



PERFORMING ARTS MUSIC & DRAMA

2025/2026

THE PERFORMING ARTS TEAM

MR DALTRY – HEAD OF PERFORMING ARTS

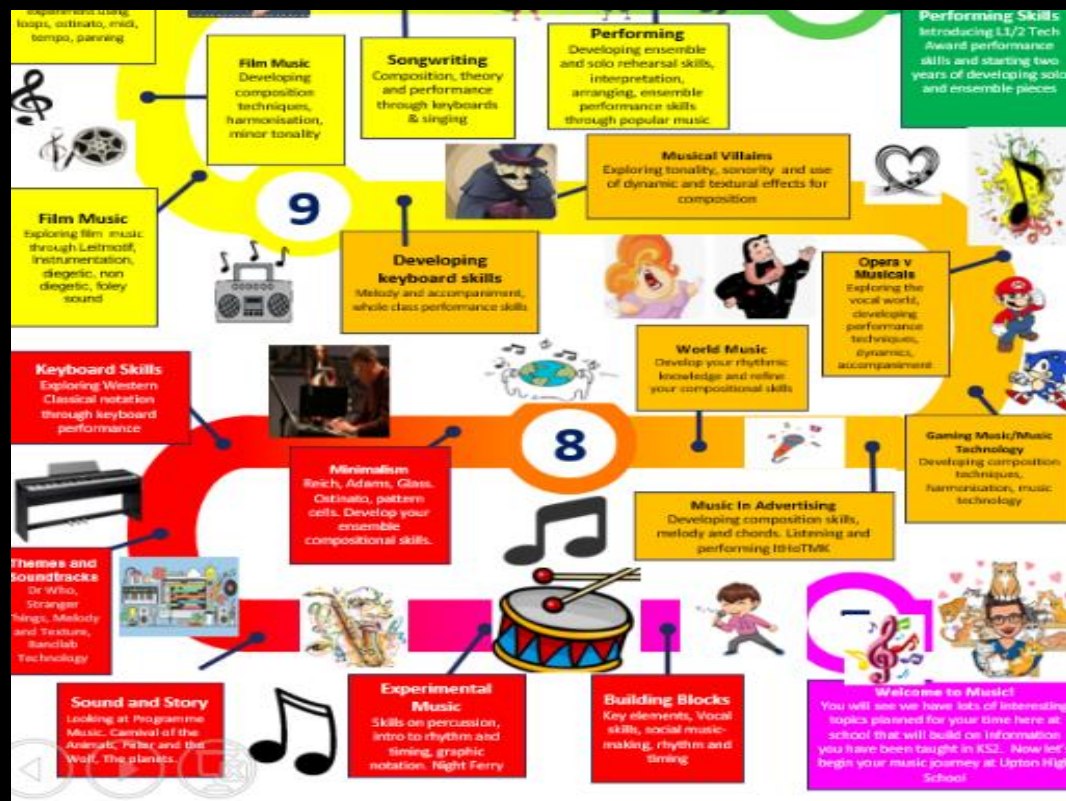
MISS THOMPSON – HEAD OF MUSIC

MRS. KILGANNON – DRAMA TEACHER

MRS. MCCARTHY – DRAMA TEACHER

MISS SUTTON – DRAMA AND MUSIC TEACHER





MUSIC KS3 - 2025/2026

YEAR 7 X2 1-HOUR LESSONS PER FORTNIGHT

YEAR 8 X2 1-HOUR LESSONS PER FORTNIGHT - NEW FOR 2025/26

YEAR 9 X1 1-HOUR LESSONS PER FORTNIGHT

Year 7	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
UNIT	Building Blocks Elements of Music	Experimental Music Graphic Score	Sound and Story Programme Music	Themes and Soundtracks Music technology	Keyboard Skills	Minimalism
Knowledge	- What is performance? - What is composing? - How do I listen? - What is the Orchestra and its families? - How do I use breath control when I am singing? - What is a motif?	- How do I start to read notation? - How do I rehearse effectively? - How do I refine my ideas? - How do I start to introduce musical expression when performing? - How do I show musical expression? - Who is Anna Clyne?	- What is Programme Music? - How do I listen and evaluate analytically? - How do I build relevant notes on a piece of music? - What is musical colour? - How do Composers tell a story through music?	- What is music technology? - What is genre in music? - How do I build tension and suspense in a piece? - Who is Delia Derbyshire? - What is Improvisation? - What is found sound and how do I use it in Bandlab?	- How do I start to read proper notation? - What are the notes on the keyboard? - What are sharps? - What are flats? - How do I achieve accuracy when performing? - Can I add expression when performing?	- What is Minimalism in music? - Who are the leading Minimalistic composers? - What is atonality? - What is phase shifting? - How can I compose a piece of Minimalist music? - What is atonal?
Skills	- Recognising instruments - Vocal techniques - Applying key vocabulary to listening - Composing a basic motif - Forming good vocal habits - Refining compositional ideas - Understanding the early development of the orchestra	- Rehearsal skills - Refining performance techniques - Reading from a score - Working as an ensemble - Understanding the relationship between art and music - Applying key words when listening	- Analytical listening skills - Understanding the relationship between music and story - Applying orchestral colour and motifs to composition work - Aurally recognising musical features such as imitation and sequence in compositions. - Understanding the historical context of Programme Music	- How to build tension in music using register, pitch and range - How computer generated sound influenced the development of composition - Using found sound to compose in Bandlab - Refining music motifs	- Reading a melody from notation. - Understanding the layout of the keyboard - Playing in time. - Playing with accurate pitch - Understanding a basic key signature - Refining performance by adding expression	- Understanding the importance of Minimalism in composition - Composing as an ensemble - Composing using Improvisation - Composing as a methodical process rather than a creative one - Applying key vocab to listening
Key Vocabulary	Beat, tempo, rhythm, pitch, structure, melody, tonality, dynamics, genre, mood, texture, instruments, perform, compose, listen	Texture, Structure, Ostinato, dynamics, expression, ascending, descending, scalic, mood, instrumentation, score	Instrumentation, dynamics, sonority, musical motifs, transformation, tonality, orchestral colour, imitation, ritardando, accelerando, leitmotif, sequence	Ostinato, scalic, sequence, range, vibrato, register, melody, steps, leaps, riff, ornaments, genre, improvisation, tension	Accuracy, rhythm and timing, phrasing, expression and dynamics, control, confidence, melody and accompaniment, hand position, sharp, flat	Tempo, pitch, cell patterns, atonal, phase shifting, diatonic, glissando, repetition, simple harmonies, layered textures, ostinato, process
Learner Assessment	Peer Assessment Orchestral Instruments Composition	Graphic Score Performance Teacher assessed	Chosen piece Listening skills teacher assessed	Found sound Composition teacher assessed	Peer Assessment of keyboard Performance	Ensemble Minimalism Composition teacher assessed

Year 8	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	World Music	Music In Advertising	Music In Gaming	Opera Versus Musicals	Musical Villains	Developing Keyboard Skills
Knowledge	1. What is World Music? 2. What are the instruments that play World Music? 3. What is the context and history of music from different countries? 4. How are pieces of World music put together? 5. Can I compose a piece of music from either India, Latin America, Indonesia or Africa?	1. What is a jingle? 2. What is an underscore? 3. What are the different purposes of music used in advertising? 4. How do I compose an effective advert? 5. Can I compose, rehearse and record an effective advert?	1. Who is Laura Shighihara? 2. What is the purpose of music in Gaming? 3. How do I create a sprite, sequence and a loop? 4. How effective is tempo in gaming music? 5. What is 6/8?	1. What is an Opera? 2. What is a musical? 3. What are the music elements that make up both? 4. Can I sing something from an Opera and a musical? 5. What voice type am I?	1. How does tonality affect the mood of music? 2. What specific musical features are used to portray villains? 3. How do composers sometimes mislead the listener into believing something else? 4. Can I create a villainous leitmotif? 5. Can I recognise dissonance?	1. Can I remember the layout of the keyboard? 2. Can I control my playing? 3. Can I read any notation without having help? 4. Can I perform a melody with an accompaniment? 5. Can I add expression to my performance e.g. variety of tempo, dynamics or voice style? 6. Can I perform successfully in an ensemble and communicate within it?
Skills	1. Recognising features of World music through listening 2. Performing elements of compositions from across the world – raga, tala, drone, son clave, rumba clave. 3. Recognising world music instruments 4. Composing a piece of world music, demonstrating an understanding of elements that make up the piece 5. Rehearsing, refining and performing the final composition as an ensemble.	1. Understanding the difference between an underscore and a jingle through listening 2. Composing a jingle that uses a riff, hook or ostinato 3. Memorable lyrics and catchphrase 4. How to effectively record for TV or Radio.	1. Understanding the importance of modern composers in the digital world. 2. Composing specific musical features using a combination of technology and acoustic sounds. 3. Sound types and how composers use them 4. Understanding more complex time signatures and reading them	1. Historical context of Opera and Musicals 2. The importance of social and political impact on both genres 3. Developing vocal technique by focusing on diction, breath control and phrasing 4. How to effectively perform to an audience.	1. Refining listening skills to assess what they hear rather than jumping to conclusions and predicting 2. Developing a deeper understanding of tonality, rather than just major or minor. 3. Using sonority when composing a leitmotif and showing a deepening understanding of how composers use sonority to create mood. 4. Critically analysing what they hear using appropriate musical language.	1. Developing reading notation. 2. Refining performance skills by adding expression 3. Developing playing technique using correct fingering and hand positions 4. Developing ensemble skills through communication, rehearsal and preparation and sharing ideas.
Key Vocabulary	Improvisation, Sitar, Tabla, Raga, Drone, Tala, Samba, Syncopation, Calypso, Reggae, son clave, rumba clave, claves, Gamelan, Ostinato, heterophony, pelog & slendro, Balungan, Cross Rhythm, Djembe, Call and Response, talking drum	Jingle, catchphrase, hook, instrumentation, lyrics, structure, motif, underscore, voice over, timbre, riff, bass line, target audience, slogan,	Sequence, click track, bar, beat, melody, structure, sprite, tempo, time signature, soundtrack, memorable melodies, loop, contrast, dynamics	Chorus, aria, soprano, alto, tenor, bass, overture, dramatic intention, libretto, pathos, repertoire, orchestra, band,	Dissonance, minor tonality, crescendo, tenuto, instrumentation, staccato, legato, leitmotif, underscore, crescendo, disjunct	Stave, ensemble, chord, triad, perform, key signature, time signature, register, phrasing, dynamics, 2 hand parts, click track
Learner Assessment	Teacher Assessment of World Music Composition	Peer assessment of ItHoTMK Performance	Peer assessment of Listening using key words	Teacher assessed Listening	Self assessment of Composition	Teacher assessed keyboard Performance inc ensemble skills

