

# Curriculum Mapping Document

## Performing Arts

### DRAMA

#### Linking our curriculum intention to our local community and real-life links to content:

The curriculum, through enrichment and real-life experiences during the school day and within enrichment opportunities, will maximise the use of the local area. We will link our curriculum to the following:

- Students attend theatre productions in venues such as Shrewsbury, Wolverhampton, and Birmingham.
- Primary Liaison – students run workshops for visiting pupils.
- Host visiting Theatre companies e.g., Quirky Birds Theatre for professional performances and an annual visit from Theatre Centre's touring production.
- Joint performance opportunities with our equals at the Charlton School and Hadley Learning Community.
- Continued outreach into our local primary phase feeder schools through performances for and with their students.
- Performing in local venues such as The Belfrey Theatre.
- Workshops with professional performers and designers e.g., Squire Combat.
- Termly performances that are open to all students in our school, and the wider local community.
- Performances during Community Day and Summer Fayre events.

#### Year 7 Curriculum implementation

*Pupils are given foundation devices, techniques, and skills to create effective drama and interpret script extracts. They learn to evaluate and refine their work.*

1&2	END POINT TEST	3&4	END POINT TEST	5&6	END POINT TEST
Skill Development - Non-verbal focus	Continuous assessment of practical work & Written test of key knowledge	Skill Development - Verbal focus	Continuous assessment of practical work	Skill Development - Scenarios & character	Continuous assessment of practical work & Written test of key knowledge
<i>This unit is based on the assumption that students will have no prior formal teaching of drama but have been</i>		<i>This unit integrates the physical skills developed in Unit 1 but shifts the focus on to verbal communication skills. Students will learn how to speak effectively to</i>		<i>Now that students have developed their skills and knowledge of dramatic devices in both verbal and non-verbal communication, Unit 3 uses a given</i>	

<p><i>using many of the key skills through play and day to day life skills.</i></p> <p><i>By focussing on non-verbal skills first students develop their awareness of physical communication, they develop their fine and gross motor control, and enhance their observation skills.</i></p> <p><i>Through game play and physical devices, they will become more aware of the messages they give, and more confident when presenting themselves in a variety of different situations.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 – Students learn about safe working practices and the ethos needed for learning in a drama lesson. They play drama games and build relationships within the group.</li> <li>• Lessons 2-6 focus on developing physical skills (body language, gesture, facial expression, eye-contact, proxemics &amp; levels).</li> <li>• Each lesson focuses on a different physical device: (Tableaux, Mime, Slow motion, Choral movement) and begins to combine them to communicate moods/emotions, messages, and scenarios.</li> <li>• Each lesson begins with a recall quiz about prior learning, going on to explorative activities and technique learning for the focus device. Each lesson ends with evaluation through teacher, self and/or peer reflection. Students learn how to give and receive constructive feed-back.</li> <li>• Each lesson includes reference to links between drama skills and life skill relevance.</li> <li>• The Unit ends with a practical assessment lesson where students work in groups to communicate a</li> </ul>	<p><i>communicate their intension. They will also develop their memory skills and understanding and interpretation of scripts.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 – students learn how to warm-up their voice (Health &amp; Safety) and complete a vocal workshop to develop projection and articulation.</li> <li>• Lessons 2-5 focus on vocal skills (pitch, pace, pause, breath, projection, dynamics, articulation, accent).</li> <li>• Each lesson focuses on 1 or 2 specific vocal devices (Narration &amp; Thoughts-out-loud, Direct address &amp; Monologue, Choral speech, Dialogue) to communicate moods/emotions, messages, scenarios, and script extracts.</li> <li>• Each lesson begins with a recall quiz about prior learning, going on to explorative activities and technique learning for the focus device. Each lesson ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> <li>• Each lesson includes reference to links between drama skills and life skill relevance.</li> <li>• The Unit ends with a practical assessment lesson where students work in groups to communicate a given script extract. This is assessed by the teacher.</li> </ul> <p>Curriculum Links – English</p> <p>Careers Links – importance of verbal communication – broad application including presenting skills</p>	<p><i>theme and allows students to create and develop their own characters and use devices in a fully integrated way.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 introduces the Unit theme - WW2 Evacuees. Students complete in-role activities and explore the historical and social context of the story. Students create tableau using photographs of evacuees as a stimulus.</li> <li>• Lesson 2 – students develop their understanding of the theme by developing their tableaux work, adding narration and thoughts-out-loud as a response to the photographic stimulus, developing their empathy for the children.</li> <li>• Lessons 3 &amp; 4 focus on the difference between role and character. Students develop an evacuee character through role-on-the-wall and hot-seating rehearsal techniques. They then create scenes using these characters.</li> <li>• Lessons 5 &amp; 6 focus on scenario development and acting skills as students work on creating a devised piece in small groups. They learn about different ways to structure their work (cyclic, episodic, linear).</li> <li>• Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> <li>• The Unit ends with a practical assessment lesson where students perform their devised</li> </ul>
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<p>given scenario through non-verbal communication. This is assessed by the teacher.</p> <ul style="list-style-type: none"> <li>Students also complete a written assessment of their knowledge of non-verbal skills and devices taught during the term.</li> </ul> <p>Curriculum Links – Dance, P.E.  <b>Careers Links – importance of non-verbal communication – broad application including job interviews</b></p>		<p>pieces to the class. This is assessed by the teacher.</p> <ul style="list-style-type: none"> <li>Students also complete a written assessment of their knowledge of skills and devices taught during the year.</li> </ul> <p>Curriculum Links – History, English  <b>Careers Link – Performer/actor and set designer</b></p>
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### Year 8 Curriculum implementation

