & Purpose Skill Focus: Understanding audience Communicating a message through drama Theatre in Education (TIE) Main Activity: Create “Fireworks” themed drama Explore how performances can: Inform Educate Engage an audience Discussion	Lesson 15: Marking the Moment Focus: Highlighting Key Drama Moments Skill Focus: Identifying dramatic climax Emphasising key moments in performance Main Activity: Explore a dramatic scenario (e.g. stealing a wallet) Practise “marking the moment” using: Freeze Focus Vocal and physical emphasis Learning Outcome:	Lesson 26: Physical Theatre Workshop Focus: Introduction to Physical Theatre & Stage Combat Skill Focus: Physical theatre techniques Stage combat safety Control and precision in movement Main Activity: Learn stage combat safety rules Practise hair pull technique Introduction to Frantic Assembly: Push hands Body mapping Learning Outcome: Students will:	Year 7 Assessment takes place at the start of this half term. Lesson 33: Introduction to Radio Drama Focus: Voice as the Main Performance Tool Skill Focus: Projection vs shouting Clarity and diction Pace and control Starter Activity: Tongue twisters (e.g. “Red lorry, yellow lorry”) Main Activity: Listen to a radio drama clip Discuss how stories are understood without visuals Practise reading scripts:

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	Skill Focus:	Learning Outcome:	Students will:	Understand safety in physical performance	Fast vs slow
	Respect and teamwork	Students will:	Recognise key moments in drama	Begin using controlled physical theatre techniques	Clear vs. unclear
	Focus and readiness to learn	Understand how drama is used to teach and inform	Use performance techniques to highlight them		Group task:
	Basic drama commands (pause/freeze)	Adapt performance for a specific audience and purpose	Week A Homework 8:	Lesson 27: Physical Theatre & Storytelling Focus: Movement & Narrative	Perform a short script twice:
	Warm-Up / Activities:	Well-being: calm-down at end	Read about Stanislavski	Skill Focus:	Ineffective version
	Team-building exercises	Lesson 9: Improvisation & Devising	Lesson 16: Character Development Focus: Building Character Profiles	Physical storytelling	Improved vocal version
	Freeze and focus activities	Focus: Creating Drama Spontaneously	Skill Focus:	Stage combat (strangle)	Learning Outcome:
	Introduction to routines and expectations	Skill Focus:	Role on the Wall	Self-assessment	Students will:
	Purpose:	Improvisation	Hot seating	Main Activity:	Understand how voice communicates meaning
	Establish safe, supportive environment	Devising techniques	Character exploration	Recap physical theatre techniques	Perform with improved clarity and control
	Build trust and engagement	Idea generation	Main Activity:	Learn strangle technique (safe performance)	Assessment: informal (group performance)
	Learning Outcome:	Main Activity:	Create character profiles using:	Introduce <i>Red Riding Hood (Revolting Rhymes)</i>	Week A Homework 16:– Voice Reflection
	Students will:	Explore improvisation tasks	Thoughts (inside the body)		Reflect on vocal strengths and areas to improve
			External traits (outside the body)		

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Understand classroom expectations Demonstrate focus using freeze/pause Show respect and readiness Well-being element: End-of-lesson calm-down and relaxation Week A Homework 1:-- 'Tell Me Something' Share a fact or idea about themselves Purpose: Build confidence Encourage communication Lesson 2: Still Image & Basic Dialogue Focus: Physical Expression & Feedback Skill Focus:	Develop scenes from spontaneous ideas Learning Outcome: Students will: Understand what improvisation is Explain how devising is used to create drama Week A Homework 5: Watch Film 4 Actors on Acting Purpose: Develop understanding of acting as a craft Lesson 10: Still Image & Evaluation (Artaud) Focus: Visual Impact & Meaning Skill Focus: Creating effective still images	Hot seat in role Learning Outcome: Students will: Develop detailed character understanding Respond in role with confidence Lesson 17: Stanislavski & Given Circumstances Focus: Realistic Acting Techniques Skill Focus: Given circumstances Character motivation Method acting basics Main Activity: Apply Stanislavski techniques Explore character through a simple task (e.g. packing a bag) Creating criteria informal	Begin telling the story through movement Learning Outcome: Students will: Use movement to communicate narrative Reflect on their own skills Week A Homework 13: Begin revision using Drama Therapies website Lesson 28: Physical Theatre & Environment Focus: Creating Space & Atmosphere Skill Focus: Stage combat (slap) Physical environment creation Sound and atmosphere Main Activity:	Lesson 34: Vocal Characterisation Focus: Creating Character Through Voice Skill Focus: Tone, pitch, and emotion Basic use of accent Differentiating characters vocally Main Activity: Vocal warm-ups using different emotions Teacher modelling of character voice changes Pair work: Create two contrasting characters using voice Script work: Experiment with vocal characterisation
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	Still image (freeze frame)	Reflecting on performance quality	Learning Outcome:	Learn slap technique	Learning Outcome:
	Facial expression, gesture, movement	Expressing abstract ideas	Students will:	Explore:	Students will:
	Basic dialogue and sound	Main Activity:	Apply given circumstances to performance	“When is a chair not a chair?” (imaginative use of objects)	Create distinct characters using voice alone
	Main Activity:	Create still images based on:	Create believable character	Creating rooms and settings physically	Demonstrate vocal variation and control
	Create still images and bring them to life with:	“Insanity”	Week A Homework 9:	Add soundscapes to enhance storytelling	Assessment: informal
	○ Movement ○ Dialogue ○ Sound effects	“Memory”	Complete character profile		Lesson 35: Careers – Foley Artist
	Reflection:	Evaluate what makes them effective	Lesson 18: Developing Believable Characters Focus: Realism & Character Depth	Learning Outcome:	Focus: Sound & Atmosphere in Drama
	Verbal self-reflection	Practitioner Link:	Skill Focus:	Students will:	Skill Focus:
	Learn how to give constructive feedback	Antonin Artaud – emotion, intensity, non-naturalism	Applying Stanislavski method	Create immersive environments using body and sound	Understanding sound design
	Learning Outcome:	Learning Outcome:	Character backstory and motivation	Develop clarity in physical storytelling	Creating setting through audio
	Students will:	Students will:	Main Activity:	Lesson 29: Physical Theatre & Script Work Focus: Combining Movement & Text	Main Activity:
	Create clear still images	Create powerful still images	Use stimulus (<i>Working Class Hero</i>)	Skill Focus:	Introduction to the role of a Foley artist
		Describe what makes an image effective		Stage combat (floor kick and hit)	Explore how sound creates:
		Well-being: calm-down			Atmosphere

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	Begin to communicate character physically	<u>Lesson 11: Devising from Stimulus (Artaud)</u>	Develop a realistic character using:	Physical interpretation of script	Mood
	Well-being: calm-down at end	Focus: Creative Development	Background	Main Activity:	Setting
	<u>Lesson 3: Audience Awareness & Brecht Focus: Audience & Direct Address</u>	Skill Focus:	Emotional state	Learn new combat technique	Learning Outcome:
	Skill Focus:	Devising from abstract stimuli	Learning Outcome:	Continue developing <i>Red Riding Hood</i>	Students will:
	Addressing an audience	Improvisation and idea development	Students will:	Combine:	Understand how sound enhances performance
	Thought-tracking	Main Activity:	Create realistic, believable characters	Movement	Recognise careers in sound and media
	Empathy with character	Use themes:	Perform short group presentations	Script	Week A Homework 17:
	Main Activity:	"Insanity"	Assessment: Informal	Ensemble work	Find a sound effect and explain how it could be used in drama
	Thought-tracking exercises	"Memory"	<u>Lesson 19: Script Work</u>	Learning Outcome:	<u>Lesson 36: Creating Sound-Based Scenes Focus: Combining Voice & Sound</u>
	Introduction to breaking the fourth wall Informal assessment and reflective feedback	Link to music (<i>Pink Floyd – Time</i>)	<u>Preparation Focus: Understanding Scripts</u>	Students will:	Skill Focus:
	Practitioner Link:	Develop ideas into a short piece Using criteria for creating drama	Skill Focus:	Integrate physical theatre with scripted performance	Sound effect creation
	Brecht – direct audience communication	Learning Outcome:	Script features	Prepare for assessed work	Group collaboration
		Students will:	Role play	Week A Homework 14:	Audio storytelling
			Character interpretation	Continue revision (Drama Therapies resources)	

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	Learning Outcome: Students will: Speak directly to an audience Show understanding of character thoughts Week A Homework 2:– Brecht Task Research or reflect on Brechtian techniques Lesson 4: Gesture & Mime Focus: Non-Verbal Communication Skill Focus: Mime Universal gestures Physical storytelling Main Activity:	Create original drama from stimuli Develop ideas collaboratively Week A Homework 6: Research Artaud’s techniques Choose a favourite and explain why Lesson 12: Creating Drama Assessment Focus: Performance & Written Evaluation Skill Focus: Devised performance Analytical writing Main Activity: Perform devised pieces Complete 20-minute written evaluation	Main Activity: Explore <i>The Terrible Fate of Humpty Dumpty</i> Identify: Dialogue Stage directions Learning Outcome: Students will: Understand how scripts are structured Begin to prepare for performance Week A Homework 10: Revise script features Lesson 20: Scripted Performance Assessment Focus: Performance & Characterisation Skill Focus:	Lesson 30: Physical Theatre Development Focus: Refining Performance Skills Skill Focus: Stage combat (drag from behind) Choreography and control Main Activity: Learn final combat technique Rehearse <i>Red Riding Hood</i> sequences Refine movement and transitions Learning Outcome: Students will: Perform sequences with control and precision Develop a cohesive physical performance Lesson 31: Assessment Lesson	Main Activity: Demonstration of Foley techniques: Paper = fire Footsteps, doors, etc. Group task: Create a short scene using: Narration Dialogue Sound effects Learning Outcome: Students will: Combine voice and sound to create a scene Perform a clear audio-based narrative Assessment:

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Explore exaggerated gesture (<i>gestus</i>) Perform using large, clear physical movements Practitioner Link: Brecht – <i>gestus</i> (socially meaningful gesture) Learning Outcome: Students will: Communicate ideas without words Use clear, confident physical expression Teacher informal assessment using shared performing marking criteria. Well-being: calm-down <u>Lesson 5: Physical Theatre & Character Focus: Advanced Movement & Expression</u> Skill Focus:	Explore exaggerated gesture (<i>gestus</i>) Perform using large, clear physical movements Practitioner Link: Brecht – <i>gestus</i> (socially meaningful gesture) Learning Outcome: Students will: Communicate ideas without words Use clear, confident physical expression Teacher informal assessment using shared performing marking criteria. Well-being: calm-down <u>Lesson 5: Physical Theatre & Character Focus: Advanced Movement & Expression</u> Skill Focus:	Learning Outcome: Students will: Perform confidently Explain their ideas and decisions in writing Assessment: formal (performance + written) <u>Lesson 13: CIAG – Film Acting</u> <u>Focus: Careers in Acting</u> Skill Focus: Understanding industry roles Analysing real-world examples Main Activity: Watch Harry Potter case study video Complete question sheet on: Roles	Script interpretation Performance skills Main Activity: Perform scenes from <i>Humpty Dumpty</i> Apply character work and vocal/physical skills Learning Outcome: Students will: Perform from a script confidently Demonstrate clear characterisation Assessment: formal performance Half Term <u>Lesson 21: Stimulus-Based Drama (Photo) Focus: Developing Ideas from Images</u> Skill Focus:	<u>Focus: Creating, Performing & Evaluating</u> Skill Focus: Physical theatre performance Script interpretation Evaluation Main Activity: Perform <i>Red Riding Hood</i> using physical theatre Demonstrate: Movement Character Storytelling Learning Outcome: Students will: Apply physical theatre techniques in performance	Self and peer assessment (informal) <u>Lesson 37: Character Creation</u> <u>Focus: Designing a Vocal Character</u> Skill Focus: Character development Vocal description and detail Main Activity: Create a radio drama character including: Name Age Personality Voice description (pitch, tone, speed) Example line Learning Outcome:

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	Proxemics (use of space) Movement, motifs, stance Facial expression Main Activity: Develop characters using movement and positioning Explore how space shows relationships Practitioner Link: Steven Berkoff – exaggerated physical theatre Learning Outcome: Students will: - Use body and space to show character - Build expressive, physical performances	Responsibilities Recruitment of child actors Learning Outcome: Students will: Understand how actors work in the film industry Identify key roles and processes Week A Homework 7:- Evaluation Tree Reflect on personal progress Explain position on the “evaluation tree” Well-being: calm-down Lesson 14: Careers – Costume Design Focus: Theatre Design & Pre-Production Skill Focus:	Creative thinking Evaluation skills Main Activity: Respond to photo stimulus Generate ideas for drama Begin exploring evaluation questions Learning Outcome: Students will: Develop ideas from visual stimuli Begin evaluating their work Week A Homework 11: Write an idea based on a given photograph Lesson 22: Stimulus-Based Drama (Music) Focus: Interpreting Sound & Mood	Evaluate their work Assessment: formal (creating, performance, evaluation) Week A Homework 15: Continue revision using provided resources Lesson 32: Choreographed Performance Focus: Sequencing & Refinement Skill Focus: Choreography Timing and coordination Evaluation Main Activity: Create a choreographed fight sequence Use techniques learned across Lessons 26–30	Students will: Develop a detailed character profile Explain how voice reflects personality Week A Homework 18: Begin scripting your character for the final task Lesson 38: Creating a Radio Piece Focus: Script Writing & Structure Skill Focus: Story structure (beginning–middle–end) Script writing Collaborative production roles Main Activity: Create a radio piece: Options:
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Week A Homework 3:– Berkoff Task Research or reflect on Berkoff's style Lesson 6: Status & Devising Focus: Status & Scene Creation Skill Focus: Understanding status Devising from a stimulus Group collaboration Main Activity: Create a longer scene using a key word stimulus Apply previous skills: ○ Voice ○ Movement ○ Gesture Learning Outcome:	Understanding design roles Planning for performance Main Activity: Explore costume design Link design choices to: Character Theme Audience Learning Outcome: Students will: Understand the role of a costume designer Explain how design supports storytelling Note: One lesson may be replaced with cover (Winter Showcase rehearsal)	Skill Focus: Responding to music Developing evaluation skills Main Activity: Use music stimulus (<i>Red</i>) Create drama based on mood and tone Learning Outcome: Students will: Interpret music creatively Develop structured responses to stimuli Lesson 23: Evaluating Drama Focus: Analysis & Evaluation Skill Focus: Answering evaluation questions Analysing performance	Assessment: Self and peer assessment (informal) Learning Outcome: Students will: Perform a structured physical sequence Reflect on accuracy and effectiveness	Fiction (radio play) Non-fiction (news, documentary, interview) Assign roles: Actor Narrator Sound technician Learning Outcome: Students will: Structure a complete audio narrative Perform or record a final piece Assessment: Informal performance and/or recording Additional Note