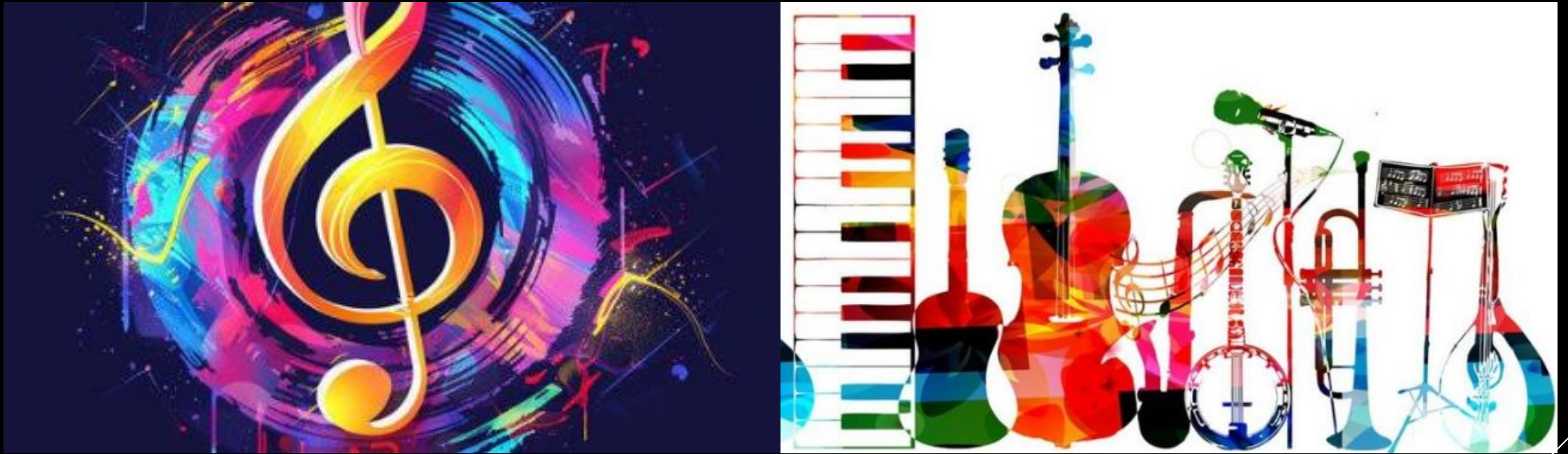
Year 9	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Film Music	Film Music	Music Technology	Bass and Background	Song writing - Composing	Song writing - Performing
Knowledge	- What is an underscore? - What is a leitmotif? - How does instrumentation portray the genre of a film? - How is sonority used to create dramatic effect? - Who is Hans Zimmer? - How can you change a leitmotif to suit the action in a scene? - Can I aurally distinguish between film scores by recognising certain techniques composers use?	- What is foley sound and how do you create it? - What is diagetic music and non diagetic music? - How can harmony affect the atmosphere in a film clip? - What melodic devices do composers use in film music? - Can I compose a soundtrack using foley sound, diagetic music and non diagetic music?	- What is music technology? - Who is Stockhausen and why is he important in the development of technology in music? - Why was technology used in pop music of the 1980s? - Can I produce my own music technology track using either bandlab or soundation?	- What is a bass line? - How does a bass line form the actual base of harmony? - What is syncopation and how is this used in Reggae music? - What is Blues? - What is a walking bass line and a chord progression? Can I play them? Can I aurally recognise them and describe the differences between them?	- What is the structure of a song? - Can I write lyrics? - Can I compose a chord progression for my song? - Can I work as part of a group to compose a song? - Can I help to refine our ideas and share our opinions to improve our song?	- Can you perform your song as part of a group? - Can you recognise the techniques used when composing your song, that reflect a certain genre? - Can you add musical expression to your composition?
Skills	- Understanding the role of leitmotif in film music - Understanding different instrumental sonorities and how they create compositional effects in film music - Understanding the difference between diagetic music and non diagetic music and their purposes. - Patrick Doyle and Richard Rodney Bennet	- Understanding film compositional techniques - Collecting and recording foley sound and composing using them. - Demonstrating an understanding of instrumental sonorities through practical composition. - Refinement of ideas after peer assessment	- Understanding the development of technology in music, through understanding the techniques of Stockhausen, Cage and Varese. - Understanding the development and importance of music technology through bands such as Adamski, Kraftwerk and Shamen and how it influences modern dance music. - To explore music devices and techniques to create a track on either bandlab or soundation.	- Understanding how bass lines are formed using primary chords and chord progressions - Playing different riffs to recognise different bass lines - Understanding how bass lines hold the key to harmonic progression	- Structuring lyrics - Understanding and composing the 3 elements of melody, chords and lyrics - Rehearsing the song and trying to improve our ideas after feedback - Demonstrating knowledge of hooks, riff, chord progression, tonality, modulation through practical composition	- Playing in an ensemble - Performing to an audience - Refining performance technique using musical expression - Assessing the success of the song
Key Vocabulary	Instrumentation, dynamics, texture, mood, sonority, leitmotif, genre, soundtrack, tenuto, accelerando, glissando, diminuendo, crescendo, pizzicato	Diagetic, non diagetic, foley sound, post production, atmosphere, underscoring, consonant harmony, dissonant harmony, conjunct, disjunct, pedal note	Sampling, loop, dubbing, panning, synthesiser, midi, scratching, tempo, compositional experiment, articulation, balance, bouncing down, clipping, feedback, FX	Riff, syncopation, loop, chord progression, walking bass, reggae, root notes, scales, arpeggios, form, fifth, octave, primary chords, harmonic progression, Blues, hook, stop time	Lyrics, chord progressions, hooks, riffs, melody, loop, through composed	Genre, structure, lyrics, instrumentation, bass, expression, dynamics
Learner Assessment	Teacher Assessment Murder on the Orient Express listening	Peer assessment film music composition	Self assessment technology listening	Peer Assessment bass performing	Teacher Assessment song writing composition	Teacher Assessment song writing performing



MUSIC KS4 - 2025/2026

YEAR 10 X5 1-HOUR LESSONS PER FORTNIGHT

YEAR 11 X5 1-HOUR LESSONS PER FORTNIGHT



PRIVATE MUSIC LESSONS

X86 LEARNERS HAVING MUSIC LESSONS

The left half of the image features a photograph of three performers in silhouette against a vibrant red, vertically-pleated curtain. From left to right: a male figure in a dark suit, a female figure in a dark dress with her right arm raised, and a male figure in a dark suit holding a violin and bow. The lighting is dramatic, highlighting the contours of the performers and the texture of the curtain.