***Pupils combine and develop their devising skills from Year 7. They extend their performing skills through script work. They start to explore the design aspects including set and costume design.***

1&2 Devising Development - The Robbery	END POINT TEST Continuous assessment of practical work & Written test of key knowledge	3&4 Introduction to Script	END POINT TEST Continuous assessment of practical work	5&6 Devising Project - JOE	END POINT TEST Continuous assessment of practical work & Written test of key knowledge
<p><i>Following on from the final unit in Year 7, this Unit aims to extend the students ability to create drama from a given starting point. In 'The Robbery' scheme students will have fun 'being bad'; planning a robbery, but will also explore the consequences. The scheme allows students to create characters that are more distinctly different from themselves. It also gets them to consider the message they are communicating and the responsibility and morality of theatre in society. Lessons will cover:</i></p>		<p><i>This Unit focuses on published scripts and their interpretation. The overall principle is that it is not always 'what you say', but 'how you say it' that is important in conveying a clear message. This is particularly important for young people and their interactions with others.</i>  <i>A range of script extracts is used depending on the groups' interests and literacy skills.</i>  <i>Lessons will cover:</i></p>		<p><i>This Unit uses a documentary theatre style as students respond to the story of a young boy called Joe who disappears from home one day and is found later unwilling to speak. Through a variety of devising exercises and in-role activities students develop the story and the surrounding characters, determining the overall style and message of the drama.</i>  <i>Through this unit students will work as both performers and designers as they create Joe's world in costume and set.</i></p>	

