

# 2. CURRICULUM IMPLEMENTATION OVERVIEW PLAN

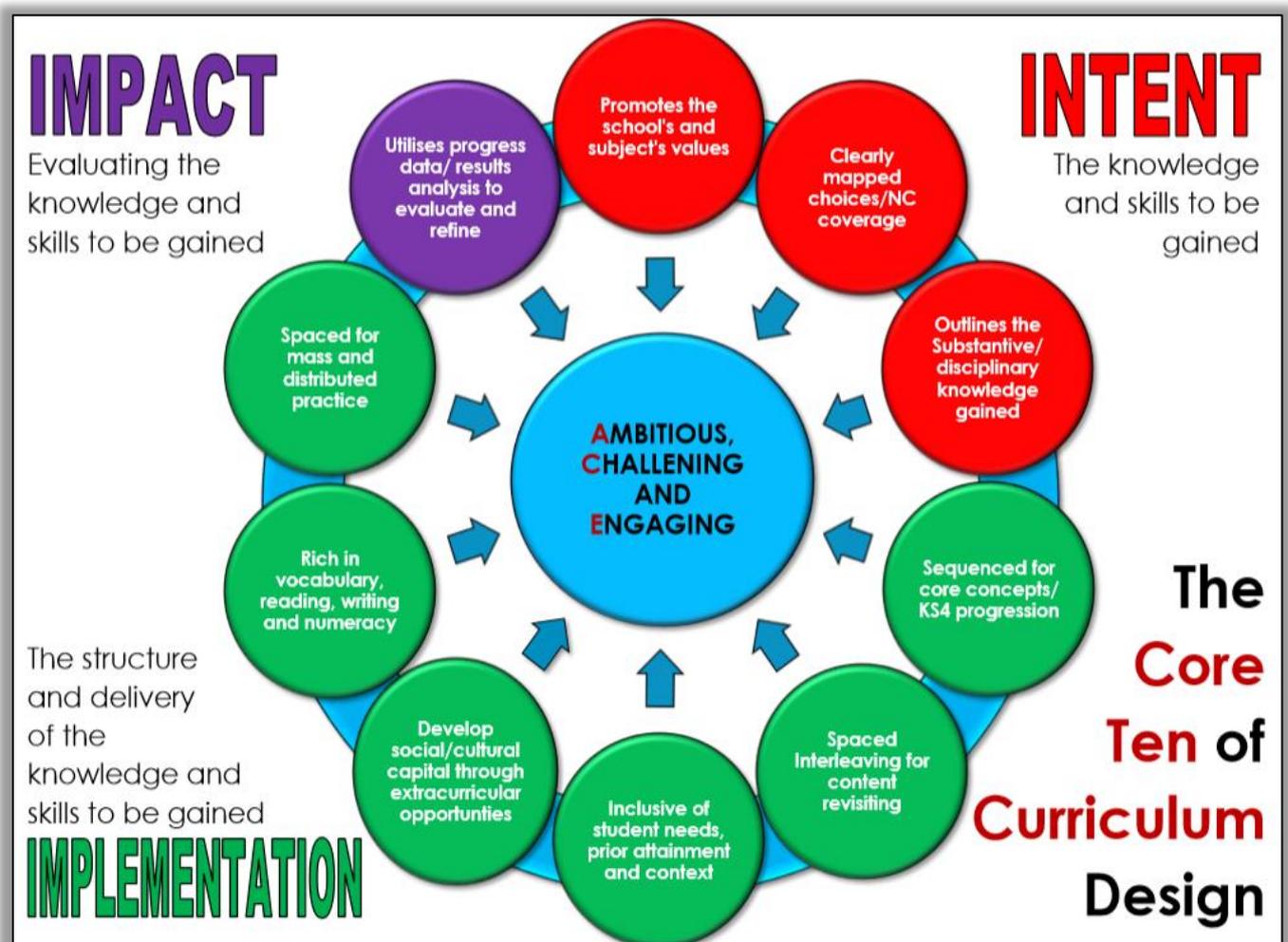
## Key Stage 4

Subject: Drama

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Document(s) which inform this Curriculum Implementation are:

1. Curriculum Intent Overview Plan (KS4)

## THINKING PROCESS - CURRICULUM IMPLEMENTATION OVERVIEW PLAN – KS4

### IMPLEMENTATION – SEQUENCING AND PRACTICE

**How are your topics sequenced below so as to ensure the following:**

- key concepts are ordered and taught, so as to support progression to more challenging material
- content and concepts ordered to support progression from KS3 and to KS5
- topics are spaced between unrelated topics, to allow thinking time; then revisited and furthered
- mass practice (end of topic assessments) are used to evaluate the knowledge and skills gained
- distributed practice (mini assessments) are used where content/topics are reassessed in shortened versions, at later spaced out intervals

YEAR		Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<b>10</b>	<b>Unit/Topic</b>	Devising: Introduction to Devising techniques	Devising: Theatre Practitioners	Devising: Mock	Devising: Preparation	Devising: Rehearsal and exam/ Portfolio development.	Devising/ Presenting and Performing texts:
	<b>Specification/ Assessment Objective</b>	Introduce students to techniques that can be used when developing and devising Drama.  Skills development	Introduce students to theatre practitioners and explore applying their methods to create more ambitious devised performances.  Skills development	Using the previous years exam paper, students create a devised performance in groups under exam conditions for the first time.  Mock exam with a focus on learning need for deadlines and expectations of professionals in the theatre	Students begin to prepare for the real Devising exam performance, reflecting on the process they experienced during the mock.  Portfolio research and develop also begins.  EXAM WORK	Students prepare to perform their exam after 8-10 weeks of preparation.  Once the exam is completed all lesson time for this term is dedicated to completing the accompanying portfolio.  EXAM WORK	Lesson time is now split between portfolio completion and preparation for the PAP exam in year 11. Students begin to explore different play texts.  EXAM WORK
	<b>Powerful Knowledge</b>	Know how to work as part of a team effectively.  Get to grips with devising well developed performances with strong characters.  Develop confidence and creativity.	Discovering practitioner methods opens the mind to more creative approaches.  Continuing to develop ability to work collaboratively and develop creative responses.	Work to a performance exam deadline/ develop performance skills.  Working in one group for an extended amount of time.	Work to an exam deadline.  Use feedback to reflect and develop skills.	Performing for an audience under exam conditions.  Self-discipline and independent study when creating portfolio.	Time management skills and self-discipline (Devising – completing portfolio to a deadline)  Team work, confidence, empathy (PAP)
	<b>Mass Practice</b>	Baseline performance assessment of current skills.	Extended devising project assessment.	Mock practical exam in appropriate conditions.		Final Devising exam performance.	

	<b>Distributed Practice</b>	Performance assessments every 1-5 lessons with.	Performance assessment every 1-5 lessons. Written tasks in lessons to develop skills for portfolio.	Mini performances assessed by teacher/peers in rehearsal process.	Mini performances/ sections of devising work assessed and given feedback by teachers and peers during rehearsal process. Development of portfolio content.	Full dress rehearsals in preparation for the exam.  Development of portfolio content alongside rehearsals.	Mini performances every 1-3 lessons exploring different play scripts.
	<b>What are the key concepts to be covered?</b>	Devising techniques are developed to enable students to create meaningful pieces of Drama. They explore the work of key theatre practitioners and learn how to apply their theories to enhance performance work. They develop their team working skills, confidence, self-discipline and creativity.					
	<b>What prior knowledge, at KS3, are you assuming they have?</b>	Students have developed devising skills across year 7, 8 and 9, therefore they have some knowledge of the basic techniques that are required to create a performance. They have explored a wide variety stimuli in Drama in KS3, therefore they are used to creating work in this way. They have been used to working in groups and having the discipline to create work in a certain time frame. They are fully aware of the performance expectations from the start of key stage 3.					
	<b>What knowledge do they need to have a successful start to Year 11?</b>	Students need to be able to create and perform well developed characters. They need to understand all the elements of creating a performance. They should have an awareness of what their strengths are as a performer and be able to apply feedback to their work. They must have self-discipline and should rehearse in their own time to ensure they meet deadlines.					
	<b>How are topics spaced between unrelated topics?</b>	At the start of year 10 students are introduced to acting techniques that are revisited throughout the two years when creating work. They start by learning the skills needed to devise a performance, they then develop of knowledge of how to create well rounded characters and study the work of practitioners as separate topics within the devising unit. They then draw on this knowledge when creating their mock performances and real exam piece. Understanding the theory of Drama and creation of the portfolio is weaved amongst practical sessions to develop students ability to write about Drama. This knowledge is necessary for the written exam in year 11 as well as their portfolio in year 10.					
<b>11</b>	<b>Unit/Topic</b>	Presenting and Performing texts:	Presenting and Performing texts/ Drama performance and response (written exam preparation):	Presenting and Performing texts/ Drama performance and response (written exam preparation):	Presenting and Performing texts/ Drama performance and response (written exam preparation):	Drama performance and response (written exam preparation):	Presenting and Performing texts:

	<b>Specification/ Assessment Objective</b>	Students continue to explore potential performance texts for their performance exam. They work in a variety of groups and explore various genres in order to find their strengths.	Lessons are now split between text performances and Blood Brothers exploration.  PAP: Students continue to explore a range of texts, but a decision is made about which text they will use for the exam before the end of this term.  Exam: Students study their written exam text: Blood Brothers in both practical and theory-based lessons.	Lessons continue to be split between both units.  PAP: Students now have a definitive text they are working on and are getting this to an exam standard. There is focus on Stanislavski methods and developing understanding of character.  Exam: Students continue to study Blood Brothers and also start mocks for the Live Theatre review focusing on how to respond to questions. Digital Theatre is used for the mocks.	Lesson time continues to be split until the performance exam.  PAP: Students rehearse their scripted pieces until the real exam performance.  Exam: lesson time is split between Blood Brothers revision and Live Theatre review prep with a focus on how to structure responses.	Full focus on written exam. Lesson time is split between Blood Brothers revision and Live Theatre review prep.	Students continue to explore potential performance texts for their performance exam. They work in a variety of groups and explore various genres in order to find their strengths.
	<b>Powerful Knowledge</b>	Develop team work, confidence, empathy and knowledge of wider theatre.	Developing knowledge of plays and writers.  Theoretical knowledge of theatre.	How to rehearse, develop and perform a scripted Drama performance  Develop critical thinking and analysing skills.	Performing scripted work to an audience.  Theoretical knowledge of theatre.  Experiencing a live performance	How to prepare for an exam and how to cope under pressure.	Develop team work, confidence, empathy and knowledge of wider theatre.
	<b>Mass Practice</b>		Mock exam of text performance.  Mock concept pro forma creation.	Mock exam for written paper.	Real text performance exam.  Mock concept pro forma creation.	Real written exam.	

<b>Distributed Practice</b>	Experimentation with different exam scripts continues. Students perform ever few lessons and receive feedback. Groups are mixed around.	Extended rehearsals of chosen mock exam texts.  Concept pro forma work takes place alongside rehearsals.  Written exam style questions explored: mostly focusing on section A (Blood Brothers).  Introduce digital theatre used for mock section B.	Rehearsals of chosen exam texts: performances to class/ every few lessons.  Concept pro forma (1 dedicated lesson per week)  Exam style questions for both sections of exam.	Rehearsals continue up until practical exam date.  Exam style questions for both sections of the exam are explored (if Live Theatre is seen prior to Easter then focus moves on to section B for several lessons).	Continuous practice of exam style questions for both sections of the exam. Continue to revise Blood Brothers and live theatre work.	
<b>What are the key concepts to be covered?</b>	The students develop a wide knowledge of key texts in drama and gain a strong understanding of the genres associated with these. Exploring these plays expands their social, historical, cultural and political awareness. They develop their knowledge of key writers, influencers, practitioners and actors.  They continue to work on their team working skills, developing their self discipline during rehearsal time. They become independent learners and gain stronger awareness of their strengths and areas for improvement.					
<b>What knowledge do they need to have a successful start to Year KS5?</b>	Students need to know how theatre is created and understand all aspects of a performance ranging from the actors to the design aspects. They need to have a awareness of key pieces of theatre and key practitioners who have had influences on the way we create theatre today. They need to have the self discipline to work independently to create pieces of theatre.					
<b>How are topics spaced between unrelated topics?</b>	The students work towards their text performance exam with theory lessons for the written exam being interwoven. The knowledge they gain from analysing a text and a live theatre performance for the written paper helps them to understand how to gain the same deep understanding of their chosen play in the written exam. This can be a helpful tool in accessing the top grades.  When studying different plays for the text performance, students identify different genres and styles of theatre which can be useful when they start to explore all aspects of the live theatre performance.					