Drama KS3 - 2025/2026

Year 7

x2 1-hour lessons per fortnight

Year 8

x1 1-hour lessons per fortnight

Year 9

x1 1-hour lessons per fortnight



Year 7	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Building a Character <i>Shrek</i>	School Production 2026 - Macbeth Developing character	Live Theatre Review <i>Peter Pan Goes Wrong</i> Mischief Theatre	Devising <i>Trapped</i> Exploration of Horror	Devising Alone!	Script Performance - Lord of the Flies
Knowledge	- What is a character? - How do I build a character? - How do I use my voice to create a character? - How do I use body language and movement to create a character? - How do I use facial reactions and gestures to create a character? - What is Proscenium Arch staging and how is it used in Drama?	- Who is William Shakespeare? - How do I use a script effectively? - How do I rehearse effectively? - How do I build a scripted character? - How do I create a naturalistic character? - How do I stage a scene? - What is Thrust staging and how is it used in Drama?	- What is a Live Theatre Review? - How do I write analytically? - How do I build relevant notes on a performance? - What is Technical Theatre? - How do I construct a Live Theatre Review?	- What is Immersive Theatre? - What is the genre of horror in Drama? - How do I build tension and suspense in a scene? - What is a stimulus? - What is Devising? - What is promenade staging and how is it used in Drama?	- How do I use a stimulus to <u>Devise</u> a scene? - What is an Open Ending? - What is a Closed Ending? - What is Climax? - What is Anti-Climax? - What is Traverse staging?	- What is Hot Seating? - What is Thought Tracking? - How do I use Hot Seating? - How do I use <u>Though</u> Tracking? - What is Civilisation vs Savagery? - What is Theatre in the Round and how is it used in Drama?
Skills	- Building a character technique - Vocal techniques - Facial reaction techniques - Body language techniques - Use of stage positions on a Proscenium Arch stage.	- Rehearsal techniques - Script analysis - Naturalistic character-building techniques. - Page to Stage techniques - Use of stage positions on a Thrust stage.	- Analytical writing skills - Live Theatre Review structure. - Lighting techniques - Sound techniques - Use of stage positions on an End On stage.	- Tension building techniques - Suspense building techniques - Script writing techniques - Freeze Frame techniques. - Use of stage positions with a <i>Promenade stage</i>	- Climax building techniques. - Anti-Climax building techniques - Cross Cutting techniques. - Open-Ending techniques - Use of stage positions on a <i>Traverse stage</i>	- Hot seating - Thought tracking - Physical Theatre - Subtext development. - Use of stage positions on a Theatre in the Round stage
Key Vocabulary	Character, voice, pitch, tempo, tone, volume, accent, diction and clarity. Audience. Dialogue. Duologue. Proscenium Arch staging.	Rehearsals, Naturalistic acting, Shakespeare, Stanislavski, Given Circumstances, Units and Objectives, Protagonist, Antagonist. Thrust staging	Live Theatre Review, analytical writing, climax, Technical Drama and End-on staging	Devising, stimulus, tension, suspense, Horror, Immersive Theatre, choral speaking, freeze frames, monologue and Promenade staging	Climax, Anti-climax, Open-Ending, Closed Ending, status, plot development, blocking, Cross Cutting and Traverse staging	Hot Seating, Thought Tracking, proxemics, subtext and Thrust staging
Staging	Proscenium Arch staging	Thrust staging	End-on staging	Promenade staging	Traverse staging	Theatre in the Round staging
Learner Assessment	Peer Assessment on <i>Shrek</i> performances	Self-Assessment on <i>Macbeth</i> performances	Live Theatre Review on <i>Peter Pan Goes Wrong</i>	Self-Assessment based on <i>Haunted House</i>	Peer Assessment based on <i>Alone!</i>	Self and Peer Assessment based on <i>Lord of the Flies</i>

Year 8	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Radio Plays Riddles in the Dark from <i>The Hobbit</i>	School Production 2026 Macbeth	Live Theatre Review – National Theatre <i>wonder.land</i>	Scripted Text <i>Our Day Out</i>	Devising <i>Brothers Grimm Fairy Tales</i>	Scripted Text Bugsy Malone
Knowledge	- What is a radio play? - What is the history of radio plays? - What are the techniques required to create Radio plays? - What are the 5 key elements of radio plays? - How is staging useful/relevant for Radio plays?	- Who is William Shakespeare? - What is naturalistic acting? - How do I use given circumstances in a script? - How do I develop scripted characters? - How is Thrust staging used to impact the audience?	- How do I create a detailed Live Theatre Review? - How do I consistently use analytical writing? - How is lighting used in a production? - How are sound effects used in a production? - How is Proscenium Arch used to impact the audience?	- Origins of Our Day Out linked to British playwrights. - What is a duologue? - How can a tableau be used effectively? - What is proxemics and how can this be used effectively in Drama? - How is Thrust staging used to impact the audience?	- Origins of Brothers Grimm fairy tales linked to European playwrights. - How do I use a story stimulus to devise original Drama? - How do I script an original Devised play? - What is Improvisation? - How is Theatre in the Round staging used to impact the audience?	- Origins of Bugsy Malone linked to British playwrights. - Exploration of key themes such as gang culture. - What was Prohibition in America from 1920 to 1933? - What is Control and Order? - How is Promenade staging used to impact the audience?
Skills	- Vocal character development 5 key elements: role, time, place, action and tension. - Recording techniques - Foley Sound FX - Developing audio tension and suspense.	- Development of a Naturalistic character - Given Circumstances - Units and Objectives - Structured Emotional Memory - How to effectively perform to an audience using Thrust staging.	- Consistent analytical writing skills. - Lighting types and techniques. - Sound types and techniques. - Climax/Anti-climax - How Proscenium Arch staging is to impact the audience.	- Duologues - Tableaux - Proxemics - Cross Cutting - How to effectively perform to an audience using Thrust staging.	- Devising techniques - Improvisation - Role on Wall - Flash Backs - Flash Forward	- Hot Seating - Thought Tracking - Performing a detailed character - Character development through a play - The subtext of characters
Key Vocabulary	Analog, digital, fade-in, fade-out, splice, Foley sound FX tension, suspense, projection, clarity and diction and End On staging.	Rehearsals, Naturalistic acting, Stanislavski, Given Circumstances, Units and Objectives. Thrust staging.	Analytical writing, climax and anti-climax, McCandless system of zonal lighting, Par Can, Fresnel, Spotlights, Gobos, LED lighting, Live SFX and Pre-recorded SFX.	Split staging, tableaux, juxtaposed, proxemics, Cross Cutting, status, class system, duologues and Thrust staging	Devising, stimulus, Role on Wall, Flash backs, Flash Forwards, Naturalistic, Non-naturalistic, Linear, Non-Linear and Theatre in the Round staging.	Democracy, Prohibition, Control and Order, Hot Seating, Though Tracking, Subtext and Promenade staging
Staging	End-On staging	Thrust staging	Proscenium Arch staging	Thrust staging	Theatre in the Round staging	Promenade staging
Learner Assessment	Peer Assessment on Radio performances	Self-Assessment on Macbeth performances	Live Theatre Review on wonder. land	Self-Assessment on Our Day Out Performances	Peer Assessment on Brothers Grimm Devised performances	Peer Assessment based on Bugsy Malone

Year 9	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Thriller/Horror Genre Technical Drama - Lighting <i>Stone Cold</i>	School Production 2026 Macbeth	Live Theatre Review – National Theatre <i>One Man, Two Guvnors</i>	Farce/Slapstick/Comme dia dell Arte Genre <i>One Man, Two Guvnors</i>	Social Issue Based Theatre <i>Film Project</i>	Year 9 English Support – Oracy Skills
Knowledge	- Origins of Stone Cold and linked to British playwrights - What is the picture of homelessness <u>in UK in 2025?</u> - How is lighting used to build tension and suspense on stage? - What is the McCandless System of lighting? - How can Proscenium Arch staging be used to build the atmosphere?	- Origins of Macbeth linked to British playwrights. - Who is Stanislavski? - What techniques does Stanislavski use in Drama? - What is a stereotype? - How do you use Thrust staging effectively to impact the audience?	- How do I consistently write a detailed Live Theatre Review? - How do I use other productions I have seen to influence my opinions? - How is Set used in a production? - How is Costume, Hair & Make Up used in a production?	- What is Slapstick? - What is Farce? - What is Commedia del Arte? - What is the Rule of Three? - How can Promenade staging impact the audience in comedy?	- What is Social Issue based theatre? - Who is Augusto Boal? - What is Forum Theatre? - What is Theatre of the Oppressed? - How do you use Theatre in the Round staging effectively to impact the audience?	TBC
Skills	- Narration - Soliloquy - Character Cards - Lighting FX - McCandless method of stage lighting	- Building detailed Naturalistic characters - Effective script rehearsal techniques. - Effective and consistent use of Units and Objectives. - Effective and consistent use of Emotional memory techniques - How to perform to an audience using Thrust staging.	- Applying consistent analytical writing. - Using other productions as a reference point. - Set Design techniques - Costume, Hair & Make Up techniques - To explore the other areas of performance such as props and the role of Director.	- Slapstick - Farce - Rule of Three - Comedy of Manners - Episodic	- Forum Theatre - Spect-actors - Recording a short social issue-based scene - Developing role of Joker - Image theatre	
	Narration, soliloquy, Character cards, McCandless lighting, Par Can, Fresnel, Spotlight and Proscenium Arch staging	Stanislavski, Naturalistic acting, Given Circumstances, Units and Objectives. Thrust staging.	Live Theatre Review, analytical writing, Technical Drama and End-on staging	Slapstick, farce, Rule of 3, Comedy of manners, episodic, Promenade staging	Forum Theatre, Spect-actors, Joker, Theatre of the Oppressed, Image Theatre, climax, anti-climax, tableaux and Theatre in the Round	
Staging	Proscenium Arch staging	Thrust staging.	End –On staging	Promenade staging	Theatre in the Round	
Learner Assessment	Peer Assessment on Stone Cold performances and lighting	Self-Assessment on Macbeth	Live Theatre Review on One Man, Two Guvnors	Peer Assessment on One Man, Two Guvnors slapstick scenes	Self- Assessment on Social Issue-based scenes	