<ul style="list-style-type: none"> <li>Lesson 1 introduces the Unit stimulus. Students work in role as bank robbers and work in teams to plan a robbery. This develops students' ability to work in role in a sustained way while developing their groups skills (listening, problem solving, collaboration, perseverance, etc.)</li> <li>Lessons 2 &amp; 3 focus on character development. Students create a distinctive persona which is very different from themselves, revising core physical and vocal skill knowledge from year 7. Students' complete development exercises and rehearsal techniques including magic if, emotion memory, stream of consciousness, and revision of hot-seating and role-on-the-wall.</li> <li>Lesson 4 moves the story forward. Students learn what happened to their character in the robbery. They show understanding of the story by creating the robbery in a sequence of tableaux, with consideration of the importance of transitions. They improvise a scene between the characters after the robbery and decide what happens next.</li> <li>Lessons 5 &amp; 6 focus on scenario development, shifting the focus from the robbers to those affected by the robbery. Students create scenarios around a central figure of a young girl who is killed during the bungled robbery. They consider how to create a balanced message to the audience.</li> <li>Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> </ul>	<ul style="list-style-type: none"> <li>Lesson 1 – students revise how to warm-up their voice (Health &amp; Safety) and complete a vocal workshop to develop projection, articulation, and resonance/tone. It then goes on to identify additional skills specific to unit (memory, interpretation &amp; understanding). Students work with a partner to interpret a short script extract focusing on understanding 'given circumstances'.</li> <li>Lessons 2 &amp; 3 focus on interpreting a given script extract (duologue from Blood Brothers) – identifying 'given circumstances' and character.</li> <li>Lessons 4 &amp; 5 allow students to work in small groups. Students choose from a range of scripts and work page-to-stage towards a performance at the end of the Unit.</li> <li>Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> <li>The Unit ends with a practical assessment lesson where students perform their script extracts from memory to the class. This is assessed by the teacher.</li> </ul> <p>Curriculum Links – English, Media, Art, Design Careers link – Performer/actor and director</p>	<p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>Lesson 1 introduces the Unit stimulus, students listen in-role as doctors to the story of Joe and determine characters from the story who they need to talk to. They then use hot-seating to develop the story.</li> <li>Lessons 2&amp;3 use a photograph and a letter (created by students) from the story as stimulus for small group practical work. Students develop a short performance piece integrating a range of devices from prior learning (tableau, mime, monologue, narration, direct address, dialogue) They also explore stage types and audience perspective.</li> <li>Lesson 4 introduces a range of additional stimuli for the story allowing students to choose the path that the story will take. They begin to work in groups on a devised piece.</li> <li>Lessons 5 &amp; 6 – rehearsal and development of devised pieces. Students also work on design skills – set, costume.</li> <li>Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> <li>The Unit ends with a practical assessment lesson where students perform their devised pieces to the class. This is assessed by the teacher.</li> <li>Students also complete a written assessment of their knowledge of skills and devices taught during Year 7 and Year 8.</li> </ul> <p>Curriculum Links – English, SMSC, Ethics, Music, Art, Textiles</p>
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<ul style="list-style-type: none"> <li>The Unit ends with a practical assessment lesson where students perform their devised pieces to the class. This is assessed by the teacher.</li> <li>Students also complete a written assessment of their knowledge of skills and devices taught during Year 7 and this term.</li> </ul> <p>Curriculum Links – SMSC, R.E. &amp; Ethics Careers link – performer/actor, costume designer, writer, journalism</p>		Careers link – performer/actor, set designer & costume designer
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### Year 9 Curriculum implementation

*Pupils embed previous learning on dramatic devices and performing skills in both theory and practise. They develop and extend the length of pieces in both devising and script.*

1&2	END POINT TEST	3&4	END POINT TEST	5&6	END POINT TEST
Devising Development - Train Surfers of Brazil	Continuous assessment of practical work & Written test of key knowledge	Page-to-stage - How to study a play as a performer	Continuous assessment of practical work & Written test of key knowledge	Page-to-stage - How to study a play as a designer	Continuous assessment of practical work & Written test of key knowledge