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	Students will: Demonstrate status through performance Work collaboratively to create scenes Informal peer and self feedback based on performing criteria Develops: Responsibility Resilience in rehearsal Lesson 7: Performance Assessment Focus: Creating, Performing & Evaluating Skill Focus: Performance under assessment conditions Self-reflection and evaluation Main Activity:	Well-being Focus (All Lessons) Each lesson includes a calm-down/relaxation activity to: Support emotional regulation Help students transition to their next lesson	Main Activity: Study <i>Small Island</i> extract Complete worksheet on: Performance analysis Key questions Learning Outcome: Students will: Analyse drama using structured questions Develop written responses Week A Homework 11: Answer evaluation questions Lesson 24: Assessment Preparation Focus: Evaluation & Devising Skill Focus: Developing ideas from stimulus		One week includes exam week, where students complete a skills test on Microsoft Forms
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	Perform devised status-based scenes Receive: Teacher assessment Self-evaluation Learning Outcome: Students will: Perform confidently Reflect on strengths and improvements Week A Homework 4:– Fireworks Article Read and summarise a news article Purpose: Develop literacy (reading and summarising)		Preparing written evaluation Main Activity: Create drama from new image (person in trainers) Practise answering evaluation questions Learning Outcome: Students will: Prepare for summative assessment Improve analytical writing skills <u>Lesson 25: Evaluation</u> <u>Assessment Focus: Performance & Written Analysis</u> Skill Focus: Devised performance Extended written evaluation Main Activity:		
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	Well-being Focus (All Lessons) Each lesson includes a calm-down/relaxation activity to: Support mental well-being Help students reset for the next lesson		Perform devised piece Complete 20-minute written evaluation Learning Outcome: Students will: Demonstrate understanding of drama creation Analyse and evaluate their work clearly Assessment: summative Week A Homework 12:– Diary Entry Reflect on learning across the term Cover Lesson (If applicable) Costume design task: Designing costumes for the three witches (<i>Macbeth</i>)		
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Skills	This opening half term focuses on building foundational drama skills alongside key learning behaviours, ensuring students feel confident, safe, and ready to succeed. <u>Responsibility</u> Managing behaviour, roles, and participation in group work Completing homework and engaging with online systems <u>Organisation</u> Following routines (entry, warm-up, task, reflection) Being prepared and ready to learn <u>Positive Mindset & Optimism</u>	This block builds on foundational skills and moves students into more creative, analytical, and industry-aware work, combining devising, evaluation, and careers understanding. <u>Drama & Performance Skills</u> Theatre in Education (Lesson 8) Understanding how drama communicates a clear message and purpose to an audience Adapting performance to suit specific audiences (e.g. younger viewers, community issues) Improvisation & Devising (Lesson 9) Creating drama spontaneously	This phase focuses on character development, script work, and evaluation, moving students toward more realistic acting, deeper analysis, and independent thinking. <u>Drama & Performance Skills</u> Marking the Moment (Lesson 15) Identifying and emphasising key dramatic moments (climax) Using voice, movement, and focus to highlight important action Characterisation (Lessons 16–18) Role on the Wall & Hot Seating: Building detailed character profiles	This phase focuses on physical theatre, stage combat, and ensemble storytelling, developing students' ability to perform with precision, control, and creativity, while introducing more specialist performance techniques. <u>Drama & Performance Skills</u> Physical Theatre (Lessons 26–30) Using the body to tell a story without relying on dialogue Developing Frantic Assembly techniques: Push hands Body mapping Creating meaning through:	This final phase focuses on voice, audio performance, and media-based drama, helping students develop advanced communication skills, creativity, and an understanding of radio and sound production. <u>Vocal & Communication Skills</u> Voice Control (Lesson 33) Projection vs shouting – controlled use of the voice Clarity and diction – speaking clearly so every word is understood Pace – adjusting speed for meaning and audience understanding Students learn how to:

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Encouraging a “can do” attitude towards performance Building confidence through supportive classroom culture <u>Well-being & Self-Regulation</u> Use of calm-down/reflection time at the end of lessons Creating a safe, respectful learning environment <u>Communication & Performance Skills</u> Vocal skills Basic projection and clarity Beginning to understand tone and audience awareness (Lesson 3) Physical communication Facial expressions, gesture, and body language (Lesson 2–5)	Understanding how ideas are developed into structured performance Still Image & Visual Communication (Lesson 10) Refining freeze frames to show clear meaning and emotion Using positioning, levels, and expression effectively Devised Performance Creation (Lessons 11–12) Developing a short piece from abstract themes (insanity, memory) Using music and stimuli to inspire performance <u>Thinking & Creative Skills</u> Imagination & Idea Generation Creating original ideas from music, themes, and stimuli (Lessons 10–11)	Stanislavski techniques: Given circumstances (who, where, why) Developing realistic and believable characters Script Work (Lessons 19–20) Understanding: Features of a script (stage directions, dialogue) Performing from text: Interpreting character and meaning Applying character work to a set script performance <u>Thinking & Analytical Skills</u> Interpretation Exploring character motivations and backstories	Movement Gesture Physical relationships <u>Stage Combat Skills</u> Students learn a range of safe, controlled performance techniques: Hair pull (Lesson 26) Strangle (Lesson 27) Slap (Lesson 28) Floor kick and hit (Lesson 29) Drag from behind (Lesson 30) <u>Key skills developed:</u> Precision and accuracy Control and safety awareness Timing and coordination with a partner	Communicate effectively without visual support Use their voice as their main performance tool Vocal Characterisation (Lesson 34) Using: Tone, pitch, and volume Emotion through voice Simple use of accent and variation Students develop the ability to: Create distinct characters using voice only Switch between characters clearly and effectively <u>Drama & Performance Skills</u> Radio drama performance
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Use of posture, movement, and stance to show character Audience awareness Addressing the audience directly (Lesson 3) Introduction to Brecht and breaking the fourth wall <u>Drama & Performance Skills</u> Still image (freeze frame) Creating meaning through body position and expression (Lesson 2) Mime and gesture Communicating ideas without words (Lesson 4) Introduction to <i>gestus</i> (Brecht) Physical theatre basics Proxemics, stance, and movement (Lesson 5)	Interpretation Exploring abstract concepts like memory, emotion, and psychological states Problem-Solving Deciding how to communicate complex ideas physically and vocally Creative Risk-Taking Experimenting with unusual or non-naturalistic styles (Artaud) <u>Evaluation & Analytical Skills</u> Performance Evaluation Identifying what makes an effective still image (Lesson 10) Written Analysis (Lesson 12) Structuring a 20-minute written evaluation Explaining:	Understanding how context influences behaviour Application of Theory Using Stanislavski's method to inform performance Creative Thinking Developing ideas from: Stimulus (photo, music) (Lessons 21–22) Script work (Lessons 19–20) Problem-Solving Deciding how to physically and vocally present ideas <u>Evaluation & Academic Skills</u> Developing evaluation skills (Lessons 21–25) Learning how to answer structured questions	Script Interpretation (Lessons 27–31) Working with <i>Red Riding Hood (Revolt Rhymes)</i> Translating text into physical performance Understanding how to: Tell a story through movement Combine narration, action, and sound <u>Thinking & Creative Skills</u> Creative interpretation Reimagining a familiar story using physical theatre techniques Problem-solving Deciding how to: Show action safely	Acting without physical movement or visuals Relying on voice, narration, and sound Script work (Lesson 38) Writing and structuring a simple script Understanding roles within a production: Actor Narrator Sound technician Performance comparison (Lesson 33) Performing scenes “badly” vs “well” to understand impact <u>Sound & Technical Skills</u> Foley & Sound Design (Lessons 35–36)
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Early exploration of Berkoff-style techniques Devising Creating short scenes from a stimulus (Lesson 6) Developing ideas collaboratively <u>Collaboration & Social Skills</u> Teamwork Working in pairs and groups Sharing ideas and building scenes together Respect & empathy Understanding characters' feelings (Lesson 3) Listening to and valuing others' contributions <u>Feedback skills</u>	Ideas generated Creative decisions What worked well and why Self-Reflection "Evaluation tree" task (Lesson 13) Considering personal progress and development Marks a shift from verbal reflection → structured written evaluation <u>Communication Skills</u> Verbal communication Explaining ideas during devising and discussion Responding to tasks and stimuli clearly Physical communication	Analysing performance in detail Written evaluation (Lesson 25) Producing a 20-minute summative response Explaining: Ideas Technique Effectiveness Close analysis (Lesson 23) Studying drama extracts (e.g. <i>Small Island</i>) Identifying key dramatic features Strong progression into formal assessment writing Communication Skills Verbal communication Hot seating responses in character Explaining ideas and choices	Represent characters through movement Imagination Creating environments (e.g. rooms, settings) physically Collaboration & Teamwork Trust Essential for stage combat work Reliance on partners for safety and success Ensemble work Moving and performing together as a group Communication Clear verbal and non-verbal communication during rehearsals <u>Evaluation & Reflection Skills</u> Self-assessment (Lesson 27)	Creating sound effects using everyday objects Understanding how sound builds: Setting Atmosphere Mood Combining: Dialogue Narration Sound effects Students learn how sound is used in: Radio Film Media production <u>Thinking & Creative Skills</u>

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Giving constructive verbal feedback (Lesson 2) Reflecting on their own and others' work <u>Thinking & Creative Skills</u> Imagination & creativity Generating ideas from stimuli (Lesson 6) Problem-solving Deciding how to show character and meaning physically Curiosity Exploring new styles (Brecht, Berkoff) <u>Evaluation & Reflection Skills</u> Self-assessment Reflecting on performance strengths and improvements (Lesson 7)	Developing meaning through body language and movement Using gesture, expression, and stillness effectively Audience awareness Understanding how performances communicate meaning (Lesson 8) Collaboration & Teamwork Working in groups to: Devise performances Share creative ideas Build scenes collaboratively Listening and responding Considering others' suggestions Developing ideas as a team Responsibility	Performance communication Conveying emotion, intention, and meaning clearly Using realistic voice and physicality Collaboration & Teamwork Group rehearsal and performance: Sharing responsibility Supporting others' ideas Informal presentations (Lesson 18): Performing to peers and receiving feedback Working toward assessment: Planning and refining work together Understanding Theatre Practice	Reflecting on personal skill level Formal assessment (Lesson 31) Creating, performing, and evaluating work Peer and self-assessment (Lesson 32) Identifying strengths and areas for improvement Students refine their ability to: Judge accuracy and effectiveness Improve performance based on feedback <u>Communication Skills</u> Non-verbal communication Using physical movement to convey meaning Clarity of action	Imagination Creating environments using sound and voice only Problem-solving How to represent action and setting without visuals Creative decision-making Choosing how a character sounds Deciding how to structure a scene effectively Collaboration & Teamwork Group work in creating: Radio scenes (Lesson 36) Final scripted pieces (Lesson 38) Sharing responsibilities: Acting Narration
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	Peer assessment Discussing what makes work effective (Lesson 2) Spoken evaluation Explaining ideas verbally using simple drama vocabulary	Contributing to group outcomes Preparing for assessed performance (Lesson 12) <u>Understanding Theatre & Industry Practice</u> Theatrical styles Introduction to Antonin Artaud (non-naturalism, emotion, atmosphere) Creative process Generating → rehearsing → performing → evaluating Careers awareness Lesson 13 – Film acting (roles, casting, responsibilities) Lesson 14 – Costume design and pre-production Students begin to understand drama as an industry, not just a subject	Stanislavski method acting Realism, motivation, emotional truth Script-based performance Moving from devised work to interpreting a written text Stimulus-based drama creation Photo and music as starting points for performances <u>Personal Development & Learning Behaviours</u> Independence Completing character profiles and homework tasks Resilience Rehearsing and improving work over time Reflection	Ensuring the audience understands the story without dialogue Understanding Theatre Practice Introduction to Frantic Assembly (professional physical theatre company) Understanding rehearsal processes: Repetition Refinement Choreography Awareness of health and safety in theatre: Controlled movement Risk awareness Personal Development Confidence	Sound creation Develops: Cooperation Organisation within a team Listening and responding to others <u>Evaluation & Reflection Skills</u> Informal assessment (Lessons 33–34) Evaluating vocal clarity and effectiveness Self and peer assessment (Lesson 36) Reflecting on group performance Homework reflection Voice reflection Sound effects analysis