Drama KS4 - 2025/2026

Year 10

x5 1-hour lessons per fortnight

Year 11

x5 1-hour lessons per fortnight



Year 10	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Introduction to Eduqas GCSE Drama –	Eduqas GCSE Drama Component 2 – Performing from a Text – Stone Cold	Introduction to Eduqas GCSE Drama Component 1 – Devising Theatre	Eduqas GCSE Drama Component 1 – Performance, Creative Log and Evaluation – 2025/26 Stimulus	Introduction to Eduqas GCSE Drama Component 3 – Interpreting Theatre	Eduqas GCSE Drama Component 3 – Noughts & Crosses and Live Theatre Review
Knowledge	1. Course requirements for Eduqas GCSE Drama 2. Component 1 – Devising 3. Component 2 – Performing from a Text 4. Component 3 – Interpreting Theatre 5. Stanislavski – Theatre Practitioner 1 6. Building a character technique 7. Rehearsal techniques	1. Component 2 – Scripted Plays requirements 2. Script analysis of Stone Cold 3. Research of social, cultural and political events impacting Stone Cold. 4. Research into playwright Robert Swindell’s 5. Character analysis Stone Cold 6. Performance mark analysis 7. Performance techniques 8. Rehearsal techniques. 9. Staging techniques 10. Live Theatre Experience	1. Component 1 – Devising requirements and each area of assessment 2. Devising techniques 3. Character development techniques 4. Splendid Productions – Theatre Company 1 5. Development of staging 6. Development of Technical Theatre 7. Creative Log development and mark 8. Performance and mark analysis 9. Evaluation construction and mark analysis 10. Rehearsal development	1. Development of selected Theatre Company 1– Splendid Productions 2. Development of staging 3. Development of Technical Theatre 4. Performance and mark analysis 5. Rehearsal development 6. Refining Audience feedback 7. Live Theatre experience 8. Analytical writing skills	1. Component 3 – Interpreting Theatre requirements 2. Script analysis Noughts & Crosses 3. Character profiles 4. Theme profiles 5. Technical Theatre concepts 6. Directors Vision Concept 7. Live Theatre Review scaffolding 8. Component 3 Mark Scheme analysis 9. Story Theatre	1. Writing analytically 2. Construction of a Live Theatre Review. 3. Research of social, cultural and political events impacting Noughts & Crosses 4. Research into playwright Malorie Blackwell 5. Character analysis of Noughts & Crosses 6. Performance mark analysis 7. Rehearsal techniques. 8. Live Theatre experience
Skills	1. Building knowledge of the Eduqas GCSE Drama course 2. Building a character technique 3. Application of rehearsal techniques 4. Application of Stanislavski techniques 5. Application of staging techniques	1. Script analysis techniques 2. Research techniques 3. Character analysis techniques 4. Application of building a character technique 5. Development of application of Stanislavski techniques 6. Development of application of staging techniques 7. Performing to an audience	1. Application of Devising techniques 2. Application of character development techniques 3. Exploration of Splendid Productions Theatre Company techniques. 4. Exploration of Technical Theatre techniques – Lighting 5. Exploration of technical theatre – Hair, Make-Up & Costume	1. Application and development of Splendid Theatre Company techniques. 2. Application staging techniques 3. Application of technical theatre – Lighting 4. Application of technical theatre – Hair, Make-Up & Costume 5. Performing to an Audience	1. Script analysis techniques for Noughts & Crosses 2. Development of character profiles 3. Development of theme profiles 4. Rehearsal skills 5. Performance skills 6. Creating Story theatre	1. Analytical writing skills 2. Research techniques 3. Character analysis techniques 4. Technical Theatre techniques 5. Live theatre review techniques 6. Past paper techniques 7. Time management/exam techniques
Key Vocabulary	Conventions, Devising, Flashback, Flash forward, Hot Seating, Improvisation, Naturalistic Acting, non-Naturalistic Acting, Proxemics, Thought Tracking, Thought Tunnel and Voice in the Head	Protagonist, Antagonist, Prologue, Epilogue, Flashback, Flash Forward, Forum Theatre, Impact on the Audience, Proxemics, Subtext and relationship dynamics	Analytical writing, Conventions, Devising, Flashback, Flash forward, Hot Seating, Improvisation, Naturalistic Acting, non-Naturalistic Acting, Proxemics, Thought Tracking, Thought Tunnel and Voice in the Head	Protagonist, Antagonist, Prologue, Epilogue, Flashback, Flash Forward, Forum Theatre, Impact on the Audience, Proxemics, Subtext and Fresnel, Par Can and Profile Spot	Story Theatre, Apartheid, racism, segregation, analytical writing, Director’s Vision, subtext, proxemics, symbolism & End On staging.	Analytical writing, Live Theatre Review, Symbolism, End On, Proscenium Arch, Cross Cutting, Proxemics, Subtext & Impact on Audience
Learner Assessment	Teacher marked rehearsals & work in progress	Teacher marked rehearsals Performance week beginning 1 st December 2025	Teacher marked rehearsals, Creative Log & Evaluation	Performance March 2026 Teacher marked rehearsals, Creative Log & Evaluation	Teacher marked rehearsals Performance June 2026	Test Paper 1 & 2 July 2026

Year 11	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
Topic	Eduqas GCSE Drama Component 1 – Creation and Development 40% GCSE	Eduqas GCSE Drama Component 1 – Performance, Creative Log and Evaluation 40% GCSE	Eduqas GCSE Drama Component 2 – Scripted Text rehearsals 20% GCSE	Eduqas GCSE Drama Component 2 – Scripted Text Performance to Examiner 20% GCSE	Eduqas GCSE Drama Component 3 – Noughts & Crosses and Live Theatre Review 20% GCSE
Knowledge	1. Theatre Practitioners 2. Theatre Companies 3. 2025/26 Stimulus selection 4. Technical Theatre 5. Creative Log development and mark analysis 6. Performance and mark analysis 7. Evaluation construction and mark analysis 8. Devising development techniques 9. Rehearsal techniques	1. Development of selected Theatre Practitioner 2. Development of staging 3. Development of Technical Theatre 4. Creative Log development and mark 5. Performance and mark analysis 6. Evaluation construction and mark analysis 7. Rehearsal development 8. Refining Audience feedback 9. Live Theatre experience	1. Script analysis 2. Research of social, cultural and political events linked to play. 3. Research into playwright 4. Theatre Practitioner research 5. Performance Mark analysis 6. Rehearsal techniques. 7. Stage types 8. Character development techniques 9. Live Theatre experience	1. Development of selected Theatre Practitioner 2. Development of staging 3. Development of Technical Theatre 4. Performance and mark analysis 5. Rehearsal development Refining Audience feedback 6. Live Theatre experience	1. Script analysis Noughts & Crosses 2. Character Profiles 3. Theme profiles 4. Technical Theatre concepts 5. Directors Vision Concept 6. Live Theatre Review scaffolding 7. Component 3 Mark Scheme analysis 8. Exam Technique and Time Management 9. Story Theatre
Skills	1. Application of Devising Techniques 2. Application of Theatre Practitioners key concepts to practical work 3. Application of Theatre Practitioners key concepts to written work 4. Character development with a focus on voice, facial reactions, hand gestures and body language. 5. Application of Rehearsal Techniques	1. Application of performance skills 2. Application of staging skills 3. Application of Constructive Feedback skills 4. Development of analytical writing techniques 5. Development of Self-Analysis techniques 6. Effective use of Time Management techniques.	1.Application of Performance Techniques 2.Application of Theatre Practitioners key concepts to practical work 3. Application of Theatre Practitioners key concepts to written work 4. Character development with a focus on voice, facial reactions, hand gestures and body language. 5. Application of Rehearsal Techniques	1. Performance skills 2. Staging skills 3. Time Management 4. Technical Theatre – Lighting, Hair, Make Up and Costume. 5. Relationship with other characters.	1. Exam technique and application 2. Exam technique Time Management 3. Past Paper practice 4. Application of Directors Vision 5. Live Theatre application
Key Vocabulary	Conventions, Devising, Flashback, Flash forward, Hot Seating, Improvisation, Naturalistic Acting, non-Naturalistic Acting, Proxemics, Thought Tracking, Thought Tunnel and Voice in the Head	Analytical writing, Conventions, Devising, Flashback, Flash forward, Hot Seating, Improvisation, Naturalistic Acting, non-Naturalistic Acting, Proxemics, Thought Tracking, Thought Tunnel and Voice in the Head	Protagonist, Antagonist, Prologue, Epilogue, Flashback, Flash Forward, Forum Theatre, Impact on the Audience, Proxemics, Subtext and relationship dynamics	Protagonist, Antagonist, Prologue, Epilogue, Flashback, Flash Forward, Forum Theatre, Impact on the Audience, Proxemics, Subtext and Fresnel, par can and Profile Spot	Apartheid, Analytical writing, Live Theatre Review, Symbolism, End On, Proscenium Arch, Cross Cutting, Proxemics, Subtext & Impact on Audience
Learner Assessment	Noughts and Crosses performance Wednesday 24 th September 2025	Test Audience 2 Performance: Thursday 6 th November Evaluation: Wednesday 19 th November. Creative Log Hand In: 12 th December	Test Audience 1 Test Audience 2	Visiting Examiner Eduqas Component 2 – TBC (March 2026)	Test paper 1, 2 & 3 April 2026 Friday 8 th May Component 3 external Exam