<p><i>This unit builds on skill development both vocally and physically through a stimulus designed to engage with pupil's awareness of the wider world. Themes within the unit include peer pressure, risk taking and respect within youth culture. Students are introduced to the story of a young boy living in the Favelas of Rio, whose story they get to influence through a variety of improvisation activities. This is a GCSE-style devising project, informing students for their option choices.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 introduces the stimulus. Students share prior knowledge about Brazil. They are introduced to the core social and cultural knowledge for the unit. They create a tableau of a key moment from the story and bring it to life.</li> <li>• Lesson 2 focuses on 2 main characters in the story (train surfer &amp; police). Students improvise in role, then hot-seat to develop their character.</li> <li>• Lesson 3 introduces another character (Carlos) to the story. Students explore a scene using stream of consciousness and the magic 'if'.</li> <li>• Lesson 4 introduces the final character (Benito) and students explore a scene developing their use of dramatic tension. They consider the function of a character within a story.</li> <li>• Lesson 5 – students use transitions to link the three scenes created so far to develop their ability to create larger pieces of drama. They integrate dramatic devices into their work (revision of Year 7/8 learning).</li> <li>• Lesson 6 focuses on how to move a story forward. Students create a flashback and/or a flash forward</li> </ul>	<p><i>This unit continues the work of the Spring Term in Year 8, further developing students' ability to control the meaning of what they say through a variety of exercises and script extracts. This is a GCSE-style script unit, further informing students for their option choices.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 – students revise how to warm-up their voice (Health &amp; Safety) and complete a vocal workshop to develop projection, articulation, resonance/tone, and inflection. They review additional skills specific to unit – memory, interpretation &amp; understanding. Students complete an exercise where they alter the meaning of a simple line of text.</li> <li>• Lessons 2 &amp; 3 focus on interpreting a given script extract. Students choose from a range of monologues, interpreting character, time &amp; place, emotion &amp; meaning. They perform the work from memory.</li> <li>• Lessons 4 -6 allow students to work in small groups. Students choose from a range of scripts and work page-to-stage towards a performance at the end of the Unit.</li> <li>• Script extracts are from DNA by Dennis Kelly or a Mark Wheeler play e.g., Too Much Punch for Judy (group dependent)</li> <li>• Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feedback.</li> </ul>	<p><i>The final unit of KS3 Drama explores the work of the whole range of Theatre Makers through a series of workshop-style lessons covering design disciplines. Students will form a production company, culminating in creating work for showcasing during Arts Week at the end of the year. This also introduces GCSE course pathways to those who have chosen it for GCSE.</i></p> <p><i>Lessons will cover:</i></p> <ul style="list-style-type: none"> <li>• Lesson 1 – Workshop on stage lighting design covering an introduction to equipment (lanterns, gels, gobos, barn doors, lighting desk), creating effect using light, colour &amp; shadow, shape, area &amp; angle, and health &amp; safety.</li> <li>• Lesson 2 – Workshop on set design covering an introduction to equipment (flats, trucks, cyclorama, props &amp; set dressing), creating exits/entrances, proxemics &amp; levels, and health &amp; safety.</li> <li>• Lesson 3 – Workshop on costume design covering an introduction to role &amp; function in performance, use of colour/fabric/accessories, links to lighting, and health and safety.</li> <li>• Lesson 4 – Workshop on sound design covering an introduction to equipment (mics, speakers, sound desk), use of Audacity (import, copy, paste, clip, panning, chorus, echo), underscore and sfx.</li> <li>• Lesson 5 – Workshop on puppet design covering types (finger, hand, rod, arm, marionette/string, backpack, shadow), design, construction &amp; operation and health &amp; safety.</li> <li>• Lesson 6 &amp; 7 – Students form a production team to create a performance with full design. Each student takes on a role within the group either as performer or designer. They choose to work on either a devised</li> </ul>
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<p>for the story. They introduce new characters relevant to the plot.</p> <ul style="list-style-type: none"> <li>Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back. They explore FORUM Theatre as a rehearsal strategy.</li> <li>The Unit ends with a practical assessment lesson where students perform their devised pieces to the class. This is assessed by the teacher.</li> <li>Students also complete a written assessment of their knowledge of skills and devices taught during Year 7/8 and this term.</li> </ul> <p>Curriculum Links – Geography Careers link – Performer/actor, set designer, costume designer, lighting designer and playwright</p>	<ul style="list-style-type: none"> <li>The Unit ends with a practical assessment lesson where students perform their script extracts from memory to the class. This is assessed by the teacher.</li> </ul> <p>Curriculum Links – English Careers link – Performer/actor, set designer, costume designer, lighting designer</p>	<p>or scripted piece. They work together to produce a complete piece. Rehearsals begin.</p> <ul style="list-style-type: none"> <li>Each lesson begins with a recall quiz about prior learning and ends with evaluation through teacher, self and peer reflection. Students give and receive constructive feed-back.</li> <li>The Unit ends with a practical assessment lesson where students perform their piece to the class. This is assessed by the teacher.</li> <li>Students also complete a written assessment of their knowledge of skills and devices taught during KS3.</li> </ul> <p>Curriculum Links – Art, Textiles, I-Media, ICT, Music, Dance Careers link – Full range of theatre roles including: performer/actor, set designer, costume designer, lighting designer, sound designer, marketing/promotion, director, puppet designer, sfx makeup &amp; playwright</p>
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#### Year 10 Curriculum implementation

**AQA GCSE Drama Course is introduced. Pupils cover all Component 1 core knowledge. They embed knowledge through exploration and staging of the set play and Devising Tasks. They apply what/how/why structure to practical and written tasks. They apply knowledge to exam-style questions and extend answers.**

1	2	END POINT TEST & THERAPY	3	4	END POINT TEST & THERAPY	5	6	END POINT TEST & THERAPY
Baseline task	Devised Project on themes from the set play		Component 1 - Set Play Text & Live Theatre Review	Script performance from the set play		Component 2 - Devised Project	Component 2 - Devised Project	Script performance & Devised
Component 1 - Roles & Responsibilities, stage types								