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		<u>Personal Development & Learning Behaviours</u> Resilience Developing ideas over time and improving performance Independence Completing research homework and evaluation tasks Confidence Sharing ideas and performing in front of others Well-being Continued use of calm-down activities to support focus and emotional regulation	Identifying strengths and targets Confidence Performing scripted and devised work	Performing complex physical sequences Discipline Practising movements with precision Resilience Rehearsing repeatedly to improve accuracy Independence Preparing for assessments and rehearsing effectively	Students improve their ability to: Identify strengths and targets Refine communication skills <u>Literacy & Writing Skills</u> Character creation (Lesson 37) Writing a structured character profile Script writing (Lesson 38) Organising dialogue and narrative Understanding story structure (beginning–middle–end) Builds: Creative writing Structured storytelling Understanding of Industry & Media Introduction to:
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					Radio drama and audio storytelling Foley artist role (Lesson 35) Awareness of: Voice acting careers Sound design in media Personal Development Confidence Performing using voice alone Adaptability Switching from physical theatre to vocal performance Independence Creating characters and scripts Creativity Generating original ideas for audio drama
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Connections to previous learning					
	Lessons 1–7 are designed to build directly on typical primary drama experiences, while developing them into more structured, controlled, and purposeful performance skills. 1. Building on Basic Role-Play Students move from “playing a role” → creating character deliberately Progression: Imaginative play → intentional characterisation 2. Using voice Progression: Speaking aloud → performing with clarity and purpose 3. Expanding Freeze Frames & Simple Drama Techniques Progression: Basic poses → meaningful, expressive stage pictures	Lessons 8–14 take the foundational skills established in Lessons 1–7 and develop them into more independent, creative, and analytical drama work, with a clear shift toward devising, evaluation, and understanding purpose. 1. From Basic Performance → Purposeful Theatre Progression: Performing → Performing with intention and purpose 2. From Simple Role-Play → Devising Original Work Full devising process (idea → rehearsal → performance → evaluation) Progression: Basic idea creation → structured, creative devising 3. From Basic Ideas → Deeper Interpretation	Lessons 15–25 take students from creative exploration and basic devising into more controlled, realistic acting, structured performance, and formal evaluation, building depth, independence, and academic rigour. 1. From Devised Ideas → Realistic Characterisation Progression: Abstract characters → realistic, detailed, believable characters 2. From Devising → Scripted Performance Progression: Creating work → interpreting and performing scripted drama 3. From Generating Ideas → Analytical Thinking Progression: Explaining ideas → analysing and justifying them clearly	Lessons 26–32 develop students from realistic, text-based performers (Stanislavski) into physically skilled, stylised performers, introducing physical theatre and technical precision while building on all previous learning. 1. From Realism → Physical Theatre & Stylisation Progression: Realistic acting → stylised, physical storytelling 2. From Basic Movement → Precision & Technical Skill Progression: Simple movement → technical, precise physical performance 3. From Script Interpretation → Physical Interpretation of Text Progression: Speaking a script → embodying a script physically	Lessons 33–38 represent a final shift from physical and scripted performance into vocal, media-based drama, allowing students to apply all prior skills in a new format: radio drama and audio storytelling. 1. From Physical Performance → Vocal Mastery Progression: Physical storytelling → Vocal storytelling 2. From Character Movement → Character Voice Progression: Physical characterisation → Vocal characterisation 3. From Script Interpretation → Script Creation Progression: Reading scripts → creating and structuring original scripts

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	4. Strengthening Group Work Progression: Working together → collaborating effectively with purpose	Progression: Simple character ideas → interpreting complex concepts 4. From Communication → Expressive Storytelling	4. From Basic Evaluation → Formal Assessment Writing Progression: Simple response → detailed, structured analytical writing	4. From Group Work → High-Level Ensemble & Trust Progression: Working together → reliant, synchronised ensemble performance	4. From Movement-Based Atmosphere → Sound Design Progression: Physical environment → Audio environment
	5. Introducing Reflection & Evaluation Progression: Basic opinion → thoughtful reflection and improvement	Progression: Clear communication → expressive, meaningful performance 5. From Verbal Reflection → Written Evaluation	5. From General Communication → Controlled Performance Progression: Expressive performance → controlled, believable acting	5. From Creative Exploration → Choreographed Structure Progression: Free creation → planned, structured choreography	5. From Ensemble Movement → Collaborative Production Progression: Performing together → producing a complete audio piece
	6. Introducing Drama Concepts & Practitioners Progression: No theory → early understanding of theatrical styles	Progression: Simple discussion → structured analytical writing 6. From Basic Group Work → Collaborative Creation	6. From Group Participation → Independent Responsibility Progression: Participating → taking ownership of work	6. From Evaluation → Accuracy & Refinement Progression: General evaluation → precise performance critique	6. From Creative Interpretation → Independent Creation Progression: Responding to ideas → generating and shaping original work
	7. Developing Learning Behaviours Progression: General behaviour → professional performance habits	Working in groups → collaborating as a creative team 7. From Basic Awareness → Understanding Industry & Careers	7. From Exploring Style → Applying Technique Move from knowledge → practical application Progression: Knowing techniques → using them effectively	7. From Knowledge of Practitioners → Applied Practice Progression: Understanding theory → embodying professional techniques	7. From Evaluation → Refinement of Communication Progression: Evaluating performance → refining communication for audience understanding

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		Now: Progression: Drama as a subject → Drama as a career pathway 8. Continuing Personal Development Independence (homework research, evaluation tasks) Resilience (developing and refining ideas) Confidence (performing more complex work)	8. Continued Personal Development Students now demonstrate: Resilience → refining work over time Independence → completing detailed tasks and homework Confidence → performing more complex material Reflection → identifying specific strengths and targets	8. Continued Personal Development Building on previous habits, students now demonstrate: • Discipline Practising precise sequences repeatedly • Resilience Improving accuracy and coordination • Confidence Performing complex physical work • Responsibility Maintaining safety for themselves and others	8. From Theatre Practice → Media & Industry Awareness Progression: Stage awareness → understanding media production and audio careers 9. Continued Personal Development Students further develop: Confidence → performing using voice alone Adaptability → shifting from physical to vocal performance Independence → writing scripts and creating characters Creativity → generating original content
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Assessment	<u>Informal Assessment (Low-stakes, ongoing)</u> <u>Teacher Observation</u> Lesson 1 – Behaviour, teamwork, and ability to follow routines Lesson 2 – Still image creation and use of body language Lesson 3 – Audience address and thought-tracking Lesson 4 – Use of gesture and mime (<i>gestus</i>) Lesson 5 – Physical theatre skills (proxemics, movement) Lesson 6 – Group devising and status work Focus: Engagement Skill development Behaviour and collaboration <u>Peer Assessment</u>	<u>Informal Assessment (Low-stakes, ongoing)</u> <u>Teacher Observation</u> Lesson 8 – Understanding audience and purpose in TIE performance Lesson 9 – Participation in improvisation and idea generation Lesson 10 – Creation of still images and use of abstract concepts Lesson 11 – Development of devised work from stimuli Lesson 13 – Engagement with careers discussion and tasks Lesson 14 – Understanding of design ideas and contribution Focus: Creativity and engagement	<u>Informal Assessment (Low-stakes, ongoing)</u> <u>Teacher Observation</u> Lesson 15 – Identifying and marking key dramatic moments Lesson 16 – Character development through role on the wall and hot seating Lesson 17 – Application of Stanislavski techniques (given circumstances) Lesson 18 – Development of believable characters Lesson 19 – Understanding script features and role play Lesson 21–22 – Responding to stimuli (photo and music) Lesson 23 – Engagement with analysis tasks Focus:	<u>Informal Assessment (Low-stakes, ongoing)</u> <u>Teacher Observation</u> Lesson 26 – Safe use of stage combat and physical theatre techniques Lesson 27 – Ability to communicate narrative through movement Lesson 28 – Creation of physical environments and use of sound Lesson 29 – Integration of movement and script Lesson 30 – Accuracy and control in choreography Lesson 32 – Coordination and sequencing in fight routines Focus: Precision and safety Physical control and clarity	<u>Informal Assessment (Low-stakes, ongoing)</u> <u>Teacher Observation</u> Lesson 33 – Use of voice (clarity, pace, projection) in script reading Lesson 34 – Ability to create distinct vocal characters Lesson 35 – Engagement with sound design concepts and careers Lesson 36 – Collaboration and effectiveness in sound-based scenes Lesson 37 – Development of character ideas and vocal detail Lesson 38 – Contribution to group radio performance and structure Focus: Vocal control and clarity
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	Lesson 2 – Verbal feedback on still images	Application of new concepts (Artaud, audience, purpose)	Skill development in character, realism, and interpretation	Engagement and teamwork	Creativity and communication
	Lesson 6 – Group feedback on devised scenes	<u>Peer Assessment</u>	Engagement and understanding	<u>Peer Assessment</u>	Collaboration and engagement
	Students practise:	Lesson 8 – Discussion of how drama communicates meaning	<u>Peer Assessment</u>	Lesson 27 – Reflection on effectiveness of storytelling through movement	<u>Peer Assessment</u>
	Giving constructive feedback	Lesson 10 – Feedback on effectiveness of still images	Lesson 18 – Feedback on group character presentations	Lesson 28 – Feedback on clarity of environments and soundscapes	Lesson 33 – Comparing strong vs weak vocal delivery
	Identifying strengths in others' work	Lesson 11 – Feedback during devising process	Lesson 21–22 – Sharing ideas from stimuli tasks	Lesson 32 – Peer assessment of choreographed fight sequence	Lesson 34 – Feedback on character voice differentiation
	Self Assessment	Students practise:	Lesson 24 – Discussion of devised work and evaluation responses	Students practise:	Lesson 36 – Peer assessment of sound-based group scene
	Lesson 2 – Verbal reflection on performance	Articulating ideas	Students practise:	Giving constructive feedback	Lesson 38 – Feedback on clarity and structure of final radio piece
	Lesson 6 – Reflection during rehearsal	Identifying strengths in performance	Giving constructive feedback	Identifying accuracy and clarity in performance	Students practise:
	Lesson 7 – Performance self-evaluation	Self Assessment	Identifying effective performance choices	<u>Self Assessment</u>	Identifying effective communication
	Develops:	Lesson 10 – Reflection on effectiveness of still images	<u>Self Assessment</u>	Lesson 27 – Skills self-assessment (physical theatre ability)	Giving constructive improvement suggestions
	Awareness of strengths and targets	Lesson 11 – Reflection on contribution to devised piece	Lesson 15 – Reflection on use of dramatic moments	Lesson 30 – Reflection during rehearsal process	<u>Self Assessment</u>
	Reflective thinking		Lesson 16 – Reflection in role during hot seating		Lesson 33 – Reflection on vocal strengths/areas for improvement

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<u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 1 – Checking understanding of expectations Lesson 3 – Discussion on audience and character thoughts Lesson 5 – Questioning on use of space and movement <u>Practical Skill Checks</u> Freeze/pause commands (Lesson 1) Still image clarity (Lesson 2) Gesture and mime use (Lesson 4) Status in performance (Lesson 6) <u>Feedback Loops</u> Immediate verbal teacher feedback during activities	<u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 1 – Checking understanding of expectations Lesson 3 – Discussion on audience and character thoughts Lesson 5 – Questioning on use of space and movement <u>Practical Skill Checks</u> Freeze/pause commands (Lesson 1) Still image clarity (Lesson 2) Gesture and mime use (Lesson 4) Status in performance (Lesson 6) <u>Feedback Loops</u> Immediate verbal teacher feedback during activities	Lesson 13 – Evaluation tree self-reflection Ongoing verbal reflection in lessons Develops: Self-awareness Ability to identify improvements <u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 8 – What is Theatre in Education? Who is the audience? Lesson 9 – Why is improvisation useful? Lesson 10 – What makes a powerful still image? Lesson 11 – How can ideas be developed from stimuli? Purpose:	Lesson 21–24 – Ongoing reflection when developing ideas Lesson 25 – Written reflection and diary entry Develops: Awareness of strengths and targets Ownership of learning <u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 17 – Checking understanding of Stanislavski techniques Lesson 19 – Identifying script features through questioning Lesson 23 – Guided questions on analysing drama Lesson 24 – Practising evaluation responses	Lesson 32 – Reflection on timing, coordination, and effectiveness Develops: Awareness of physical strengths and weaknesses Responsibility for improvement <u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 26 – Understanding safety rules and purpose of stage combat Lesson 27 – How movement communicates story Lesson 28 – How space and sound create atmosphere Lesson 29 – How movement supports script Lesson 30 – How choreography improves clarity	Lesson 34 – Reflection on ability to vary voice Lesson 36 – Self-evaluation of group performance Lesson 37 – Reflection on effectiveness of created character Develops: Awareness of communication skills Ownership of improvement in vocal performance <u>Informal Formative Assessment</u> <u>(AFL – Assessment for Learning)</u> <u>Questioning & Discussion</u> Lesson 33 – How can a story be understood without visuals? Lesson 34 – How does voice create character? Lesson 35 – How does sound create atmosphere?
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	Ongoing corrections and modelling	Check understanding	Purpose:	Purpose:	Lesson 38 – What makes an effective structured radio piece?
	Peer discussion to refine ideas	Deepen thinking	Assess understanding in real time	Check understanding	Purpose:
	Purpose:	<u>Practical Skill Checks</u>	Deepen thinking and analysis	Develop deeper awareness of physical storytelling	Check understanding
	Adjust teaching in real-time	Audience awareness in performance (Lesson 8)	<u>Practical Skill Checks</u>	<u>Practical Skill Checks</u>	Deepen awareness of audio storytelling
	Improve performance within the lesson	Improvisation skills (Lesson 9)	Marking the moment (Lesson 15)	Safe execution of combat techniques (Lessons 26–30)	<u>Practical Skill Checks</u>
	<u>Homework as Afl</u>	Use of movement and expression (Lesson 10–11)	Character depth and realism (Lesson 16–18)	Accuracy of movement and timing	Clarity, diction, and projection (Lesson 33)
	Homework 1 – “Tell Me Something” (communication confidence)	Development of abstract concepts (Artaud focus)	Script interpretation skills (Lesson 19–20)	Ability to create clear physical narratives	Vocal variation and characterisation (Lesson 34)
	Homework 2 – Brecht research (understanding theory)	<u>Feedback Loops</u>	Stimulus response and idea generation (Lesson 21–22)	Coordination in pairs and groups	Use of sound effects for meaning (Lesson 36)
	Homework 3 – Berkoff research (extending knowledge)	Continuous teacher verbal feedback during:	<u>Feedback Loops</u>	<u>Feedback Loops</u>	Story structure and organisation (Lesson 38)
	Homework 4 – Article summary (literacy skills) Used to:	Improvisation	Continuous teacher verbal feedback during rehearsals	Continuous teacher feedback during:	<u>Feedback Loops</u>
	Check understanding	Devising	Immediate corrections and modelling of:	Combat practice	Continuous teacher verbal feedback during:
		Still image work	Character	Rehearsal of sequences	Script reading
		Peer discussion to refine ideas	Voice	Development of <i>Red Riding Hood</i>	