Drama KS5 - 2025/2026

Year 12

x9 1-hour lessons per fortnight

Year 13

x9 1-hour lessons per fortnight



Year 12	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Introduction to Eduqas A-Level Drama	Exploration of Component 1 – Theatre Workshop – The Crucible	Exploration of Component 2 Text in Action – Scripted – Everybody is Talking About Jamie	Exploration of Component 2 Text in Action – Devising – 2025/26 Stimulus	Exploration of Component 3 Text in Performance – Winter’s Tale & Set Text B	Exploration of Component 3 Text in Performance – Book of Dust
Knowledge	- What is the difference between GCSE and A-Level Drama? - How do I build an original and detailed character? - How do I effectively use my voice to create an original character? - How do I use effective body language and movement to create an original character? - How do I effectively use facial reactions and gestures to create an original character? - How do I use Theatre Practitioners or Theatre Companies effectively to support my work?	- What are the marking criteria for Component 1? - What is a Reinterpretation of a text? - What are the main themes of The Crucible? - Links between Arthur Miller the playwright and his views on McCarthyism in 1950’s America. - Who is the Theatre Practitioner Declan Donnellan? - Who is the Theatre Practitioner Katie Mitchell? - Who is Theatre Company Splendid Production? - Who is Theatre Company Punchdrunk? - How do I create a Creative Log?	- What are the marking criteria for Component 2 - Scripted? - What are the main themes of EITAJ? - Who are the main characters in EITAJ? - What are the social, political, historical and cultural issues surrounding the themes of this play? - Who is Theatre Practitioner Stanislavski? - What are Stanislavski’s systems of Naturalistic acting?	- What are the marking criteria for Component 2 - Devised? - What is Devising? - How do I devise an original and creative performance? - How do I develop a stimulus into a highly original and creative story? - How do I write an engaging and character driven script? - How do I refine and amend my Devised work? - How do I write analytically for the 3000-word evaluation? - How do I effectively research in A-Level Drama?	- What are the marking criteria for Component 3 - What are the main themes of Set Texts? - Who are the main characters in Set Texts? - What are the social, political, historical and cultural issues in the plays? - What were the original performance conditions? - How do I create a Directors Vision for Set Texts? - How do I write analytically about these productions? - Practical exploration of texts - Technical exploration	- What are the marking criteria for Component 3 – Book of Dust? - What are the main themes of Book of Dust?? - Who are the main characters in Book of Dust? - What are the social, political, historical and cultural issues in the play? - What were the original performance conditions? - How do I create a Directors Vision for Book of Dust?? - How do I write analytically about this production? - Practical exploration of text - Technical exploration
Skills	- Building an A-Level Character - Developing a range of vocal qualities that suit a role. - Developing a movement profile for a character - Application of Theatre Practitioners/Theatre Companies techniques to short performances. - Evaluating Live Theatre	- Reinterpretation techniques - Devising techniques - Scripting techniques - Application of Declan Donnellan’s techniques - Application of Katie Mitchell’s techniques - Application of Splendid Production Techniques - Application of Punchdrunk techniques - Creative Log development	- Extracting Given Circumstances from a Script - Researching techniques for social, political, cultural and historical issues. - Development of Stanislavski’s System of acting techniques - Application of Stanislavski’s System of acting. - Evaluating Live Theatre	- Devising techniques - Script writing technique - Page to Stage technique - Application of Theatre Practitioner/Theatre Company technique - Test Audience analysis skills. - Analytical writing techniques - Application of research within an essay technique.	- Script analysis Set Text 1 - Script analysis Set Text 2 - Character development Set Text 1 - Character development Set Text 2 - Development of Directors vision Set Text 1 - Development of Directors vision Set Text 2 - Staging Set Texts - Exploration of Technical areas	- Script analysis Book of Dust?? - Character development Book of Dust?? - Development of Directors vision Book of Dust? - Staging Book of Dust? - Exploration of technical Theatre with a focus on lighting and hair, make up and costume - Evaluating Live Theatre
Key Vocabulary	Pitch, Pace, Emphasis, Volume, Accent, Clarity, Intonation, Tone, articulation, Fluency, Projection, Rhythm, Diction, Body Language, Facial Reactions, Gestures, Mannerisms, Character Trait, Posture and Status.	Linear, Non-linear, Episodic, Dramatic Irony, Protagonist, Antagonist, Cheek by Jowl productions, The Target, Digital Media, Feminism, Non-naturalistic, Clowning, Verfremdungseffekt, Spass and Immersive Theatre	Naturalistic, Given Circumstances, Units & Objectives, Magic If, Action, Circles of Attention, Method Acting, Status, Subtext and Impact on the audience	Flashback, Flash forward, Aside, Soliloquy, Hot Seating, Cross Cutting, Thought Tracking, Thought Tunnel, Voices in the Head, Improvisation, Mantel of the Expert and Proxemics	Director’s Vision, Analytical writing, psychoanalysis, Raptus, End On, Proscenium Arch, Traverse staging.	Narrative Style, Metaphors, Similes, Technological Digital Media, Par Can, Fresnel, Spotlight, Gobos, Barn Doors, Symbolism, Thrust and Promenade staging.
Learner Assessment	Teacher rehearsal observations Peer performance and evaluation	Teacher rehearsal observations Test Audience 1 & 2 Performance and Creative Log	Teacher rehearsal observations Test Audience 1 & 2 Performance and Evaluation	Teacher rehearsal observations Test Audience 1 & 2 Performance and Evaluation	Teacher rehearsal observations Test Audience 1 & 2 Past Paper 1 and 2	Teacher rehearsal observations Test Audience 1 & 2 Past Paper 1 and 2