### IMPLEMENTATION – STUDENT NEEDS AND SUPPORT

**How is student learning supported below so as to ensure the following:**

- extracurricular/career opportunities which develop social and cultural capital
- key vocabulary, reading, writing and numeracy opportunities
- support for SEND and students with Low Prior Attainment, as well as challenge for students with High Prior Attainment

YEAR		Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
10	<b>Social/ Cultural Capital</b>	<p>Drama club is open to students from all Years across the year. Students in KS4 are encouraged to use extra curricular time to rehearse exam pieces. They are also encouraged to participate in the whole school show.</p> <p>Within Drama lessons students are very rarely allowed to choose their own groupings. This forces them to work with others they are not necessarily friends with which often leads to the best work creatively. In working with new people each lesson students grow in confidence much quicker and gain a deeper understanding of those outside of their friendship groups.</p>	<p>Within Drama lessons students are very rarely allowed to choose their own groupings. This forces them to work with others they are not necessarily friends with which often leads to the best work creatively. In working with new people each lesson students grow in confidence much quicker and gain a deeper understanding of those outside of their friendship groups.</p> <p>In term 2 they are placed in mini mock groups and have to work with new people for an extended amount of lessons.</p>	<p>Whole School show: GCSE students are encouraged to help backstage with the show if they are not actively participating.</p> <p>Students are placed into full mock performance groups which again means they are working with new people for an extended amount of time.</p>	<p>Year 10 are invited to watch dress rehearsal performances of PAP exam.</p> <p>Potential to be included in Year 11 exam Theatre Trip</p> <p>Students are placed in real exam groups. They must overcome any issues within the group and work effectively with each other for an 8-10 week period.</p>	<p>Students perform their Devised exam pieces for each other for the final time (this encourages team spirit and a supportive atmosphere.)</p> <p>Students are encouraged to participate in the Summer Showcase. They can choose to perform a piece or help backstage.</p> <p>Students work in their exam groups to rehearse for their final devised piece (often using out of school hours to do so)</p>	<p>Trip to London (open to all year groups) Summer Showcase (open to all year groups)</p> <p>Students work in range of different groups when exploring possible exam texts for year 11.</p>

<p><b>Tier 2/3 Vocabulary</b></p>	<p><b>Drama/Devising terminology:</b></p> <p><b>Creation:</b> Stimuli, improvisation, blocking, staging, characterisation, corpsing, diction, gesture, mime, pitch, pace, projection, rapport.</p> <p><b>Practical exploration:</b> back story, cross cutting, freeze frame, hot seating, role play, role on the wall, still image, tableaux, teacher in role, technique, thought tracking.</p> <p><b>Performance techniques:</b> comedy, Epic theatre, expressionism, forum theatre, immersive theatre, melodrama, naturalism, physical theatre, realism, style, stylised, symbolism/ symbolic, theatre in education.</p> <p><b>Practitioner names:</b> Brecht, Artaud, Stanislavski, Frantic Assembly</p> <p><b>Costume:</b> blacks, dressing room, make up, mask, quick change, wardrobe.</p> <p><b>Performance space:</b> auditorium, back stage, centre line, circle, downstage, elevating stage, house, house lights, off stage, raked seating, rostrum, stage, stage door, stage left/right, stalls, trap, treads, upstage, wings.</p> <p><b>Venues:</b> Apron, black box, end on, in the round, promenade, proscenium arch, site specific, thrust, traverse.</p> <p><b>Process:</b> Call, cue, cue to cue, curtain call, dress rehearsal, dry run, get in, get out, tech, tech rehearsal, walk through, warm up, choreography.</p>					<p><b>Performance texts:</b></p> <p>act, antagonist, anti-climax, climax, character, chorus, comic relief, dialogue, dramatic irony, dramatic tension, duologue, epilogue, exposition, flashback, genre, monologue, prologue, protagonist, scene, script, setting, soliloquy, stage directions, stereotype, stock character, structure, subplot, subtext.</p>
<p><b>Reading</b></p>	<p><b>Reading of stimuli and exam papers.</b></p>	<p>Reading of devised exam paper and stimuli.</p>	<p>Reading of devised exam paper and stimuli</p>	<p>Reading of devised exam paper and stimuli</p>	<p>Reading of devised exam paper and stimuli</p>	<p>Reading of play scripts.</p>
<p><b>Writing</b></p>	<p><b>Planning performance ideas and peer feedback.</b></p>	<p>Creation of mini mock portfolio.</p>	<p>Creation of full mock portfolio.</p>	<p>Creation of real portfolio.</p>	<p>Creation of real portfolio.</p>	<p>Evaluating exam texts.</p>
<p><b>Numeracy</b></p>	<p>Time frames for practical work.</p>	<p>Time frames for practical creation.</p>	<p>Time frames for practical creation.</p>	<p>Time frames for practical creation.</p>	<p>Time frames for practical and portfolio creation.</p>	<p>Time frames for practical creation.</p>
<p><b>How does the PoS support students with SEND needs?</b></p>	<p>The practical side of course is based on group work which enables the tutor to work one to one with groups to directly support students who need that. With the practical side of the course it is easy to tailor roles to suit the individual abilities of each students/performer. The devised exam paper is read through as a class and the students have access to the paper throughout the whole devising process so there are plenty of opportunities to support students during this time.</p> <p>For the portfolio creation, the students work individually so this enables the tutor to work one to one with students to support as necessary.</p> <p>This does not have to be completed as a full written document, there is the opportunity to record spoken evaluations and character development logs.</p>					