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Reinforce learning beyond the classroom <u>Formal Formative Assessment (Structured but developmental)</u> Lesson 4 – Teacher assessment using shared performing criteria Lesson 6 – Structured peer and self-feedback on devised work Characteristics: Clear criteria used Feedback given for improvement Not final/high-stakes <u>Summative Assessment (High-stakes / final judgement)</u> Lesson 7 – Performance Assessment Students perform a devised status-based scene Assessed on:	Purpose: Immediate improvement Refinement of performance <u>Homework as Afl</u> Homework 5 – Film 4 Actors on Acting (industry understanding) Homework 6 – Artaud research (theory knowledge) Homework 7 – Evaluation tree (self-reflection) Used to: Reinforce knowledge Check independent learning and understanding <u>Formal Formative Assessment (Structured but developmental)</u> Lesson 11 – Devising work using creating criteria	Movement Peer discussions to refine performance Purpose: Improve performance within lessons Support progress toward assessment <u>Homework as Afl</u> Homework 8 – Stanislavski reading (knowledge building) Homework 9 – Character profile (application of learning) Homework 10 – Script features revision Homework 11 – Stimulus-based idea writing Homework 13 – Evaluation questions practice	Peer discussion to refine: Timing Control Story clarity Purpose: Improve accuracy and safety Refine performance during lessons <u>Homework as Afl</u> Homework 13–15 – Revision using Drama Therapies resources Used to: Reinforce knowledge of techniques Prepare for assessment <u>Formal Formative Assessment (Structured but developmental)</u>	Vocal exercises Group rehearsals Peer feedback used to refine: Voice clarity Character distinction Sound effectiveness Purpose: Improve communication in real time Refine performance and storytelling <u>Homework as Afl</u> Homework 16 – Voice reflection Homework 17 – Sound effects application Homework 18 – Character scripting Used to:
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Creating Performing Communication skills Includes: Teacher assessment (formal judgement) Self-evaluation (reflective review) <u>AfL Strategies Embedded Throughout</u> Modelling (teacher demonstrates expectations) Live feedback during rehearsal Think–pair–share discussions Verbal critique and improvement Repetition and refinement of tasks	Lesson 12 (prior to final marking) – rehearsal development and feedback Lesson 14 – Application of design thinking to drama Characteristics: Structured teacher feedback Use of criteria to guide improvement Preparation for summative assessment <u>Summative Assessment (High-stakes / final judgement)</u> Lesson 12 – Creating Drama Assessment Two components: Performance (Devised Piece) Based on “Insanity” and “Memory”	Homework 12 – Diary reflection Used to: Reinforce understanding Check independent learning <u>Formal Formative Assessment (Structured but developmental)</u> Lesson 17 – Informal assessment using creating criteria Lesson 18 – Group presentation assessment (informal but structured) Lesson 24 – Preparation for assessment with structured evaluation questions Characteristics: Clear criteria used Feedback focused on improvement	Lesson 27 – Structured self-assessment of skills Lesson 29–30 – Rehearsal feedback using performance criteria Lesson 30 – Teacher guidance on improvement before assessment Characteristics: Clear criteria for: Movement Control Storytelling Focus on improvement before final performance <u>Summative Assessment (High-stakes / final judgement)</u> Lesson 31 – Physical Theatre Assessment	Reinforce learning Develop independent reflection and preparation <u>Formal Formative Assessment (Structured but developmental)</u> Lesson 33–34 – Structured informal assessment of vocal performance Lesson 36 – Self and peer assessment using clear criteria Lesson 37 – Character creation task (structured profile) Lesson 38 – Teacher feedback on script structure and organisation Characteristics: Clear focus on: Voice control Character creation Structure
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	<u>Well-being as Assessment for Learning</u>	Assessed on:	Prepares students for summative assessment	Students are assessed on:	Feedback guides improvement before final outcomes
	End-of-lesson calm-down activities	Creativity	<u>Summative Assessment (High-stakes / final judgement)</u>	Creating	<u>Summative Assessment (High-stakes / final judgement)</u>
	Check students':	Use of physical and vocal skills	Lesson 20 – Scripted Performance Assessment	Developing a physical theatre piece based on <i>Red Riding Hood</i>	Radio Drama Outcome (Lesson 38)
	Emotional readiness	Communication of ideas	Performance of <i>The Terrible Fate of Humpty Dumpty</i>	Performing	Students create and perform (or record) a radio-based piece
	Focus and engagement	Written Evaluation (20 minutes)	Assessed on:	Use of:	Assessed on:
	Supports:	Students explain:	Characterisation	Movement	Creating
	Ability to learn effectively	How ideas were created	Vocal and physical skills	Stage combat	Developing a structured script
	Classroom climate and progress	What techniques were used	Script interpretation	Character and storytelling	Building a clear narrative
		What was effective	Lesson 25 – Final Evaluation Assessment	Evaluating	Performing
		<u>AfL Strategies Embedded Throughout</u>	Two components:	Reflecting on performance quality and effectiveness	Vocal clarity and expression
		Modelling of techniques (Artaud style)	Devised performance from stimulus	<u>AfL Strategies Embedded Throughout</u>	Characterisation through voice
		Structured questioning and discussion	20-minute written evaluation	Demonstration and modelling of techniques	Production
		Think–pair–share during devising		Repetition and rehearsal for accuracy	Effective use of sound and atmosphere

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		Continuous verbal feedback	Students assessed on:	Immediate correction for safety and control	
		Reflection and refinement of ideas	Understanding of drama creation	Peer feedback and discussion	<u>Additional Summative Element</u>
		<u>Well-being as Assessment for Learning</u>	Ability to analyse and evaluate effectively	Gradual build-up of skills across lessons	Microsoft Forms Skills Test (Exam Week)
		Calm-down activities at the end of every lesson	<u>AfL Strategies Embedded Throughout</u>		Assesses:
		Supports:	Modelling of acting techniques (Stanislavski)		Knowledge of drama techniques
		Emotional regulation	Structured questioning to deepen analysis		Vocabulary
		Readiness to engage in learning	Rehearsal feedback and redrafting		Understanding of skills developed across the unit
			Think-pair-share discussions		<u>AfL Strategies Embedded Throughout</u>
			Use of vocabulary in evaluation		Modelling of vocal techniques
					“Perform it badly vs well” comparison tasks
					Rehearsal and refinement cycles
					Think-pair-share discussions
					Structured reflection and improvement

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Homework	See knowledge column – blue highlights.	See knowledge column – blue highlights.	See knowledge column – blue highlights.	See knowledge column – blue highlights.	See knowledge column – blue highlights.
Cultural enrichment including Trips, Visits, Experiences, Extra-curricular	• Pupils encouraged to take part in the weekly lunchtime co-curricular programme • Weekly LAMDA lesson with peripatetic teacher (those who opt in) • Opportunity to participate in end of term performance evenings • Theatre company visiting school to perform.				
Literacy	This drama curriculum embeds literacy at its core, using performance as a powerful tool to develop students' reading, writing, speaking, listening, and vocabulary skills. Across Weeks/Lessons 1–38, students progress from basic communication and storytelling to analytical, confident, and technically accurate expression. Oracy (Speaking & Listening) Oracy is the foundation of all learning in this scheme. Students develop: • Clear vocal projection, articulation, and diction (Lessons 1, 3, 33) • Audience awareness and communication skills (Lesson 3, 8, 33–38) • Collaborative talk and turn-taking (Lessons 2, 6, 9) • Expressive delivery using tone, pace, and subtext (Lessons 17, 23, 33–35) They regularly: • Perform to peers and audiences • Engage in discussion and feedback • Practise formal and informal speaking Supports: • Spoken Standard English • Confidence in communication				

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- Listening and responding effectively

Reading (Comprehension & Interpretation)

Students engage with a range of texts and stimuli:

- **Scripts and extracts** (Lessons 19–20, 29–31)
- **Dramatic texts such as *Blood Brothers*** (Lessons 27–37)
- **Stimulus materials** (photos, music, articles – Lessons 21–25)
- **Non-fiction reading** (homework tasks, news articles, practitioner research)

Students develop:

- **Inference skills** (subtext, emotion, motivation)
- **Understanding of narrative structure** (Lessons 5, 16, 38)
- **Character and theme analysis** (Lessons 23, 33, 37)

Reading is reinforced through **active, embodied interpretation**.

Writing (Reflection & Analysis)

Writing is embedded through regular structured tasks:

- **Reflective writing** (Lessons 7, 12, 25, 37)
- **Creative responses** (Lesson 21, 38 script writing)
- **Analytical evaluation** (Lessons 12, 25, 37)
- **Homework paragraphs** (throughout all units)

Students practise:

- Writing clear **PEEL-style paragraphs**

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- Explaining **ideas, choices, and improvements**
- Using **subject-specific vocabulary** accurately

Builds:

- Analytical thinking
- Structured written communication
- Independence in written expression

Vocabulary Development

Students are explicitly taught and apply **Tier 2 and Tier 3 vocabulary**:

Drama terminology:

- Proxemics, mime, freeze-frame, ensemble
- Projection, articulation, pacing, subtext

Practitioner vocabulary:

- Stanislavski (given circumstances, naturalism)
- Brecht (gestus, direct address)
- Artaud (soundscape, atmosphere)
- Berkoff (physical theatre, exaggeration)

Thematic vocabulary:

- Status, class, tension, tragedy, empathy

Develops:

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- Academic language
- Precision in speaking and writing

Communication & Presentation Skills

Students develop formal communication through:

- **Performances** (Lessons 7, 12, 20, 25, 31, 37)
- **Creative pitches and explanations** (Lesson 14)
- **Verbal evaluations and peer feedback**
- **Radio drama work** (Lessons 33–38)

Students learn to:

- Speak clearly for different audiences
- Justify ideas
- Use appropriate tone and register

Embodied Literacy

A key strength of this curriculum is **learning literacy through action**:

- Text is explored through **movement, voice, and staging**
- Students physically represent:
 - Characters
 - Settings
 - Themes

This supports:

- **Deeper comprehension**

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	- Engagement for EAL and SEND learners - Retention of ideas through physical experience Cross-Curricular Literacy Links English: - Narrative structure, characterisation, theme PSHE: - Empathy, class, relationships, moral choices Media Studies: - Radio drama, sound design, scripting Overall Impact By the end of the scheme, students can: - Speak with clarity, confidence, and expression - Read and interpret texts with depth and inference - Write structured, analytical responses - Use subject-specific vocabulary fluently - Communicate ideas effectively across multiple formats In summary: This curriculum develops well-rounded, articulate learners by integrating literacy into every lesson, using drama to strengthen communication, comprehension, and critical thinking skills across the full 38-week programme.				
	Numeracy In these introductory lessons, numeracy is embedded through timing, sequencing, space, and pattern, supporting students'	In this phase, numeracy develops through structure, timing, pattern, and evaluation, with increasing independence and	In this phase, numeracy is applied in a more advanced, practical context, particularly through timing, spatial awareness,	In this phase, numeracy is embedded through precision, sequencing, spatial control, and pattern, particularly within physical theatre and stage	In this final phase, numeracy is applied through timing, sequencing, structure, and sound pattern, particularly within radio drama and audio production,

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	understanding of structure and coordination in drama.	application to longer tasks and assessments.	structure, and precision , as students build a full performance.	combat work , where accuracy and safety are essential.	where precision and organisation are key.
CIAG	In these opening lessons, CIAG is introduced through a strong focus on foundational employability skills, classroom expectations, and personal development, rather than explicit career roles. Lessons 1–7 support CIAG by: Building essential employability skills (communication, teamwork, resilience) Establishing responsibility and organisation Introducing feedback and self-reflection Creating a foundation for understanding drama as a real-world skill	This phase moves students from basic skills into understanding purpose, style, and careers within the theatre industry, while continuing to develop key employability skills. Lessons 8–14 support CIAG by: Introducing film and theatre careers (actor, designer) Developing transferable skills (communication, teamwork, creativity) Embedding evaluation and reflection Linking classroom work to real industry processes	This phase focuses on applying skills in a structured, professional-style process, helping students understand how drama links to real-world working practices and employability. Lessons 15–25 support CIAG by: Simulating real rehearsal and performance processes Developing key employability skills (teamwork, communication, time management) Encouraging independence and creative decision-making Embedding reflection and improvement practices	This phase focuses on physical theatre, technical skill development, and performance application, helping students connect drama to specialist theatre roles and creative career pathways. Lessons 26–32 support CIAG by: Introducing specialist theatre careers (movement director, fight choreographer) Embedding discipline, safety, and rehearsal processes Developing teamwork, trust, and communication skills Providing experience of professional-style performance preparation	This final phase focuses on voice acting, radio drama, and audio production, helping students understand how drama skills apply to modern media careers and the wider creative industries. Students are introduced to new performance pathways beyond stage acting: Lessons 33–38 support CIAG by: Introducing media and audio-based careers Developing advanced communication and vocal skills Encouraging creative production and problem-solving Linking drama to modern digital industries

Key Stage 3 Long Term Planning

Curriculum Area: Drama

Year 8

INTENT: In Year 8 we extend the confidence and core skills developed in Year 7, moving students towards more sustained performance work, deeper characterisation and greater independence in rehearsal. Students explore **scripted texts**, **storytelling for performance**, and **contextual theatre styles**, alongside developing analytical and evaluative language. There is a greater focus on **audience impact**, **refinement**, and **performance quality**.

A key focus this year is **LAMDA Group Storytelling (Grade 2)**, enabling students to apply vocal, physical and ensemble storytelling skills in a structured performance context. Students will also study a full play text (**Blood Brothers**) to introduce narrative, themes and character interpretation at a deeper level. Contextual acting skills are a focus this year, ensuring that students understand both HOW and WHY drama has developed in the way that it has across the world and across time and how they can use their drama skills to **communicate ideas to an audience**, or **explore their own ideas about the word**. These skills include accessing their established practical drama skills-bank and understanding the relevant processes around creating, performing and evaluating dramatic pieces in different styles and genres, as well as exploring some of the **historically significant moments** in drama and theatre. Students will be expected to evaluate their work in **increasingly analytical** ways and start to make analysis of existing drama repertoire in terms of skills shown by actors and effects created for audience. There is an opportunity to **explore creative job-roles** within the world of drama. Woven into this through interleaving and effective recall and revisiting of skills is tier three drama-vocabulary, to establish a firm base for further study.

In 2026-7 Year 9 will follow the year 8 LTP for Blood Brothers as well as completing some Oracy work in their final half term, to prepare them for their GCSE English Spoken Language Assessment.