Year 13	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Exploration of Component 1 – Theatre Workshop – The Crucible & Component 3 Set Texts	Performance & Creative Log creation of Component 1 – Theatre Workshop – The Crucible 20% of Eduqas A-Level	Exploration of Component 2 Text in Action – Scripted performance of Pieces & Devised performances based on 2024/25 Stimulus	Performance of Component 2 Text in Action – Scripted performance of Pieces & Devised performances based on 2024/25 Stimulus 40% of Eduqas A-Level	Exam Technique for Component 3 Text in Performance – Cat on a Hot Tin Roof, Accidental Death of an Anarchist & Curious Incident of the Dog in the Night time 40% of Eduqas A-Level	Exam Technique Component 3 All Texts 40% of Eduqas A-Level
Knowledge	- How do I use the marking criteria for Component 1? - How do I reinterpret a text? - How do I select the 10-to-15-minute extract The Crucible? - How do I extract 30% to 70% of The Crucible script & apply it to my reinterpretation? - How do I successfully incorporate research to a script? - How do I apply the techniques of Theatre Company Splendid Production to my piece? - How do I successfully develop a Creative Log? - What are the marking criteria for Component 3 – COAHTR & ADOAA? - What are the marking criteria for Component 3 – CIOTDATNT	- Development of reinterpreted script in front of a Test Audience. - Responding and incorporating audience feedback into the reinterpreted script. - Selecting a suitable audience for the piece - Development of the staging of the performance. - Self-assessing recorded Test Audience performances to gain personal insights for development. - Performing Reinterpretation to a selected audience. - Creation of a Creative Log covering 3 main questions. - Development of Directors Vision for COAHTR & ADOAA & CIOTDATNT	- What are the marking criteria for Component 2 - Scripted? - What are the main themes of Hywel John's Pieces? - Who are the main characters in pieces? - What are the social, political, historical and cultural issues surrounding the themes of this play? - Who is Theatre Practitioner Stanislavski? - What are Stanislavski's systems of Naturalistic acting? - What are the marking criteria for Component 2 - Devised? - How do I devise an original and creative performance? - How do I write an engaging and character driven script?	- Development of Pieces and Devised performance in front of a Test Audience. - Responding and incorporating audience feedback into both performances. - Selecting a suitable audience for the piece - Development of the staging of the performance. - Self-assessing recorded Test Audience performances to gain personal insights for development. - Performing Reinterpretation to a selected audience. - Creation of a Creative Log covering 3 main questions	- What are the marking criteria for Component 3 – COAHTR & ADOAA? - What are the main themes of COAHTR & ADOAA? - Who are the main characters in COAHTR& ADOAA? - What are the social, political, historical and cultural issues in the plays? - What were the original performance conditions? - Exam technique including time management. - How do I write analytically about these productions? - Technical exploration focusing on Lighting, Sound, Hair, Make Up & Costume	- Test Papers Controlled conditions - Exemplar material analysis. - Marking schemes analysis
Skills	- Application of Reinterpretation techniques - Application of Devising techniques - Application of Scripting techniques - Application of Splendid Production Techniques - Creative Log development - Extracting information of key Band 5 responses for COAHTR ADOAA & CIOTDATNT	- Refining a performance via Test audience techniques - Incorporating audience feedback techniques. - Application of specific staging techniques - Development of self-assessing Test Audience performances and refining performance techniques. - Performance of Component 1 Reinterpretation script. - Refining the key points for the Creative Log in line marking criteria.	- Extracting Given Circumstances - Researching techniques for social, political, cultural & historical facts - Development of Stanislavski's System of acting techniques - Application of Stanislavski's System of acting. - Development of self-assessing Test Audience performances and refining performance techniques. - Test Audience Performance of Component 2 Scripted & Devised. - Evaluating Live Theatre	- Devising techniques - Script writing technique - Page to Stage technique - Application of Theatre Practitioner/Theatre Company technique - Test Audience analysis skills. - Performance of Component 2 Scripted & Devised. - Analytical writing techniques - Application of research within an essay technique.	- How to manage the 2 hour 30 minutes effectively. - How to answer 10-mark, 30-mark and 40-mark questions within time limit - How to apply Live Theatre experiences to Section B and C. - How to apply Directors' Vision to Section A, B & C. - How to consistently use Drama terminology. - How to consistently write analytically.	- Test Paper exam technique. - Time management technique - Applying marked feedback to your Directors Vision.
Key Vocabulary	Reinterpretation, Devising, Non-naturalistic, Clowning, Verfremdungseffekt, Spass Flashback, Flash Forward, Cross Cutting, Thought Tracking, Thought Tunnel, Improvisation, Director's Vision, Analytical writing & Proxemics	Pitch, Pace, Emphasis, Volume, Accent, Clarity, Intonation, Tone, articulation, Fluency, Projection, Rhythm, Diction, Body Language, Facial Reactions, Gestures, Mannerisms, Character Trait, Posture and Status.	Naturalistic, Given Circumstances, Units & Objectives, Magic If, Action, Circles of Attention, Method Acting, Status, Subtext and Impact on the audience	Flashback, Flash forward, Aside, Soliloquy, Hot Seating, Cross Cutting, Thought Tracking, Thought Tunnel, Voices in the Head, Improvisation, Mantel of the Expert and Proxemics	Director's Vision, Analytical writing, psychoanalysis, Feminism, Hays Code, Class System, Plantations, The Maniac, Corruption, Fourth Wall, Revolution vs Reform, Raptus, End On, Proscenium Arch, Traverse staging.	Autism Spectrum Disorder, Sensory Input, Narrative Style, Metaphors, Similes, Technological Digital Media, Par
Learner Assessment	Teacher rehearsal observations Component 1 Test Audience 1	Teacher rehearsal observations Test Audience 2 & 3 Performance Thursday 27th November 2025 Creative Log hand in 16 ^h December 2025 Component 3 – Section A, B & C Past Paper 1	Teacher rehearsal observations Component 2 Test Audience 1 & 2 Component 3 – Section A and B Past Paper 2	Teacher rehearsal observations Component 2 Test Audience 3 & 4 Performance and Evaluation – March 2026 Component 3 – Section C Past Paper 2	Component 3 – Past Paper 3, 4 & 5	Component 3 – Past Paper 6 External Exam – 21st May 2026



YEAR IN REVIEW

Performing Arts



24
25



Y13 Component 1 Practical exam
using Splendid Productions Theatre
Company as their selected specialist.
Performed to Parents/Carers and Y12
learners





**Choir – 34 learners from
all Year groups.**

Choir visiting local
Retirement Homes and
Local Feeder Primary
Schools with a range of
traditional and modern
Christmas songs.





Choir & Band Christmas Concert 2024



STORYHOUSE
ORIGINALS

Sleeping Beauty

The Christmas show
you've been dreaming of!

5-29 December 2024

Year 7 Panto Trip! 285 learners
watched Sleeping Beauty at
Storyhouse in December 2024