	<p><b>How does the PoS support students with low prior attainment/challenge those with high prior attainment?</b></p>	<p>The nature of this course lends itself perfectly to students of all abilities as there are opportunities to tailor performances to students strengths. Students are pushed to perform to the best of their individual ability and in year 10 the creation of devised work enables them to create their own work that reflects their skills. They may be supported or challenged through their grouping, the stimulus they work from and the level of tutor guidance. The portfolio creation can be simplified for students of lower ability to meet their needs. The higher achieving students are pushed to create deeper analysis and evaluation.</p>					
	<p><b>How does the PoS offer contextual content appropriate to Amington students?</b></p>	<p>The range of stimuli explored in year 10 provides opportunity to large discussions and enables the students to make links with their own personal experiences and make sense of the world whilst also taking in the perspective of others. The nature of the devising unit enables the students to create pieces of drama that are relevant to them. The students at Amington often present low self confidence at the start of the course, however a team spirit and acceptance is quickly created and they soon feel comfortable pushing themselves.</p>					
<p><b>11</b></p>	<p><b>Social/Cultural Capital</b></p>	<p>Drama club is open to students from all Years across the year. Students in KS4 are encouraged to use extra-curricular time to rehearse exam pieces. They are also encouraged to participate in the whole school show.</p> <p>Students work with different people in every lesson whilst exploring different play texts.</p>	<p>Students are placed in mini mock groups which are chosen by the teacher, encouraging them to work with new people.</p>	<p>Whole School show: GCSE students are encouraged to help backstage with the show if they are not actively participating.</p> <p>Students are placed in actual performance groups for the exam working with new people and exploring the cultural, social, historical and political aspects of their chosen play.</p>	<p>Year 10 come to watch Year 11 PAP dress rehearsals: open dialogue created through peer feedback. Year 10 can also ask year 11 questions about the course.</p>		<p>Trip to London (open to all year groups) Summer Showcase (open to all year groups)</p>

	<b>Tier 2/3 Vocabulary</b>	<p><b>Performance texts:</b> act, antagonist, anti-climax, climax, character, chorus, comic relief, dialogue, directions, dramatic irony, dramatic tension, duologue, epilogue, exposition, flashback, genre, lines, monologue, prologue, protagonist, scene, script, setting, soliloquy, stage directions, stereotype, stock character, structure, subplot, subtext, vocal choices.</p> <p>Artistic intention, atmosphere, audition, contemporary, cultural context, convention, context, form, historical context, proxemics, realisation, repertoire, semiotics, social context, vision.</p>		<p><b>Live Theatre Vocab:</b></p> <p><b>Theatre Makers:</b> Actor, amateur, audience, bit part, cast, company, costume designer, dancer, director, dramatist, ensemble, lyricist, playwright, professional, sound designer, stage crew, stage manager, understudy, ushers, walk on.</p> <p><b>Lighting:</b> backlight, blackout, board, cross fade, fade, flood, follow spot general cover, lighting plot, lights up, LX</p> <p><b>Set:</b> Box set, cloth, cyclorama, door flat, dressing, entrance, exit, fourth wall, gauze, marking out, props, set</p> <p><b>Costume:</b> blacks, dressing room, make up, mask, quick change, wardrobe.</p> <p><b>Sound:</b> Acapella, acoustics, control room, microphone, mixer, radio mic, sound check, sound scape, SX, Characterisation, direction, costume, lighting, sound, tech, set design, actors, performers</p>			
	<b>Reading</b>	Reading the play scripts and interpreting the text.	Reading the play scripts and interpreting the text. Reading and interpreting exam style questions.	Reading of exam paper. Reading/ learning play script	Reading exam practice questions. Proof reading concept proformas. Reading and learning exam texts.	Reading exam questions and revision guidance.	
	<b>Writing</b>	Self and peer evaluation of the texts being used.	Practice questions for the written exam. Practice answers for concept pro forma.	Mock written exam practice. Drafts of concept pro forma.	Practice written exam questions (focus on live theatre essay after theatre visit)  Final improvements to concept pro forma.	Actual written exam.	
	<b>Numeracy</b>	Working within time frames for creating performance work.	Working within time frames for creating performance work.  Practicing drafting exam style responses in set time frames.	Working within time frames for creating performance work.  Practicing drafting exam style responses in set time frames.	Working within time frames for creating performance work.  Practicing drafting exam style responses in set time frames.	Drafting exam responses in set time frames.	