Year 8	Autumn 1 + Autumn 2 Creating and Performing & Evaluating Assessment. Also mock assessments Measured Against Grade 2 LAMDA criterion.	Spring 1 and Spring 2 Creating and Performing & Evaluating Assessment. Grade 2 LAMDA exam.	Summer 1+ Summer 2 Knowledge test exam and Creating and Performing & Evaluating Assessment.
	Skills for Group Storytelling	LAMDA Grade 2 Group Storytelling	Blood Brothers

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		Syllabus Requirements Summary • Group Size: 3 to 10 learners. • Time Limit: 7 to 10 minutes total performance time. • Format: A performance of the group's own creation based on a wide topic or theme. It can incorporate speech, reading, acting, movement, mime, or dance. • Core Focus: Ensemble teamwork, vocal projection, clear physical storytelling, and creative adaptation. <i>Note: Not every learner is required to speak, but all must play an active part.</i> • Suggested Theme for this Unit: "The Great Expedition" (allowing for multi-character vignettes, physical environments, and clear narrative arcs).	This unit focuses on the core themes of nature vs. nurture, class divide, and superstition. Students will move from physical performance to text exploration, culminating in a stylized group performance.
Knowledge	Lesson 1: Core Voice & Physical Recall • Skill Focus: Vocal projection, breath control, and neutral posture. • LAMDA Link: Establishing the vocal power needed to project a narrative without straining. • Warm-up: The Alarm Clock. Students start on the floor in a ball, slowly rising on an elongated "Zzzz" sound, exploding into a star jump on an "Ah!" when the alarm goes off. • Main Activity: Passing a clap around the circle at varying speeds, progressing into passing a sound and a frozen physical shape. • Learning Outcome: Students can demonstrate a neutral performance stance and project their voices to the back of the room. Teacher Observed Informal Assessment. • Week A Homework 1: The Diaphragm Challenge. Practice breathing into your belly (not your shoulders) in front of a mirror. Find a short sentence from a book and practice speaking it out loud to	Lesson 15 : Ensemble Building & Core Rules • Objective: Understand the Grade 2 syllabus constraints and master spatial awareness. • Warm-up (15 mins): The Swarm. Students move around the room as a singular unit, matching speeds, stopping simultaneously, and filling empty spaces instantly without speaking. • Exploration (25 mins): Introduce the concept of Ensemble. Explore how a group creates a setting using only their bodies (e.g., forming a dark forest, a treacherous mountain wall, or a stormy sea). • Task (20 mins): Split into exam groups (3–10 players). Create a 30-second sequence where the group transforms from an open meadow into a tight, claustrophobic cave. • Week A Homework 8 "Spot the Ensemble" Task: Watch any TV show, film, or theatre clip (5–10 minutes is enough). While	Lesson 27: The Class Divide & Status • Objective: Understand how social class alters physicality and voice. • Warm-up (15 mins): The Status Game. Distribute playing cards (Ace is high status, 2 is lowest). Students move around the room treating each other according to card value without revealing their own. • Exploration (25 mins): Walk as the "haves" (wealthy, confident, expansive posture) vs. the "have-nots" (weighted down, protective, closed posture). Introduce vocal tone—received pronunciation vs. Scouse dialect. • Performance (20 mins): In pairs, improvise a meeting between a wealthy landowner and a struggling worker asking for a job. Focus entirely on physical distance and eye contact. Constructive feedback from class • Week A Homework 14: "Status & Character" Task (5–10 minutes): Think about the difference between a high-status and low-status character. • Write a short paragraph (4–6 sentences) answering:

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	an empty room using your full vocal projection Lesson 2: Characterization & Facial Dynamics • Skill Focus: Exaggerated facial expressions and physical multi-role-playing. • LAMDA Link: Grade 2 storytelling requires rapid shifts between narrative voices and distinct characters. • Warm-up: The Elastic Face. Students massage their faces, stretch them as wide as possible ("Lion Face"), and squeeze them as small as possible ("Lemon Face"). • Main Activity: Walk across the room as a baseline character. On a drum beat, morph into an archetype (e.g., an evil king, a terrified servant, a mischievous animal) using only shifts in facial tension and gait. Develop into a short scene. Peer and Self Assessment. • Learning Outcome: Students can instantly switch between two contrasting characters using clear facial and physical shifts. • <i>No homework assigned.</i> Lesson 3: Choral Speaking & Vocal Texture • Skill Focus: Articulation, unison speaking, and vocal dynamics (pitch, tempo, volume). • LAMDA Link: Group storytelling uses shared lines and choral echoes to emphasize key plot points. • Warm-up: Tongue twisters ("Red leather, yellow leather") focused on crisp consonant sounds (T, P, B, K). • Main Activity: Take a short 4-line nursery rhyme. In groups of four, orchestrate it so some lines are spoken in unison, some	watching, focus on how groups of people move and create a setting together. • Write a short paragraph (5–7 sentences) explaining: 1. What the <i>group</i> was doing (e.g. crowd, army, villagers, party guests). 2. How they used space (spread out, crowded, tight, open). 3. Whether they moved like an ensemble (together, in sync, reacting to each other) 4. One moment where they created a clear <i>setting</i> without speaking (e.g. a busy street, tense room, scary place). 5. Draw a quick diagram of the space they saw (dots or stick figures are fine) to show how the group was arranged. Lesson 16: Narrative Arc & Stimulus Selection • Objective: Establish a clear beginning, middle, and end for a 7–10 minute narrative. • Warm-up (10 mins): <i>Word-at-a-Time Story.</i> Sit in a circle. Pass a story around the room one word at a time to build collaborative thinking. • Exploration (20 mins): Introduce the selected story framework (e.g., <i>The Great Expedition</i>). Map out the plot milestones: Departure, The First Obstacle, The Discovery, The Crisis, and The Return. • Task (30 mins): In exam groups, script or map out the 5 core plot points on paper. Assign basic roles (Narrators, Explorers, Environmental features). Lesson 17 : Vocal Skills — Clarity & Choral Speaking • Objective: Develop clear vocal projection and uniform choral speech for narration. • Warm-up (15 mins): Vocal resonance exercises (humming, articulation drills	1. How a high-status character stands, moves, and speaks. 2. How a low-status character stands, moves, and speaks. 3. One key difference between them in terms of body language or voice. 4. Which type of character you find easier to play and why. 5. Optional Challenge Practise walking as both a high-status and low-status character at home and note one clear difference you feel in your body. Lesson 28: The Core Story & "Twin" Dynamics • Objective: Explore the separation of Mickey and Eddie using narrative techniques. • Warm-up (10 mins): <i>Mirroring.</i> In pairs, students perfectly copy each other's movements to build the instinct of being "twins." • Exploration (30 mins): Teacher-in-role or narration reads the premise: twin brothers separated at birth, one given to a rich family, one kept by a poor mother. Students use Conscience Alley to advise Mrs Johnstone as she decides whether to give up a child. • Performance (20 mins): Create two Freeze Frames: 1. The moment the brothers are separated as babies. 2. The moment they randomly meet again at age seven. review Lesson 29: Characterisation (Mickey vs. Eddie) • Objective: Bring the seven-year-old versions of Mickey and Eddie to life using script fragments. • Warm-up (15 mins): Bring a physical prop (a toy gun or a sweet wrapper). Students
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	are whispered solo, and others echo or build in volume. • Learning Outcome: Students can speak in perfect synchronization with a peer while maintaining crisp articulation. • Homework 2 Week A: The Tongue Twister Workout. Memorise the tongue twister: "<i>Peter Piper picked a peck of pickled peppers.</i>" Practice saying it three times in a row, focusing entirely on crisp consonant clarity (making the 'P' sounds pop). Be ready to perform it individually next lesson Lesson 4: Physicalizing the Environment • Skill Focus: Physical theatre, spatial awareness, and ensemble tableaux. • LAMDA Link: Grade 2 groups must use their bodies to suggest settings (e.g., a dark forest, a stormy sea) without relying on props or scenery. • Warm-up: The Machine. One student starts a repetitive movement and sound; others join one by one to build a complex, interconnected physical machine. • Main Activity: Groups are given a setting from a folk tale. They must use their bodies to create the scene (e.g., two students become a creaking door, one becomes a flickering fireplace, one is the wind). Teacher assessment using Creating Criteria. • Learning Outcome: Students can work collaboratively to build a physical environment using levels, posture, and movement. • <i>No homework assigned.</i> Lesson 5: Narrative Structure & Link Words • Skill Focus: Scene transitions, cue biting, and maintaining narrative flow.	like tongue twisters). Practice throwing sound to the back wall of the studio. • Exploration (20 mins): Introduce Choral Narration. Practice speaking lines in perfect unison, experiment with splitting lines across the group, and assign solo echoes to build texture. • Task (25 mins): Groups select their opening narrative text. Rehearse a 1-minute introduction using a blend of unison group speech and individual character voices. Feedback • Week A Homework 9 Homework: "Voice & Clarity Practice" • Task (5–10 minutes): Choose a short piece of text (4–6 lines) — this could be from a book, script, or something we used in class. • Practise reading it aloud twice: 1. Clear & Loud: Speak so clearly that someone across the room could understand every word. 2. Choral Style (solo version): Imagine you are part of a group — keep a steady pace and rhythm, as if others are speaking in unison with you. • Write 3–4 sentences explaining: 1. What you found easy or difficult about speaking clearly 2. One word or line you had to really focus on 3. How you changed your voice to improve projection • Optional Challenge • Practise in front of a mirror and focus on mouth movement for clear articulation. Lesson 18: Physical Theatre & Mime • Objective: Integrate mime and physical movement to establish props and settings. • Warm-up (15 mins): <i>The Heavy Object</i>. Pass an imaginary, highly specific	must interact with it like an excited seven-year-old. • Exploration (25 mins): Read the short script excerpt where Mickey and Eddie first meet, swear a blood brothers oath, and discover they share a birthday. • Performance (20 mins): In pairs, rehearse and perform the meeting scene. Students must exaggerate childish physicality (fidgeting, high energy, sitting on the floor) to contrast the rigid manners of Eddie and the wild freedom of Mickey. Marked on performance • Week A Homework 15: "Childlike Characterisation" Task (5–10 minutes): Think about the characters Mickey and Eddie as seven-year-olds. • Write a short paragraph (4–6 sentences) answering: - How Mickey behaves physically (movement, energy, posture). - How Eddie behaves differently (manners, control, posture). - One key difference between them as children. - One action or habit you could use to show your character is a child (e.g. fidgeting, sitting on the floor, playing with an object). • Optional Challenge - Spend 2–3 minutes acting like a 7-year-old at home (movement only, no speaking) and note one detail you would use in your performance. Lesson 30: Theme Exploration (Superstition & The Narrator) • Objective: Use physical theatre to represent the dark, ominous presence of the Narrator. • Warm-up (10 mins): <i>Shadowing</i>. One student walks; another follows closely behind like a dark shadow or a guilty conscience. • Exploration (20 mins): Look at the Narrator's lines regarding "shoes on the
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- **LAMDA Link:** Mastering the handover of lines between group members so the story never loses momentum.
- **Warm-up: Fortunately/Unfortunately.** Go around the circle building a story. Each sentence must alternate starting with "Fortunately..." or "Unfortunately..."
- **Main Activity:** Introduce a selected Grade 2 storytelling text (e.g., a short fable like *The Boy Who Cried Wolf*). Subdivide the text into clear sections. Practice "biting the cue"—the next speaker starts their line the exact millisecond the previous speaker finishes. **Self assessment**
- **Learning Outcome:** Students can transition lines between group members smoothly without awkward pauses.
- **Week A Homework 3: Line Perfection.** Memorise your specific allocated lines from your group's LAMDA storytelling script. You must know them completely off-book for next week so your group can practice blocking without holding scripts.

Lesson 6: Blocking & Performance Polish

- **Skill Focus:** Stage geography, sightlines, and performance stamina.
- **LAMDA Link:** Ensuring the group is always visible to the examiner and that movements are purposeful.
- **Warm-up: The Grid Walk.** Students fill the space, walking in straight lines and making sharp 90-degree turns on command, ensuring perfect spatial balance across the floor.
- **Main Activity:** Rehearse the chosen storytelling piece. Focus strictly on blocking: standing in a slight semi-circle so everyone faces the audience, stepping forward for solo lines, and stepping back into the ensemble. **Informal teacher and group feedback.**

object around a circle (e.g., a fragile glass skull, a 50kg boulder). Maintain precise physical scale and weight.

- **Exploration (20 mins):** Discuss how to show weather, terrain, and action without any physical set pieces. Explore non-verbal storytelling through synchronized gestures.
- **Task (25 mins):** Block the middle section ("The Obstacle") of the story. The group must physically create a natural disaster (e.g., an avalanche or a sinking ship) that the characters must fight through. **Feedback/ reflection**

Lesson 19 : Blocking Act 1 (Minutes 0 to 3)

- **Objective:** Sequence and lock down the introduction and first major plot point.
- **Warm-up (10 mins): Freeze Frame Tag.** Run and freeze on a prompt. Another student replaces a character to alter the story.
- **Exploration (15 mins):** Focus on **Proxemics** (the physical distance between performers). How do characters show fear, leadership, or isolation through space?
- **Task (35 mins):** Formally block the first 3 minutes of the performance. Ensure the transition between narration and active character work is fluid and seamless.
- **Week A Homework 10 Homework: "Blocking & Space Reflection" Task (5–10 minutes):**
- Think about the scene your group is creating in class (the first 3 minutes of your piece). **Write a short paragraph (4–6 sentences) answering:**
 1. Where your character stands at the beginning (close to others, far away, centre, edge).
 2. How your position shows something about your

table" and "the devil's got your number." Discuss how the Narrator represents fate.