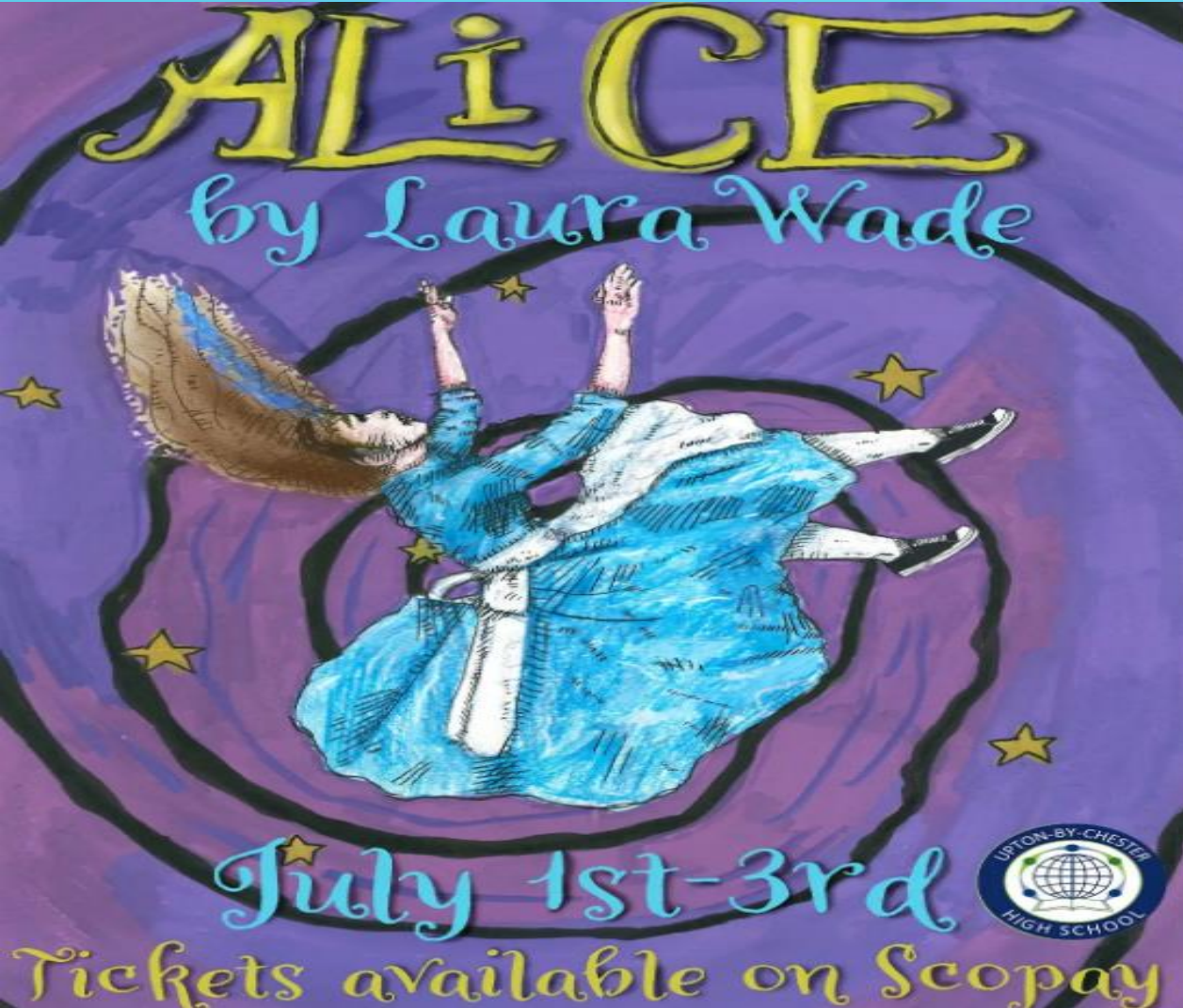


Whole School Production Chitty Chitty Bang Bang

Tuesday 8th February to Thursday 13th February 2025

58 Cast learners and 34 Technical learners





KS3 Production - Alice
July 2024

45 learners and 27 Technical
Crew

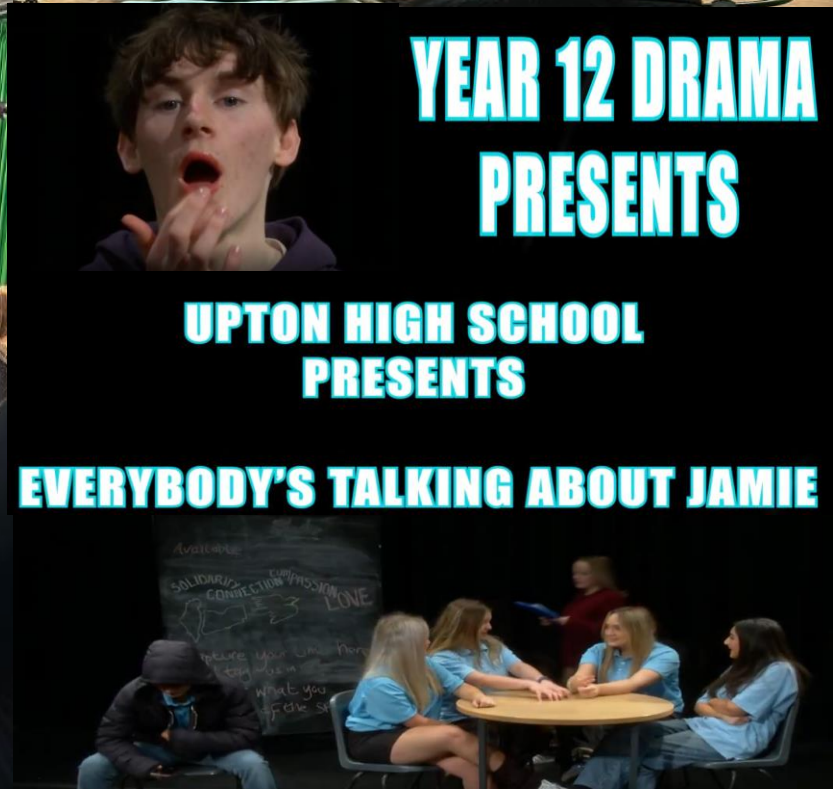




EVERYBODY'S TALKING ABOUT
JAMIE
SHOW THE WORLD WHO YOU REALLY ARE

Key Stage 5 – First Ever School Production!





Toxteth Media/Drama
Shoot – Everybody is Taking
About Jamie Trailer Project

**YEAR 12 DRAMA
PRESENTS**

**UPTON HIGH SCHOOL
PRESENTS**

EVERYBODY'S TALKING ABOUT JAMIE



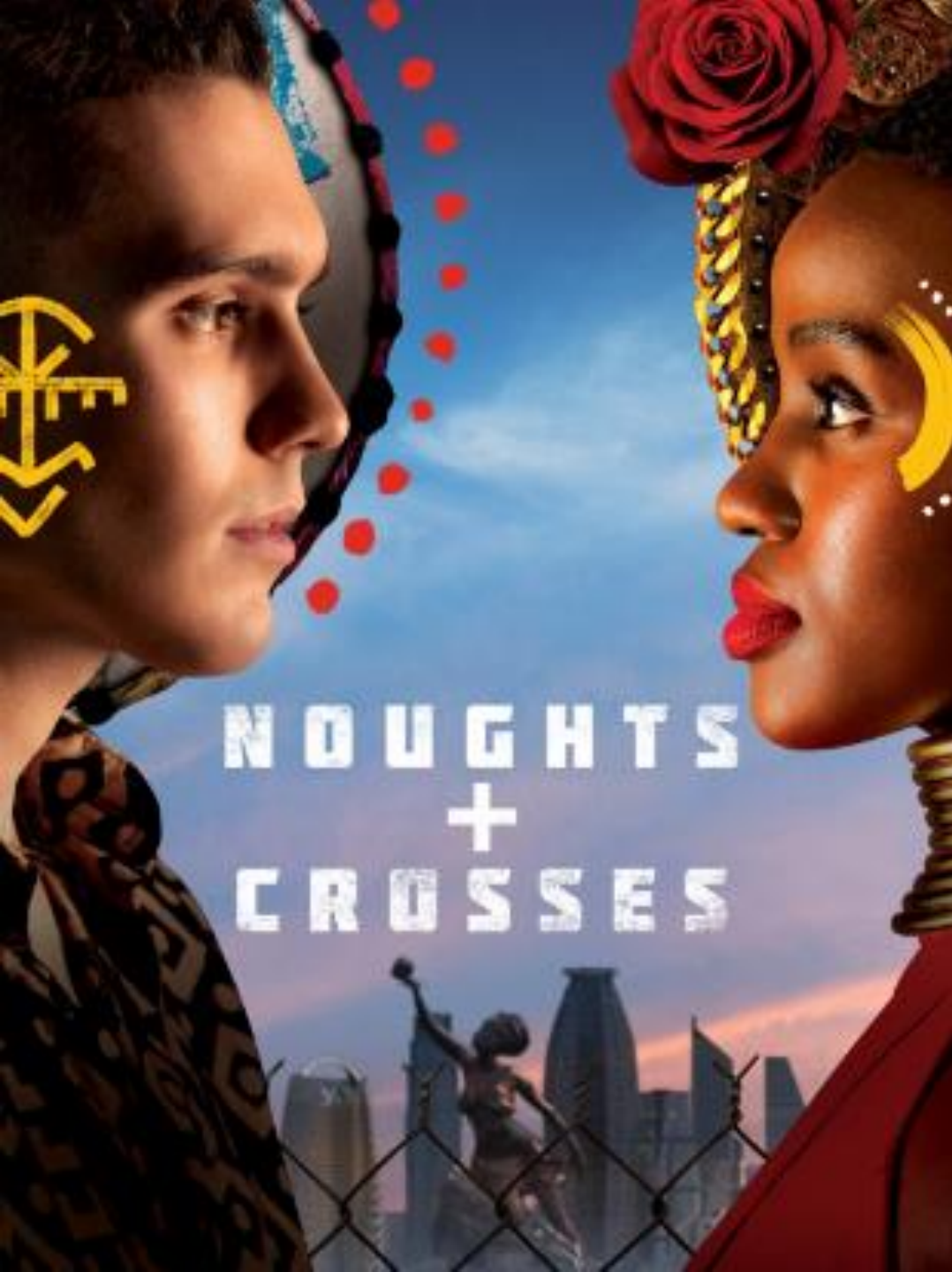


In July 2024 all Year 10 Music and Choir learners attended the **Eisteddfod** in Llangollen to experience Music from around the world.



**COMING
IN
2025**





In September, Y11 Performance of scenes from GCSE Drama Component 3 Set Text, *Noughts & Crosses*, to Parents/Carers



**KS4 and KS5 Drama
trip to see Woman in
Black at The
Storyhouse –
September 2025**



STORYHOUSE

The Woman In Black

the iconic West End show

From Wed 24 – Sat 27 September

📍 Main Theatre



Christmas



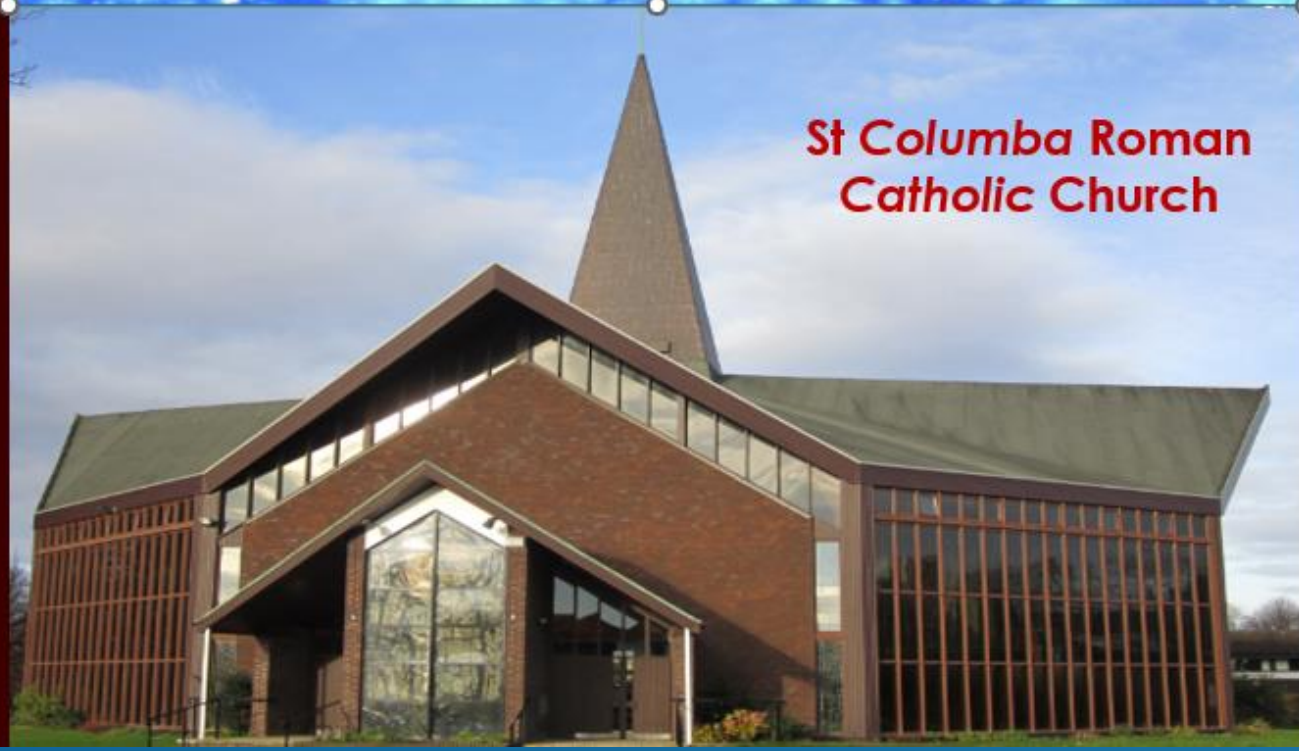
Join Us for an
evening of
superb
christmas
carols ranging
from the
traditional
to the
unexpected.