& positions, and Set Play Text		Group practical assessment & Devising Log						Group Performance & Written mock exam
<i>The Autumn Term Unit aims to review and extend core knowledge covered in the KS3 curriculum. This prepares students to complete Section A of the written exam. By covering this at the beginning of Year 10, students are given lots of time and opportunity to develop and refine their written skills. Students create a resource booklet that becomes a self-help text for independent study throughout the course. They are also introduced to the themes of the set play which they explore through group devising tasks culminating in a devised group performance where they play the role of either actor or designer in preparation for the Year 11 programme.</i>			<i>The Spring Term Unit continues to explore the set text, but this time by completing a page-to-stage project where students become able to stage the play from the point of view of both a performer and a designer. This prepares students to complete Section B of the written exam. A focus on written style develops students' exam technique. The Unit culminates in a group scripted performance where students are assessed as either a performer or designer in preparation for the Year 11 programme.</i>		<i>This Unit begins preparation of the first GCSE assessment – Component 2 Devising – building on the work from KS3 and the autumn project of Year 10. Students choose their assessment option (performing, set, sound, lighting, costume, or puppet design). They are put into groups and develop work in response to a given stimulus. They complete a first draft of section 1 of the devising log.</i>			
FOCUS – Component 1 core knowledge: September lessons: <ul style="list-style-type: none"><li>Students explore the six stage types practically. They discover and explore the advantages and disadvantages of each. This is then summarised in a</li></ul>	FOCUS – Component 2 Devising November lessons: <ul style="list-style-type: none"><li>Lessons continue to be dedicated to devising focussing on building &amp; developing scenarios, creating distinctive characters, and integrating devices</li></ul>		FOCUS – Component 1 Set Text - Blood Brothers January lessons: <ul style="list-style-type: none"><li>During these lessons' students explore the Blood Brothers text as a page-to-stage exercise.</li></ul>	FOCUS – Component 3 Texts in Practice March lessons: <ul style="list-style-type: none"><li>Lessons are dedicated to rehearsals for their script assessment at the end of term.</li><li>Each lesson has a clear focus. The number of lessons</li></ul>	FOCUS - Component 2 – Devising May lessons: <ul style="list-style-type: none"><li>Students choose options and grouping decisions are made supported by the teacher.</li></ul>	FOCUS - Component 2 – Group Devising June lessons: <ul style="list-style-type: none"><li>Rehearsal lessons continue, focusing on developing scenarios, and characters, and integrating devices.</li><li>Performers have small group and 1-1 support</li></ul>		