- **Performance (30 mins):** In groups of 4-5, create a **Choral Speaking** piece. One student plays Mrs Johnstone moving through her daily routine, while the rest act as a chorus of Narrators, whispering superstitions and moving around her like a closing trap. **Marked on creation**

Lesson 31: Assessment Showcase

- **Objective:** Synthesize the unit into a polished 2-minute performance.
- **Preparation (20 mins):** In pairs or trios, students select one concept from the weeks prior (The Meeting, The Oath, or The Narrator's Warning). They must incorporate **one vocal technique** (choral speech or dialect) and **one physical technique** (proxemics or freeze-frame).
- **Showcase & Peer Review (30 mins):** Performances to the class.
- **Reflection (10 mins):** Quick-fire verbal feedback focusing on how well class divide was shown through performance. **Marked on evaluation**
- **Week A Homework 16: "Final Performance Reflection" Task (5–10 minutes):** Think about your final performance in the showcase. Write a short paragraph (4–6 sentences) answering:
 1. Which concept your group performed (The Meeting, The Oath, or Narrator's Warning).
 2. One **vocal technique** you used and how effective it was.
 3. One **physical technique** you used (e.g. proxemics or freeze-frame).
 4. How clearly you showed **class divide** in your performance.
 5. One thing you are proud of and one thing you would improve.
 6. Optional Challenge Write one sentence explaining how your

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	• Learning Outcome: Students can perform the full piece while maintaining correct stage positioning and audience sightlines. • <i>No homework assigned.</i> Lesson 7: Mock Exam & Assessment • Skill Focus: Performance under pressure and self-reflection. • LAMDA Link: Mimicking the exact format of the LAMDA examination room. • Warm-up: Gentle vocal hums and full-body stretches to release nervous tension. • Main Activity: Groups perform their complete 2-3 minute storytelling piece. The teacher acts as the examiner, assessing the pieces against the official LAMDA Grade 2 criteria. • Learning Outcome: Students can successfully deliver a short storytelling piece from memory, demonstrating criteria-matching vocal clarity and physical expression. • Week A Homework 4: Examiner Reflection. Write a three-sentence reflection on your performance. Identify one thing you did well with your vocal clarity, one thing you did well with your movement, and one target for how your group can improve before the real LAMDA exam. HALF TERM Lesson 8: Stanislavski (Naturalism & Narrative Intention) • Practitioner Focus: Konstantin Stanislavski. • Skill Focus: Believable acting, "Given Circumstances," and the "Magic If."	character (e.g. power, fear, isolation). 3. One movement you make and why it is important to the story. 4. How the group moves between narration and acting. 5. Optional Challenge Draw a simple stage map showing where each character starts (stick figures or dots are fine). Lesson 20: Blocking Act 2 (Minutes 3 to 6) • Objective: Build dramatic tension and safely stage the narrative climax. • Warm-up (10 mins): <i>Soundscape.</i> Close eyes. The group builds the sound environment of a jungle or a machinery room using only their mouths and bodies. • Exploration (20 mins): Explore pacing. How do short, sharp sentences combined with frantic physical movement raise audience tension? • Task (30 mins): Block the central crisis of the performance. Ensure every group member has a clear, active task on stage, even if they do not have spoken lines. Review Lesson 21: Blocking Act 3 & Transitions (Minutes 6 to 9) • Objective: Complete the staging of the resolution and polish piece transitions. • Warm-up (10 mins): <i>The Fluid Machine.</i> Group connects physically, moving with continuous, synchronized energy. • Exploration (15 mins): Examine the ending. A strong storytelling piece returns full circle or highlights a clear moral lesson. • Task (35 mins): Block the resolution and final moments of the story. Practice the final stage freeze or exit image to leave a lasting impact on the viewer. Review	performance could be made even more powerful for an audience • Lesson 32: The Teenage Transition (Act 2) • Objective: Explore how aging alters character physicality, energy, and relationship dynamics. • Warm-up (10 mins): <i>The Ageing Walk.</i> Students start moving as energetic 7-year-olds, transition to awkward 14-year-olds, and end as heavy, stressed 21-year-olds. • Exploration (25 mins): Read the secondary school montage scenes. Contrast Eddie's polite, structured grammar school experience with Mickey's chaotic, frustrating secondary modern experience. • Performance (25 mins): In trios (Mickey, Eddie, Linda), create a short devised piece showing the three characters meeting at age 14. Focus on the budding romance and growing awkwardness. Informal assessment Lesson 33: The Turning Point (The Class Rift) • Objective: Use subtext and proxemics to show a breaking friendship. • Warm-up (10 mins): <i>Push/Pull.</i> In pairs, students hold hands and lean away, maintaining balance. This physically represents the tension of pulling apart while still being connected. • Exploration (20 mins): Read the scene where Eddie returns from university at Christmas. Mickey is unemployed and stressed; Eddie is carefree. Discuss the quote: "<i>I'm old before my time.</i>" • Performance (30 mins): Rehearse this confrontation scene. Students must use subtext—their words sound civil, but their body language and aggressive eye contact must reveal bitter jealousy and resentment. Peer and self assess
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- **LAMDA Grade 2 Link:** Teaches students to understand a story's background details. Grade 2 requires speakers to show a clear change in mood and character motivation so the story makes sense.
- **Warm-up: The Heavy Suitcase.** Pass an imaginary suitcase around the circle; it changes weight and contents with every student, requiring realistic physical tension.
- **Main Activity:** Students take a basic 2-line excerpt from a fable. They answer the *Given Circumstances* questions (Who am I? Where am I? What do I want?) and use the *Magic If* to speak the narrative lines with genuine, believable emotional stakes.
- **Learning Outcome:** Students can apply Stanislavski's "Magic If" to deliver a story line with realistic vocal conviction. **Self and peer assessment. Informal.**
- *No homework assigned.*

Lesson 9: Brecht (Epic Theatre & Choral Direct Address)

- **Practitioner Focus:** Bertolt Brecht.
- **Skill Focus:** Alienation (*Verfremdungseffekt*), political messaging, and breaking the fourth wall.
- **LAMDA Grade 2 Link:** Master the art of **Direct Address**—engaging the audience directly. Grade 2 groups must tell their story straight to the examiner with eye contact, rather than just acting with each other.
- **Warm-up: Freeze & Narrate.** Students walk the space. On a clap, they freeze, and one student must step forward, speak directly to the audience to narrate what their frozen character is thinking, and step back.
- **Main Activity:** Take a well-known fairy tale (like *Cinderella*). Groups must retell it

- **Week A Homework 11 "Final Moments & Impact" Task (5–10 minutes):** Think about the *ending* of your group's performance. Write a short paragraph (4–6 sentences) answering:
 1. What happens in the final moment of your piece.
 2. What message or feeling you want the audience to leave with.
 3. How your character is positioned at the end (e.g. close together, spread out, frozen, exiting).
 4. Why this ending is effective or memorable.
 5. Sketch your final freeze frame or ending image to show the group's positions on stage.

Lesson 22: Technical Polish & Timing Check

- **Objective:** Run the full piece to check the 7–10 minute timeframe criteria.
- **Warm-up (10 mins):** Full body stretch and quick-fire vocal warm-up.
- **Exploration (15 mins):** Time the initial run-throughs. Identify any sections that drag, lose energy, or run too fast.
- **Task (35 mins):** Edit and refine. Adjust blocking to fill dead air. Use a stopwatch to ensure the current performance sits safely within the required LAMDA timeframe. **Review**

Lesson 23 : Character Detail & Subtext

- **Objective:** Deepen individual physical character performance within the ensemble.
- **Warm-up (15 mins):** *Hot Seating.* Students sit in front of the class in character to answer spontaneous questions about their motivations, backgrounds, and fears.
- **Exploration (15 mins):** Focus on facial expressions and body alignment. Ensure

- **Week A homework 17: "Tension & Subtext" Task (5–10 minutes):** Think about the confrontation between Mickey and Eddie. Write a short paragraph (4–6 sentences) answering:
 1. What each character is *really* feeling underneath their words (subtext).
 2. How you could show tension using **body language** (e.g. distance, eye contact, posture).
 3. One moment where the friendship starts to break down.
 4. How your character reacts physically to show anger, jealousy, or frustration.
 5. **Optional Challenge** Practise the scene silently (no words) using only movement and facial expression to show the tension.

Lesson 34: Linda and the Love Triangle

- **Objective:** Explore Linda's role as the emotional catalyst using split-screen staging.
- **Warm-up (15 mins):** *Three-Way Focus.* In trios, student A stands center. Students B and C try to win A's attention using only silent gestures.
- **Exploration (20 mins):** Examine Linda's position trapped between Mickey's depression/addiction and Eddie's wealth/stability.
- **Performance (25 mins):** Stage a **Split-Screen** scene. On stage right, Linda tries to comfort a silent, depressed Mickey. On stage left, Eddie stands alone, thinking of Linda. The dialogue must alternate seamlessly between the two sides of the stage. **Review**

Lesson 35: Building Dramatic Tension

- **Objective:** Master the use of pacing, pause, and silence to build toward a crisis.

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	using Brechtian techniques: dropping character to look right at the audience to deliver narrating lines, ensuring the audience is spoken to directly to hear the "moral" of the story. Self and peer assessment. Informal. • Learning Outcome: Students can confidently break the fourth wall to deliver storytelling narrative directly to an audience. • Week A Homework 5: The Direct Address Challenge. Find a short paragraph or sentence from any book at home. Practice standing in front of a mirror or a family member and reading it out loud. You must maintain strong eye contact and make sure you do not look down at the page while speaking a key word Lesson 10: Artaud (Theatre of Cruelty & Atmospheric Soundscapes) • Practitioner Focus: Antonin Artaud. • Skill Focus: Sensory performance, ritual movement, and vocal soundscapes. • LAMDA Grade 2 Link: Builds vocal flexibility, pitch control, and volume variation. Grade 2 demands a strong vocal performance that changes to match the changing moods of the text. • Warm-up: The Soundwave. The class works together to create a vocal soundscape of a rising thunderstorm using only clicks, whispers, gasps, and stamps—no words allowed. • Main Activity: Exploring a tense moment in a story (e.g., entering a haunted forest). Students use stylized physical movements, chanting, and heavy vocal layers to build an intense atmosphere behind a solo student reading the narrative text. Teacher feedback • Learning Outcome: Students can use non-verbal vocals and dynamic	background characters stay focused and do not drop out of character when others speak. • Task (30 mins): Run the piece, focusing entirely on personal character reactions and micro-movements during other group members' speeches. Review • Week A Homework 12 "Character Depth & Detail" Task (5–10 minutes): Think about your character in your performance. Write a short paragraph (4–6 sentences) answering: 1. What your character <i>wants</i> and what they are afraid of. 2. One small facial expression or movement you could use to show this. 3. What your character is thinking during someone else's line (subtext). 4. How you will stay in character, even when you are not speaking. 5. Optional Challenge Practise your character in the mirror and try 2 different facial expressions that show emotion without speaking. Lesson 24 : Remote Exam Readiness (Camera & Framing) • Objective: Adapt the staging for a static, front-facing camera lens. • Warm-up (10 mins): <i>In/Out of Frame.</i> Practice moving rapidly in and out of the designated camera view without colliding. • Exploration (15 mins): Because LAMDA Group Storytelling is a remote, online-only assessment, students must learn to look <i>through</i> the camera to engage their virtual examiner. • Task (35 mins): Adjust stage patterns. Move critical moments closer to the microphone for audio clarity and step	• Warm-up (10 mins): <i>The Metronome.</i> Walk to a fast beat, then suddenly slow the tempo down to a crawl. Explore how slowing down actions increases audience tension. • Exploration (20 mins): Explore the sequence leading up to the final town hall confrontation (Mickey discovering the affair, finding the gun, and hunting for Eddie). • Performance (30 mins): Create a physical sequence of Mickey walking through the streets of Liverpool. Use a chorus of movement where other students act as walls, crowds, and the ticking clock, creating a claustrophobic atmosphere. Review • Week A Homework 18: "Creating Tension" Task (5–10 minutes): Think about how tension builds in the lead-up to a big moment in a performance. Write a short paragraph (4–6 sentences) answering: 1. How moving slowly can make a scene more tense. 2. Why pauses and silence are effective in drama. 3. How your character would move when feeling stressed or angry (e.g. sharp, slow, heavy steps). 4. One moment in the scene where tension should be at its highest. 5. Optional Challenge Practise walking across a room very slowly, imagining you are Mickey searching for Eddie. Notice how your body changes to show tension. Lesson 36: The Climax (The Town Hall Scene) • Objective: Stage the final tragic confrontation safely and with high emotional impact.
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	soundscapes to audibly change the mood of a spoken story. • <i>No homework assigned</i> Lesson 11: Berkoff (Total Theatre & Ensemble Physical Mime) • Practitioner Focus: Steven Berkoff. • Skill Focus: Non-naturalism, mime, background choruses, and facial distortion. • LAMDA Grade 2 Link: Master physical theatre and spatial awareness. Grade 2 groups must use their bodies to create settings, locations, and props, as real sets and props are not allowed in the exam room. • Warm-up: Exaggerated Walks. Walk around the room leading with different body parts (e.g., nose, knees, chest) while twisting the face into extreme, grotesque expressions. • Main Activity: Create a storytelling sequence where a character moves through an obstacle course. The main actor uses crisp mime to touch invisible walls or items, while the rest of the group acts as a physical "chorus," using their bodies to become the doors, chairs, trees, or carriage wheels. • Learning Outcome: Students can use Berkoff-style mime and ensemble chorus work to physically build a story's location. <i>Peer review and teacher feedback.</i> • Week A Homework 6: The Physical Object Search. Find one everyday item at home (like a toaster, a vacuum cleaner, or a clock). On a piece of paper, sketch or write down a description of how three people using their bodies could stretch and connect to mimic that exact object on stage without any real props. Lesson 12: Practical Synthesis (Storytelling Text Application)	backward for large ensemble physical pieces. <i>Record a video draft for review.</i> Lesson 25: Dress Rehearsal & Peer Critique • Objective: Perform the full piece continuously under mock exam conditions. • Warm-up (10 mins): Group focus and breathing exercises. • Showcase (40 mins): Groups perform back-to-back without teacher interruptions. <i>Peer groups take notes using official criteria: Vocal Clarity, Ensemble Cohesion, and Narrative Pace.</i> • Feedback (10 mins): Highlight specific operational adjustments required for the final session. • Week A Homework 13 "Self & Peer Reflection" Task (5–10 minutes): Reflect on your performance in the dress rehearsal and the feedback you received. • Write a short paragraph (4–6 sentences) answering: One thing your group did well (e.g. clear voices, strong ensemble, good pacing) One specific improvement you need to make before the final performance. How well you stayed focused and in character throughout. One target you will personally work on for next lesson Optional Challenge Write one piece of <i>constructive feedback</i> you would give another group, focusing on either vocal clarity, ensemble, or pace Lesson 26: Final Performance Capture • Objective: Record the final, polished performance for exam submission. • Warm-up (10 mins): High-energy physical and vocal connection drill. • Assessment (45 mins): Execute final recorded runs of the pieces. Ensure clear audio levels and verify that every student is fully visible within the frame.	• Warm-up (10 mins): Vocal Projection. Practice projecting desperate lines across a large space without shouting or straining the voice. • Exploration (20 mins): Read the final dialogue: "<i>I could have been him!</i>" Discuss dramatic irony—the audience and Mrs Johnstone know they are brothers, but Mickey only finds out seconds before the end. • Performance (30 mins): Stage the final moment. Mickey points the gun at Eddie; Mrs Johnstone runs in to confess the truth. Stop the action exactly on the sound of the gunshot using a sudden Blackout or a sharp Freeze-Frame. <i>Mark creation</i> Lesson 37: Final Performance & Evaluative Review • Objective: Perform a polished, combined sequence from the text and self-evaluate. • Preparation (15 mins): In groups of 3–5, students polish either the Class Rift (Lesson 7) or the Final Climax (Lesson 10). They must showcase clear growth in character age and status. • Showcase (35 mins): Final class performances. • Reflection (10 mins): Written or verbal evaluation. Students state how Willy Russell uses the genre of <i>tragedy</i> to critique the British class system. • Week A Homework 19 : "Final Evaluation & Theme" Task (5–10 minutes): Reflect on your final performance and the themes of <i>Blood Brothers</i>. • Write a short paragraph (5–7 sentences) answering: 1. Which scene your group performed (Class Rift or Final Climax). 2. How you showed a change in age or status through your acting. 3. One technique you used that improved your performance.
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	• Practitioner Focus: All four practitioners combined. • Skill Focus: Line handovers, cue biting, and contrasting performance styles. • LAMDA Grade 2 Link: Combines all styles into a cohesive piece. Practises the unbroken flow of speech and quick character transitions required when sharing a text between a group. • Warm-up: Style Switch. The teacher calls out a storytelling line. On a cue, students change how they perform it: "Stanislavski!" (realistic), "Brecht!" (direct to audience), "Artaud!" (vocal soundscape), or "Berkoff!" (exaggerated mime). • Main Activity: Groups are given an official LAMDA Grade 2 style storytelling fable. They split the lines up and rehearse it using their toolbox: Stanislavski for the truth, Brecht for the direct audience lines, Artaud for the vocal texture, and Berkoff for the physical environment. Informal class teacher and peer feedback. Self reflection. • Learning Outcome: Students can smoothly share lines across an ensemble while swapping between direct narrative and physical background performance. • <i>No homework assigned.</i> Lesson 13 Non-Practical Careers (The Production & Exam Prep Team) • Lesson Focus: Off-stage theatre roles and responsibilities. • LAMDA Grade 2 Link: Prepares students for the written/verbal presentation element of theatre design. It develops the analytical language needed to talk about artistic choices. • Classroom Activity: Introduction to the hidden jobs in theatre: Set Designer, Lighting Technician, Costume Designer,	• Wrap-up (5 mins): Brief group reflection celebrating their collective progress. •	4. How the story shows the impact of class divide. 5. What message the play leaves the audience with.
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MOOR PARK HIGH SCHOOL: CURRICULUM