Thursday 18th
December 2025 –
5.30pm to 7pm

NEW FOR

2025

St Columba Roman
Catholic Church



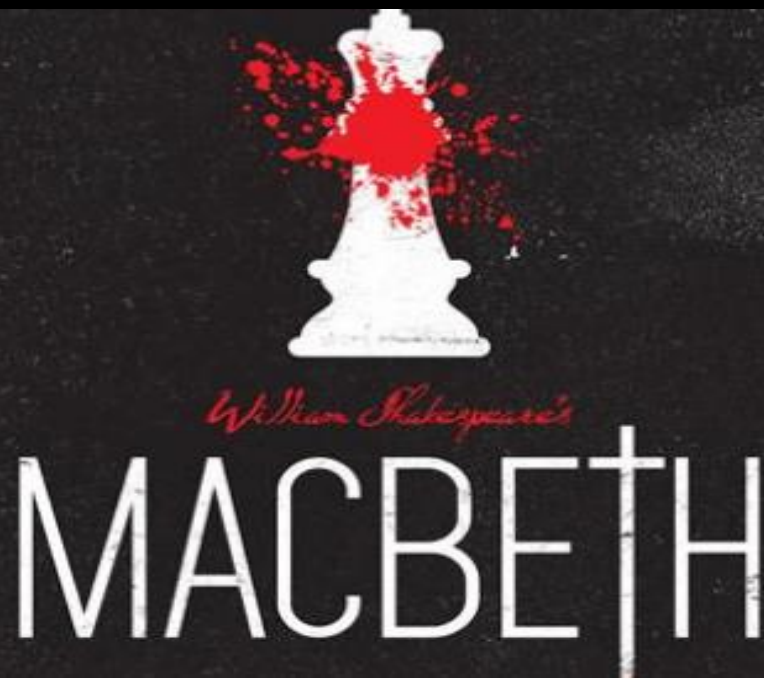


Dick Whittington



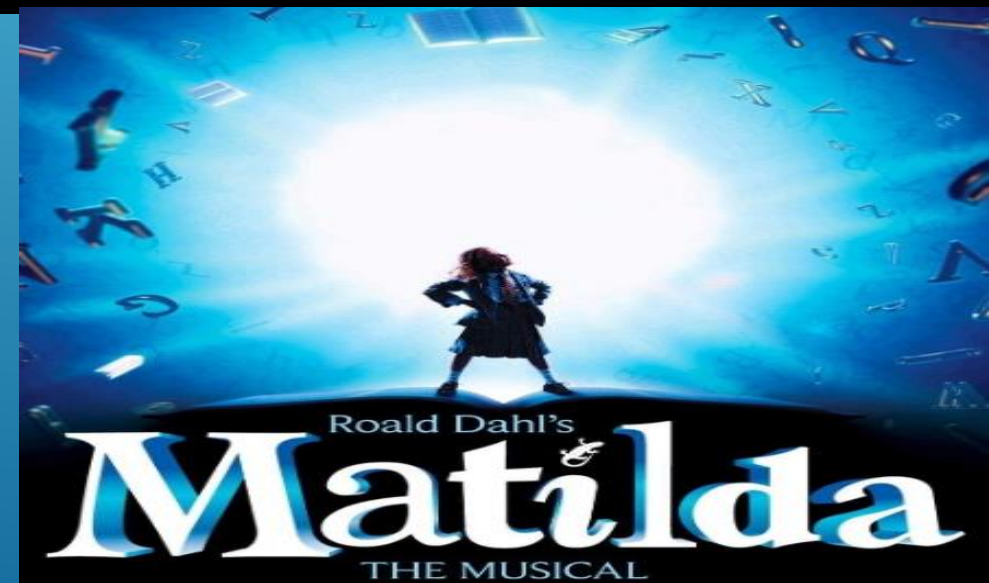
Thursday 4th
December Y7
will have the
opportunity
to see Dick
Whittington
performed by
Tip Top
Productions
at the William
Aston Hall in
Wrexham.

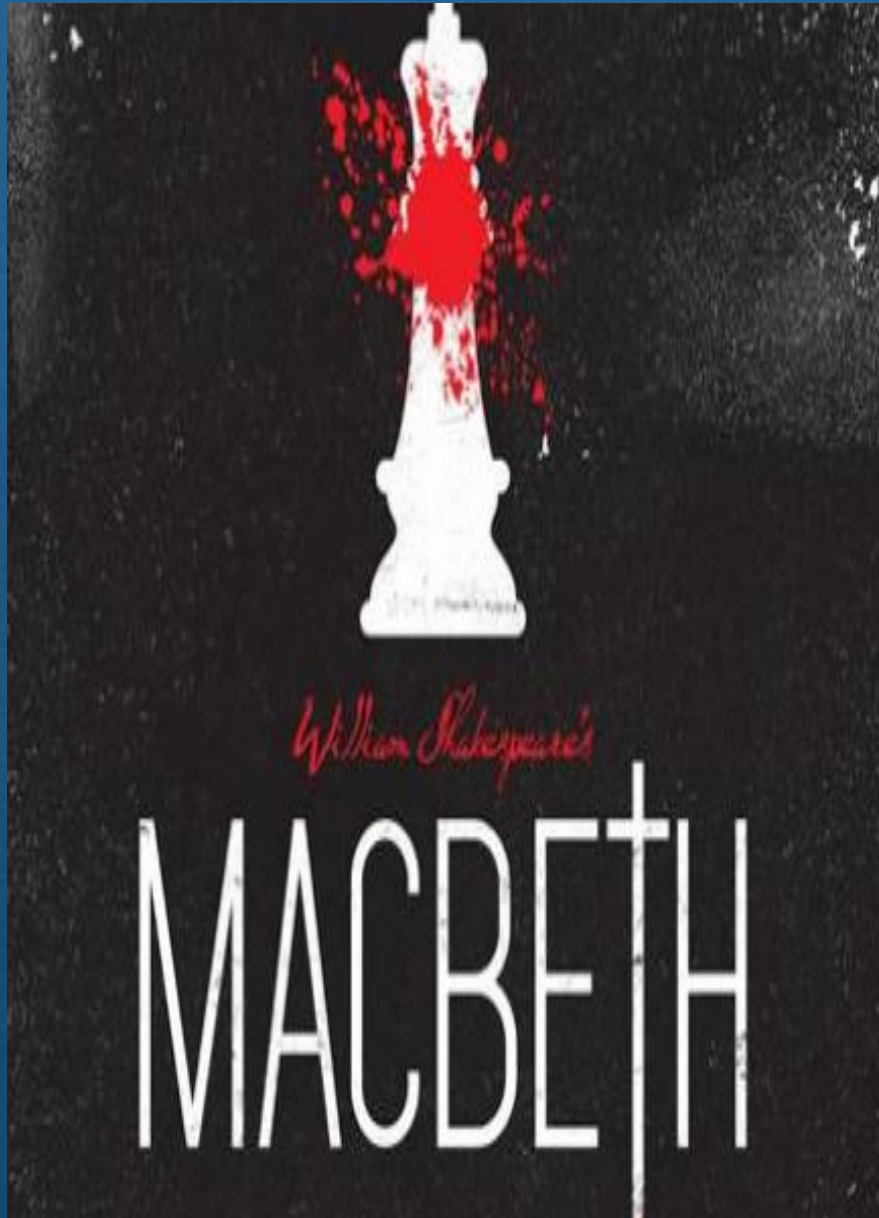
FESTIVAL^{of} PERFORMING ARTS



FEBRUARY
2026

&





SCHOOL PLAY 2026

► Tuesday 3rd to Thursday 5th February 2026





School Musical 2026

Monday 9th to Thursday 13th February 2026



PERFORMING ARTS SHOWCASE



30th June to 1st July 2026 – Outdoor Performing Arts Showcase