<b>How does the PoS support students with SEND needs?</b>	<p>The practical side of course is based on group work which enables the tutor to work one to one with groups to directly support students who need that. With the practical side of the course it is easy to tailor roles to suit the individual abilities of each students/performer.</p> <p>The concept pro forma tasks are discussed as a class and broken down into chunks. The students complete this work individually with dedicated classroom time for this, therefore the tutor is able to support students where necessary.</p> <p>With the written exam students are supported through practice to ensure their understanding of they style of questions that may arise. It is possible that student may need a reader or scribe in certain circumstances.</p>
<b>How does the PoS support students with low prior attainment/challenge those with high prior attainment?</b>	<p>The nature of this course lends itself perfectly to students of all abilities as there are opportunities to tailor performances to students strengths. Students are pushed to perform to the best of their individual ability and in year 11 they have the freedom to find a play text that fits their strengths. The students may be supported further by the groups they are placed in and their level of tutor guidance when creating their performance.</p> <p>Students of the highest ability can be challenged with advanced play texts and are pushed to gain a strong knowledge of the social, cultural, political and historical aspects of the play they are using.</p>
<b>How does the PoS offer contextual content appropriate to Amington students?</b>	<p>The range of play texts explored in year 11 provides opportunity to large discussions and enables the students to make links with their own personal experiences and make sense of the world whilst also taking in the perspective of others. The PAP unit enables students to choose texts that play to their strengths, and the tutor has the opportunities to direct them towards plays that are relevant to them.</p>

**How does the Implementation Plan meet the ACE curriculum design?**

<b>Ambitious</b>	Students are encouraged to take risks and push themselves to be creative in the work they produce. They are pushed to work outside of their comfort zone in order to become the most accomplished of performers. Students are encouraged to form and justify opinions using subject specific vocabulary confidently
<b>Challenging</b>	Students are pushed to create well developed and mature pieces of Drama and connect with characters whose experiences are different from their own. During Assignments the tutor will take on the role of a facilitator leaving students with the responsibility to manage their own time and creative development. Students are challenged to form their own opinions based on knowledge of both traditional and experimentation in the theatre world.
<b>Engaging</b>	All lessons and tasks are varied and can be accessed on differing levels by students of all abilities. Students quickly learn that they are responsible for the success of their own performances and this pushes them to want to impress the tutor and their peers.

**What are the current strengths of the Implementation Plan?**

The strengths of this curriculum is that it provides such a wide range of theatre exploration and freedom to change and adapt the content explored, depending on the skills of the students in front of you. Students of all abilities and experiences can access this course and become well rounded theatre makers. Students learn to become responsible for their own work and take real pride in their performances. They are encouraged to engage in mature discussions in relation to the social, historical, political and cultural context of plays and characters which helps them to become more informed individuals. There are many opportunities through Drama to develop SMSC and the students' self-awareness and empathy for others. This course enables a mostly practical approach to study which enable students to learn through exploration which suits our students well.

**What specific actions have to be taken in response to the above? Please consider:**

- Core concept changes;
- Space interleaving changes;
- Modifications to ensure an ACE curriculum design;
- CPD for teachers in your subject area;
- Additional research you have to consider as part of this review.

The specific content (such as plays and stimuli explored) can be changed each year depending on the students. CWR is continuously discovering new stimuli to engage the students and exploring different approaches to theory work.

CWR uses the OCR Facebook support group to continue to explore others approaches to course delivery and is continuing to research CPD opportunities such as webinars.

Ensure both tutor and PA technician stay up to date with changes and developments in the Industry

Having previously worked in a specialist performing arts school, CWR ensures content of this course is designed to meet the need of the specification whilst also successfully preparing those students who wish to continue to study Drama for their KS5 study.