	and Stage Manager. Explore how these roles work in the professional world. • Main Task: Students are given the script of the fable they worked on in Week 5. Acting as a <i>Production Team</i>, they design a professional layout for the play. Because LAMDA requires minimal staging, they must write design descriptions detailing exactly how a costume designer or lighting technician could use colour and light to signal character changes instead of using physical props. Marked. • Learning Outcome: Students can identify at least three off-stage theatre careers and explain in writing how design choices support a story's plot. • Week A Homework 7: The Industry Choice. Choose one off-stage career from today's lesson (Designer, Technician, or Stage Manager). Write down three sentences explaining what their daily responsibility is and why their job is critical to making a performance successful for an audience Lesson 14: Non-Practical Careers (The Creative Pitch & Verbal Theory) • Lesson Focus: Arts management, marketing, presentation skills, and exam interview theory. • LAMDA Grade 2 Link: Directly prepares students for the vocal clarity and confidence needed for the discussion portion of a LAMDA exam, where they must answer questions from the examiner. • Classroom Activity: Introduction to the business side of theatre: Theatre Programmer, Marketing Manager, and Producer. Discuss how theatre projects are funded and pitched. • Main Task: Using their design ideas from Week 6, students create a "Creative Pitch." Standing or speaking from their		
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	desks, they pitch their production to the class. The pitch must clearly explain who the target audience is, the main theme of the fable, and how their design choices make the story clear. Marked with LAMDA criterion. • Learning Outcome: Students can speak clearly and confidently to pitch a creative idea, using professional theatre vocabulary that matches LAMDA discussion expectations.		
Skills	• Characterisation (voice, movement, emotion) • Ensemble performance • Script interpretation • Devising from stimulus • Storytelling techniques • Vocal control and projection • Use of dramatic devices (narration, still image, flashback) • Evaluation (spoken and written) • Use of drama vocabulary • Rehearsal discipline and independence • Qualities of success continue to be embedded: Resilience, empathy,	• Ensemble Precision: Moving and speaking seamlessly as one unit. • Vocal Flexibility: Changing pitch, pace, and volume to match narrative shifts. • Physical Transformation: Using the body to mimic physical architecture, props, or varied landscapes. • Digital Stagecraft: Managing the borders and layout of a video assessment frame. • Characterisation (voice, movement, emotion) • Ensemble performance • Script interpretation • Devising from stimulus • Storytelling techniques • Vocal control and projection	• Proxemics: Using physical space to show relationships. • Conscience Alley: Exploring internal conflict. • Choral Speech: Speaking together to create an eerie, unified dramatic effect. • Status: Expressing power dynamics through body language. • Subtext: What a character is really thinking or feeling behind their spoken words. • Split-Screen: Staging two different scenes on stage at the same time to show contrast. • Dramatic Irony: When the audience knows vital plot information that the characters do not.

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	organisation, reflection, curiosity, confidence	• Use of dramatic devices (narration, still image, flashback) • Evaluation (spoken and written) • Use of drama vocabulary • Rehearsal discipline and independence • Qualities of success continue to be embedded: Resilience, empathy, organisation, reflection, curiosity, confidence	• Pacing and Tempo: Controlling the speed of movement and speech to manipulate tension • subtext, • tension building, • staging a climax. • Characterisation (voice, movement, emotion) • Ensemble performance • Script interpretation • Devising from stimulus • Storytelling techniques • Vocal control and projection • Use of dramatic devices (narration, still image, flashback) • Evaluation (spoken and written) • Use of drama vocabulary • Rehearsal discipline and independence • Qualities of success continue to be embedded: Resilience, empathy, organisation, reflection, curiosity, confidence
Connections to previous learning	Builds on foundational performance skills Students deepen understanding through theatrical practitioners and meaning-making: • Move from what they are doing → to why they are doing it • Develop interpretation skills (Stanislavski → motivation, Brecht → audience awareness) • Introduce technical vocabulary and analytical thinking	Application & Synthesis (LAMDA Focus) • Builds on skills + theory to create extended performance • Students apply skills in a sustained, exam-focused context: • Use ensemble, voice, and physical theatre to construct full narratives • Develop spatial awareness and staging (blocking) • Refine timing, transitions, and audience engagement Prior learning connection:	Text, Character & Theme (Blood Brothers) Builds on performance confidence to introduce text-based drama Students shift into: • Character depth and subtext (Lesson 23, 33) • Thematic understanding (class divide, tragedy) • Advanced performance skills (tension, pacing, status)

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	Prior learning connection: • Basic character work → becomes intentional, justified performance choices • Simple storytelling → becomes structured, stylised performance	• Short activities → become sustained 7–10 minute performances • Basic group work → becomes refined ensemble cohesion This phase shows clear progression from: • “Trying techniques” → mastering and combining them	Prior learning connection: • Physical/vocal skills → now used to interpret a published text • Simple character emotions → become complex relationships and motivations Students progress from: • “Playing a role” → to analysing and embodying a character within context
Assessment	Informal Assessment (ongoing, low stakes) Teacher Observation: • Lesson 1 – Vocal projection and posture observed during activities • Lesson 6 – Blocking and staging with teacher and group feedback • Lesson 10 – Teacher feedback on soundscape work • Lesson 12 – Ongoing teacher observation during rehearsal Peer Assessment: • Lesson 2 – Character morph activity • Lesson 3 – Choral rhyme performance • Lesson 8 – Stanislavski work	Informal Assessment (ongoing, low stakes) Teacher Observation: • Lesson 15 – Ensemble work and spatial awareness (Swarm / transformation task) • Lesson 18 – Physical theatre and mime exploration • Lesson 19 – Blocking Act 1 • Lesson 20 – Blocking Act 2 (tension and staging) • Lesson 21 – Final staging and transitions • Lesson 22 – Timing and full run-through adjustments • Lesson 23 – Character detail and subtext work • Lesson 24 – Camera adaptation and recorded draft	Informal Assessment (ongoing, low stakes) Teacher Observation: • Lesson 27 – Status work and improvisation (proxemics, eye contact) • Lesson 28 – Freeze frames (separation and reunion) • Lesson 32 – Teenage transition performances • Lesson 34 – Split-screen staging • Lesson 35 – Tension-building physical sequence • Lesson 33 – Confrontation rehearsal (observed alongside peer/self) Peer Assessment:

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	- Lesson 9 – Brecht storytelling - Lesson 11 – Berkoff mime work - Lesson 12 – Ensemble storytelling Self Assessment: - Lesson 2 – Character transitions - Lesson 5 – Cue biting and flow - Lesson 8 – Naturalistic acting reflection - Lesson 9 – Direct address evaluation - Lesson 12 – Reflection on combining styles Formal Formative Assessment (structured but developmental) Task-Based with Criteria (but not final exam level): - Lesson 4 – Teacher assessed physical environments using creating criteria - Lesson 13 – Written design task (marked) - Lesson 14 – Creative pitch (marked with LAMDA criteria) Performance Practice (exam-style but developmental): - Lesson 6 – Rehearsed performance with structured feedback	- Lesson 25 – Dress rehearsal observations Peer Assessment: - Lesson 17 – Group narration task feedback - Lesson 18 – Reflection on physical sequence - Lesson 20 – Group review of crisis staging - Lesson 25 – Peer critique using LAMDA criteria (vocal clarity, ensemble, pace) Self Assessment: - Lesson 18 – Reflection after obstacle sequence - Lesson 20 – Review of contribution to tension and action - Lesson 22 – Reflection on pacing and timing - Lesson 23 – Character focus and subtext awareness - Lesson 24 – Watching recorded performance draft Formal Formative Assessment (structured but developmental) Structured Performance Tasks with Feedback:	- Lesson 27 – Class feedback on status improvisation - Lesson 33 – Peer review of subtext and tension - Lesson 31 – Peer review during showcase Self Assessment: - Lesson 31 – Verbal reflection after performance - Lesson 33 – Self-assessment of subtext and reaction work - Lesson 35 – Reflection on tension-building choices Formal Formative Assessment (structured but developmental) Marked Practical Tasks: - Lesson 29 – Meeting scene performance (marked) - Lesson 30 – Choral narration & superstition piece (marked on creation) - Lesson 36 – Final climax staging (marked on creation) Structured Performance Work (with clear criteria): - Lesson 28 – Freeze frame storytelling tasks

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	- Lesson 12 – Full synthesis task integrating all skills Informal Formative Assessment (practice & skill-building) Homework Tasks: - Lesson 1 – Breathing and projection practice - Lesson 3 – Tongue twister performance prep - Lesson 5 – Line memorisation - Lesson 7 – Reflection on performance - Lesson 9 – Direct address practice - Lesson 11 – Physical theatre design task - Lesson 13 – Theatre career research In-class Skill Drills: - Warm-ups across all lessons (voice, movement, ensemble) - Improvisation and rehearsal activities - Practitioner explorations Summative Assessment (final or high-stakes evaluation) Mock / Exam-Style Performance:	- Lesson 15 – 30-second ensemble transformation (meadow → cave) - Lesson 17 – 1-minute choral narration introduction - Lesson 18 – Obstacle sequence (physical storytelling) - Lesson 19–21 – Structured blocking of full narrative (Acts 1–3) - Lesson 22 – Timed full run (aligned to exam conditions) Exam Preparation Tasks: - Lesson 24 – Recorded draft performance for review - Lesson 25 – Dress rehearsal under mock conditions with criteria Informal Formative Assessment (practice & skill-building) Homework Tasks: - Lesson 15 – Ensemble observation and analysis task - Lesson 17 – Vocal clarity and projection practice - Lesson 19 – Blocking and proxemics reflection - Lesson 21 – Final image and impact reflection	- Lesson 31 – 2-minute performance (marked on evaluation skills) - Lesson 34 – Split-screen performance (reviewed with feedback) Informal Formative Assessment (practice & skill-building) Homework Tasks: - Lesson 27 – Status and character reflection - Lesson 29 – Childlike characterisation - Lesson 31 – Performance reflection - Lesson 33 – Subtext and tension task - Lesson 35 – Building tension reflection - Lesson 37 – Final evaluation and theme analysis In-class Skill Development: - Status games and improvisation - Freeze frames and physical storytelling - Characterisation exercises (child → teenager → adult) - Subtext and proxemics exploration - Tension and pacing exercises - Rehearsals of key Blood Brothers scenes Summative Assessment (final or high-stakes evaluation)

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	Lesson 7 – Mock LAMDA exam (teacher acts as examiner using official criteria) Marked Written / Verbal Outcomes: Lesson 13 – Production/design written task Lesson 14 – Creative pitch (formal speaking assessment)	- Lesson 23 – Character depth and subtext task - Lesson 25 – Self and peer reflection In-class Skill Development: - Ensemble exercises (Swarm, Fluid Machine) - Vocal drills and choral speaking - Physical theatre exploration - Blocking rehearsals and iterative improvement - Timing and pacing adjustments Summative Assessment (final or high-stakes evaluation) Final Exam Submission: - Lesson 26 – Final recorded performance (LAMDA submission standard) Mock Exam / Pre-Summative: - Lesson 25 – Dress rehearsal under full exam conditions with peer critique - Lesson 24 – Recorded draft (used diagnostically but close to summative)	Final Performance Assessment: - Lesson 37 – Final performance (polished extract showing age, status, and technique) Evaluative Written/Verbal Assessment: - Lesson 37 – Evaluation of performance and understanding of: - Tragedy - Class divide - Willy Russell's message Pre-Summative / Mid-Point Assessment: - Lesson 31 – Assessment showcase (2-minute performance with evaluation focus)
	Homework	Please see all highlighted in blue above	

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Cultural enrichment including Trips, Visits, Experiences, Extra-curricular	• Theatre visits (where possible) • LAMDA performance experience • School productions involvement • Exposure to live/recorded theatre (Blood Brothers where possible)
Literacy	This curriculum places literacy at the core of drama learning, developing students' ability to read, write, speak, and think critically through performance. Across Lessons 1–37, students build literacy skills in a structured and progressive way, blending oracy, textual understanding, and reflective writing with practical exploration. Oracy: Speaking & Listening as a Foundation Oracy is central to this scheme, with students consistently developing: • Clear vocal projection, articulation, and control (Lessons 1–3, 17) • Collaborative speaking skills, including choral speech and cue timing (Lessons 3, 5, 17) • Audience awareness and formal presentation skills (Lessons 14, 31, 37) • Expressive communication, including tone, pace, and subtext (Lessons 23, 33, 35) Students regularly practise: • Performing to an audience • Listening and responding to peers • Giving and receiving constructive feedback This supports whole-school priorities around spoken Standard English, confidence, and verbal reasoning. Reading: Interpretation & Understanding Students engage with a range of texts, including fables and <i>Blood Brothers</i>, to develop: • Inference skills (understanding subtext, emotion, and motivation) • Narrative comprehension (Lessons 5, 16)

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- **Character and theme analysis** (Lessons 23, 29, 33, 37)
- **Understanding structure and meaning** in dramatic texts

Drama strategies allow students to **physically explore texts**, improving comprehension through active engagement rather than passive reading.