<p>bespoke workbook. Stage types – End-on, Proscenium Arch, Thrust, In-the-round, Traverse, Promenade.</p> <ul style="list-style-type: none"> <li>Students also make notes on stage position terminology and Roles &amp; Responsibilities in the theatre – performer, designer (set, sound, light, costume, puppet), director, producer, playwright, understudy, technician, stage manager, theatre manager, artistic director</li> </ul> <p>October lessons:</p> <ul style="list-style-type: none"> <li>Students are Introduced to set play text – Blood Brothers. They complete written tasks in a bespoke booklet referring to the play's historical and social context.</li> <li>Students make notes on the themes of the play which they then use as a stimulus for producing devised work.</li> </ul>	<p>Performers complete workshop activities led by the teacher focusing on improving acting skills through – Magic if, emotion memory, motivation, and stream of consciousness</p> <p>Designers complete workshop activities led by the teacher which review year 9 knowledge as well as extending vocabulary giving and hands-on experience of technical equipment. Students of each option receive a bespoke booklet of information and support tasks.</p> <ul style="list-style-type: none"> <li>Students continue to complete their bespoke diary-style booklet for each lesson. This is marked fortnightly by the teacher and both practical and written feedforward tasks completed.</li> <li>Students complete marking exercises using</li> </ul>	<ul style="list-style-type: none"> <li>Each lesson begins with a recall quiz of prior core knowledge from the autumn term.</li> <li>Each lesson involves students exploring the play practically as both a performer and a designer, completing a bespoke booklet of written tasks to support their learning and embed what/how/why technique.</li> </ul> <p>February lessons:</p> <ul style="list-style-type: none"> <li>Students choose an option to be assessed on and form working groups. They then choose 2 extracts from Blood Brothers to work on for a comp 2-style assessment and begin rehearsals.</li> </ul>	<p>dedicated to each is determined by the teacher dependent on the needs of the group.</p> <ul style="list-style-type: none"> <li>Performers receive small group and 1-to-1 support focussing on: voice &amp; physical skills, interpretation of character, time &amp; place, emotion &amp; meaning, and memory.</li> <li>Designers receive small group and 1-to-1 support focussing on: context, time &amp; place, effect and meaning, and use of equipment.</li> </ul> <p>April lessons:</p> <ul style="list-style-type: none"> <li>Students complete technical rehearsals. They complete an evaluation and receive written &amp;/or oral feedback from their teacher and peers.</li> </ul>	<ul style="list-style-type: none"> <li>One lesson is then dedicated to the introduction of a bespoke booklet of stimuli and the students' initial responses.</li> <li>Lessons are then dedicated to students responding to the stimulus practically in groups and follow the students' usual way of working with each lesson having a clear focus. The number of lessons dedicated to each focus is determined by the teacher dependent on the needs of the group. Focus' include building scenarios, creating distinctive characters, using devices, improvisation skills</li> </ul>	<p>workshops with the teacher focusing on vocal and physical skill development.</p> <ul style="list-style-type: none"> <li>Designers have small group and/or 1-1 support with the teacher on technical skill development.</li> <li>Students receive written &amp;/or verbal feedback from the teacher every other lesson and verbal feedback from peers every lesson.</li> <li>Students complete a diary-style bespoke booklet for each lesson. This is marked fortnightly by the teacher and both practical and written feedforward tasks completed in the following lesson.</li> <li>In addition to rehearsals students prepare for their mock component 1 exam by completing practice questions</li> <li>Following their CAE students complete a</li> </ul>
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<ul style="list-style-type: none"> <li>Lessons are then dedicated to students responding to the stimulus practically in groups. Each lesson has a clear focus. The number of lessons dedicated to each is determined by the teacher dependent on the needs of the group. Tasks include building scenarios, creating distinctive characters, using devices, spontaneous improvisation skills, development, and refinement.</li> <li>During these lessons students also revise and use rehearsal techniques from KS3 including Forum Theatre, hot-seating, role-on-the-wall, and emotion memory, magic if and stream of consciousness.</li> <li>Students receive verbal feedback from the teacher every lesson.</li> </ul>	<p>AQA assessment criteria.</p> <p>December lessons:</p> <ul style="list-style-type: none"> <li>Students complete technical rehearsals and the evaluation section of their booklet using self-reflection and peer and teacher feedback.</li> <li>Students make improvements to their technical work.</li> <li>Students complete a full-dress rehearsal and complete the evaluation in their booklet using self-reflection and peer and teacher feedback.</li> <li>Students make final improvements.</li> <li>PERFORMANCE</li> <li>After the performance students complete a self and peer assessment task using AQA criteria and set targets.</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>Students continue to complete a weekly written task including evaluation relating to practical work, research tasks, creative tasks,</li> </ul>	<p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>Students are set weekly written work tasks including evaluation relating to practical work, research tasks, creative tasks, WHW paragraphs, and exam questions.</li> </ul>	<ul style="list-style-type: none"> <li>Two weeks before their assessment students complete technical and dress rehearsals. They receive written &amp;/or oral teacher and peer feedback and complete self and group evaluation tasks. They then make final improvements to their work.</li> <li>PERFORMANCE</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>Students are set weekly written work tasks including evaluation relating to practical work, research tasks, creative tasks, WHW paragraphs, and exam questions.</li> <li>They also watch extracts of Theatre (or visit the Theatre) and complete written tasks to develop their live theatre review</li> </ul>	<p>and rehearsal techniques such as Forum Theatre.</p> <ul style="list-style-type: none"> <li>Students receive verbal feedback from the teacher every lesson.</li> <li>Students complete a diary-style bespoke booklet for each lesson. This is marked fortnightly by the teacher and feedforward written and practical tasks completed during the following lesson.</li> <li>In addition to the diary students complete a first draft of section 1 of their Devising Log</li> </ul> <p>June lessons:</p> <ul style="list-style-type: none"> <li>In additional to rehearsals students prepare for their mock component 1 exam by</li> </ul>	<p>bespoke Exam Paper Review Booklet &amp; set targets for improvements.</p> <p>July lessons:</p> <ul style="list-style-type: none"> <li>Students continue with rehearsals and perform/record their work to-date for continuation in September of Year 11.</li> </ul>
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<ul style="list-style-type: none"> <li>Students complete a diary-style booklet for each lesson. This is marked fortnightly by the teacher and both practical and written feedforward tasks completed.</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>What/how/why written structure introduced/refined in a bespoke booklet which also introduces exam questions (section B) and answer structures</li> <li>After this, students complete a weekly written task including evaluation relating to practical work, research tasks, creative tasks, WHW paragraphs, and devising log tasks.</li> </ul>	<p>WHW paragraphs, and devising log tasks.</p>		<p>skills of analysis and evaluation.</p> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>Students are set weekly exam questions in bespoke how-to booklets, one for each question of section B of the exam which are marked and returned for improvement thorough feedforward tasks.</li> </ul>	<p>completing practice questions</p> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>Students continue to be set weekly exam questions in bespoke how-to booklets, one for each question of section B of the exam which are marked and returned for improvement thorough feedforward tasks.</li> </ul>	
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### Year 11 Curriculum implementation