Writing: Reflection & Analysis

Regular homework and in-class tasks develop students' ability to:

- Write **structured paragraphs** explaining ideas clearly
- Reflect on performance and **evaluate strengths and targets**
- Use **subject-specific vocabulary accurately**
- Analyse **character, theme, and dramatic techniques**

Extended writing opportunities (e.g. Lessons 13, 14, 37) build:

- **Analytical writing skills**
- **Justification of ideas**
- **Critical thinking**

Vocabulary: Tier 2 & Tier 3 Language

Students are explicitly taught and regularly use:

- **Drama terminology:** proxemics, narration, mime, freeze-frame, ensemble
- **Performance vocabulary:** projection, articulation, pacing, subtext
- **Thematic language:** class divide, status, tension, tragedy

This ensures students can:

- Speak and write with **precision and confidence**

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- Engage in **subject-specific discussion**
- Transfer academic vocabulary across subjects

Communication & Presentation

Students develop formal communication skills through:

- Creative pitches (Lesson 14)
- Performance showcases (Lessons 7, 25, 31, 37)
- Verbal evaluations and peer feedback

They learn to:

- **Organise and present ideas clearly**
- Use **appropriate tone and register**
- Justify creative decisions using evidence

Embodied Literacy: Learning Through Performance

A key strength of this curriculum is its use of **embodied literacy**, where students:

- Translate **text into physical and vocal performance**
- Explore meaning through **movement, voice, and spatial design**
- Develop deeper understanding of **character and narrative through action**

This approach particularly supports:

- **Reluctant readers and writers**
- **EAL learners**
- Students who benefit from **kinaesthetic learning**

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	Wider Literacy Links The curriculum supports cross-curricular literacy by reinforcing: • English Literature skills (analysis, inference, theme) • PSHE understanding (class, social inequality, morality) • Careers literacy (technical and production vocabulary – Lessons 13–14) Overall Impact By the end of the scheme, students can: • Speak with clarity, confidence, and purpose • Read and interpret texts with depth and understanding • Write reflectively using structured, analytical language • Apply subject-specific vocabulary accurately • Communicate ideas effectively in both formal and creative contexts In summary: This drama curriculum uses performance as a powerful vehicle to develop well-rounded, articulate, and literate learners, fully aligned with whole-school literacy priorities.
Numeracy	Although drama is a practical subject, this scheme embeds key numeracy skills throughout in subtle but meaningful ways: Timing & Measurement • Lesson 5, 17, 22, 25, 26: Students work with timing (seconds/minutes) to ensure performances meet LAMDA requirements (e.g. 2–3 mins, 7–10 mins) • Lesson 22: Using a stopwatch to measure and adjust pacing • Lesson 35: Controlling tempo (fast vs slow movement)

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Links to:

- Measuring time
- Estimation and adjustment
- Understanding pace and duration

Counting, Grouping & Organisation

- **Lesson 1–3:** Passing claps, sounds, and patterns around a circle (sequence counting)
- **Lesson 15:** Ensemble spacing and equal distribution across space
- **Lesson 16:** Structuring narratives into **5 clear plot points**
- **Lesson 24–26:** Ensuring all performers are visible within a set frame

Links to:

- Sequencing
- Dividing into groups (3–10 performers)
- Fair distribution and spatial balance

Space, Shape & Positioning (Geometry)

- **Lesson 4, 6, 15, 19–21:** Use of **stage space**, shapes, and formations
- **Lesson 19–21:** Understanding **proxemics** (distance between performers)
- **Lesson 21:** Designing final freeze-frame images (visual composition)

Links to:

- Position and direction
- Spatial awareness
- Shape and symmetry

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Pattern & Rhythm

- **Lesson 3 & 17:** Choral speaking requires **rhythm, synchronisation, and pattern recognition**
- **Lesson 1:** Passing rhythmic claps at different speeds
- **Lesson 35:** Manipulating rhythm to build tension

Links to:

- Repetition and patterns
- Tempo and beat
- Coordination and timing

Evaluation & Comparison

- **Lesson 7, 25, 31, 37:** Students assess performance using **criteria** (vocal clarity, pace, ensemble)
- Comparing:
 - Fast vs slow pacing
 - Clear vs unclear projection
 - Effective vs ineffective spacing

Links to:

- Comparing outcomes
- Judging effectiveness
- Applying criteria logically

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	Key Numeracy Skills Developed • Time management and measurement • Spatial reasoning and positioning • Pattern recognition and rhythm • Sequencing and structure • Logical comparison and evaluation In summary: Lessons 1–37 integrate numeracy through timing, spatial awareness, structure, and rhythm, helping students apply mathematical thinking in a practical, creative context.		
CIAG	CIAG Links (Lessons 1–14) Careers Awareness (Industry Knowledge) • Lesson 13 – Explicit focus on careers: ○ Set Designer, Lighting Technician, Costume Designer, Stage Manager ○ Students understand routes into theatre careers and their responsibilities • Lesson 14 – Extended careers focus: ○ Theatre Programmer, Marketing Manager, Producer ○ Introduces creative industries beyond acting ○ Students gain awareness of:	Careers Awareness (Industry Practice & Professional Context) • Lesson 24 – Remote exam readiness: ○ Introduces digital performance skills linked to modern industry practice (self-taping, online auditions, virtual performance) ○ Links to careers in: ▪ Acting (screen/audition work) ▪ Digital production and media • Lesson 25–26 – Dress rehearsal and final recording:	CIAG Links (Lessons 27–37) Careers Awareness (Industry & Creative Roles) • Lessons 30 & 36 – Staging complex scenes (Narrator sequences, final climax): ○ Links to roles such as Director, Movement Director, and Actor ○ Students explore how meaning is shaped through staging and interpretation • Lesson 34 – Split-stage technique: ○ Introduces ideas used by directors and stage managers in professional theatre • Lesson 37 – Final performance:

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	• Both on-stage and off-stage pathways • The breadth of careers in theatre and creative industries Skill Development Linked to Employability Across Lessons 1–12 students develop transferable skills valued in careers: • Communication skills (Lesson 1–3, 14) • Teamwork and collaboration (Lesson 4, 6, 12) • Problem-solving and creativity (Lesson 4, 11, 12) • Confidence and presentation skills (Lesson 7, 14) • Time management and responsibility (Lesson 5 – line learning) Links learning to employability by developing: • Confidence in speaking • Working as part of a team • Presenting ideas clearly Information & Decision-Making • Lesson 13 – Students analyse how design choices impact performance • Lesson 14 – Students make decisions about:	○ Replicates professional rehearsal and production processes ○ Students experience: ▪ Technical runs ▪ Performance under pressure ▪ Final “capture” similar to industry recordings Students understand how theatre skills translate into: • Professional rehearsal etiquette • Performance recording and evaluation Employability Skills Development Across Lessons 15–26, students strengthen key transferable skills: • Teamwork & collaboration (Lessons 15, 18, 20, 21 – ensemble building and group performance) • Communication skills (Lesson 17 – vocal clarity, projection, choral speaking)	○ Mirrors professional rehearsal-to-performance process Students understand: • How scripts are interpreted in professional theatre • How different roles contribute to storytelling on stage Employability Skills Development Across Lessons 27–37, students refine key workplace skills: • Communication & expression ○ Lesson 27 (status and voice), Lesson 33 (subtext), Lesson 35 (tension) • Collaboration & teamwork ○ Lessons 28, 32, 34 (group scene work) • Emotional intelligence ○ Understanding relationships, conflict, and motivation (Lessons 33–36) • Confidence & resilience ○ Performing challenging scenes (Lesson 31, 36, 37)
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	○ Target audience ○ Theme ○ Production concept Builds: ● Decision-making skills ● Understanding of audience and purpose Advice & Guidance Through Reflection ● Lesson 7 – Mock exam reflection helps students understand: ○ Strengths ○ Targets for improvement ● Homework (Lessons 1, 3, 5, 7): ○ Encourages self-evaluation and goal setting Supports: ● Personal development ● Understanding how to improve performance skills Link to Future Pathways ● Strong alignment with: ○ Performing Arts GCSE / LAMDA progression ○ Creative industries careers	● Problem-solving & adaptability (Lessons 18, 22 – refining movement, adjusting timing) ● Time management (Lesson 22 – working within strict 7–10 minute limits) ● Resilience & independence (Lessons 25–26 – performing under exam conditions, acting on feedback) These align with skills required in: ● Performing arts careers ● Wider workplace environments Decision-Making & Creative Ownership ● Lesson 16 – Narrative planning: ○ Students design a full narrative structure (planning and organisation skills) ● Lesson 17–21 – Building the performance: ○ Students make decisions about: ■ Vocal style ■ Staging and movement ■ Character roles ● Lesson 22 – Editing and refining:	These skills transfer directly to: ● Interviews ● Public speaking ● Team-based work environments Decision-Making & Creative Thinking ● Lesson 28 – Moral decision-making (Conscience Alley) ● Lesson 30 – Interpreting abstract ideas (fate, superstition) ● Lesson 33–36 – Making choices about: ○ Subtext ○ Movement ○ Emotional delivery Develops: ● Critical thinking ● Interpretation skills ● Independent creative judgement Reflection, Evaluation & Personal Development ● Lesson 31 – Performance showcase with evaluation ● Lesson 33 – Peer and self-assessment ● Lesson 37 – Final evaluative review (tragedy and class themes) ● Homework (Lessons 27, 29, 31, 33, 35, 37):
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	○ Skills useful for interviews, presentations, and public speaking Summary Lessons 1–14 support CIAG by: ● Introducing real theatre careers (Lessons 13–14) ● Building transferable life and workplace skills ● Encouraging self-reflection and improvement ● Developing confidence in communication and presentation	○ Students evaluate and improve their work based on timing and effectiveness Develops: ● Independent thinking ● Creative problem-solving ● Ownership of outcomes Reflection, Feedback & Improvement ● Lesson 18, 20, 23 – Ongoing reflection and review ● Lesson 25 – Structured peer critique using formal criteria ● Homework (Lessons 15, 17, 19, 21, 23, 25): ○ Regular written reflection on performance and target Builds: ● Ability to evaluate strengths and weaknesses ● Understanding of how to act on feedback ● Preparation for professional appraisal environments Career Pathway Links	○ Regular reflection on performance, improvement, and understanding Builds: ● Self-awareness ● Ability to evaluate strengths and areas for development ● Skills needed for appraisals and feedback cycles in careers Links to Future Pathways This phase prepares students for: ● GCSE Drama / Performing Arts qualifications ● Theatre studies (text analysis and performance) ● Creative careers (acting, directing, writing) ● Non-creative careers requiring: ○ Communication ○ Confidence ○ Analytical thinking Summary Lessons 27–37 support CIAG by:
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		This phase directly prepares students for: • LAMDA examinations and performing arts qualifications • Audition processes (memory, projection, confidence) • Creative and technical roles (blocking, staging, production awareness) • Digital performance contexts (filming, framing, microphone awareness) Summary Lessons 15–26 support CIAG by: • Simulating real rehearsal and performance processes • Developing transferable employability skills (teamwork, communication, time management) • Introducing digital performance skills relevant to modern careers • Embedding reflection and improvement practices	• Applying drama skills to text-based, thematic performance • Strengthening communication, confidence, and emotional intelligence • Encouraging reflection and evaluation of performance • Linking creative work to professional theatre practice and real-world skills
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Key Stage 3 Long Term Planning

Curriculum Area: Drama

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Year 9

See year 8 for 26/27

	Autumn 1 + Autumn 2	Spring 1 and Spring 2	Summer 1+ Summer 2
Year 9			
Knowledge			
Skills			
Connections to previous learning			
Assessment			
Homework			

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Cultural enrichment including Trips, Visits, Experiences, Extra-curricular			
Literacy			
Numeracy			
CIAG			

Key Stage 4 Long Term Planning

Year 10 SYLLABUS: WJEC/EDUQAS GCSE Drama

Curriculum Area: Drama

Year 10	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
A0 and Specification ref.						
Knowledge						
Skills						
Connections to previous learning						
Assessment						
Homework						
Cultural enrichment including Trips, Visits, Experiences, Extra-curricular						
Literacy						

Numeracy	
CIAG	

Key Stage 4 Long Term Planning

Year 11 SYLLABUS: WJEC/EDUQAS GCSE Drama

Curriculum Area: Music

Year 11	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
A0 and Specification ref.					
Knowledge					
Skills					
Connections to previous learning					
Assessment					
Homework					
Cultural enrichment including Trips, Visits, Experiences, Extra-curricular					
Literacy					
Numeracy					
CIAG					