***Pupils apply skills learnt throughout KS3 and KS4 in submission of Component 2 coursework (practical and written) and Component 3 practical exam. They practice questions for Component 1 written exam. They develop their written style and improve their exam technique.***

1 Component 2 - final prep and performance exam	2 Component 1 – revision Component 3 – explore & choose	END POINT TEST & THERAPY  Mock Component 1 written exam	3 Component 3 rehearse and develop	4 Component 3 performance exam Component 1 - revision	END POINT TEST & THERAPY  Script exam	5 Component 1 – revision and exam question practice	6 EXAM	END POINT TEST & THERAPY  Final Exam
<p><i>As a culmination of the 5-year curriculum, students are ready by the Autumn Term of Year 11 to use all their devising skills to complete their assessment for Component 2 of their GCSE. Following this they complete all written aspects (devising log) under supervision as a controlled assessment; writing about how they have used their skills during the practical task. This also helps them continue to develop their written techniques so along-side these students revise and practice for the written exam. Upon completion of their mock exam, they have one-to-one mentoring to develop an individual exam preparation plan (IEPP) which they can work from independently at home.</i></p>			<p><i>The focus of the Spring Term follows the 5-year plan and moves to script as students prepare for their Component 3 (Texts in Practice) which is assessed by a visiting examiner in March. In additional students continue to work independently from their IEPP, completing weekly exam practice questions at home.</i></p>			<p><i>With Components 2 &amp; 3 already complete, students can focus fully on preparations for the Written Component 1 Exam for the final weeks of the course.</i></p>		
<p>FOCUS - Component 2 – Group Devised piece. Stage 1 (September lessons):</p> <ul style="list-style-type: none"> <li>During these lessons' students complete the</li> </ul>	<p>FOCUS – Component 2 – Group Devised performance and written Devising Log. Stage 3 (November lessons):</p>		<p>FOCUS – Component 3 Texts in Practice. Stage 1 (January lessons):</p> <ul style="list-style-type: none"> <li>Students choose options and grouping</li> </ul>	<p>FOCUS – Component 3 Texts in practice performance. Stage 3 (March lessons)</p>		<p>FOCUS - Component 1 Section A.</p> <ul style="list-style-type: none"> <li>During the starter task for each lesson students revise</li> </ul>		

<p>development of their piece using an integrated approach. This will include responding to the stimulus, creating scenarios, developing characters, integrating devices, initial design ideas.</p> <ul style="list-style-type: none"> <li>Students receive verbal feedback from the teacher every lesson.</li> <li>Students complete a diary-style bespoke booklet for each lesson (and any extra rehearsals completed). This is marked fortnightly by the teacher and feedforward tasks completed.</li> <li>Students complete a 'Devising Log Section 1' draft as homework.</li> </ul> <p>Stage 2 (October lessons):</p> <ul style="list-style-type: none"> <li>During these lessons' students work within their groups but focus on refining their individual skills either as actors or designers.</li> <li>Students are given individual feedback through their diary</li> </ul>	<ul style="list-style-type: none"> <li>Students complete technical rehearsals and the evaluation section of their booklet.</li> <li>Students make improvements to their technical work.</li> <li>Students complete a full-dress rehearsal and complete the evaluation in their booklet.</li> <li>Students make final improvements.</li> <li>PERFORMANCE</li> <li>Students 'Devising Log Section 3 draft' completed as homework.</li> </ul> <p>Final Stage (December lessons):</p> <ul style="list-style-type: none"> <li>Students use their marked drafts to complete their Devising Log final version under controlled assessment conditions.</li> </ul> <p>HOME LEARNING FOCUS - Component 1 written exam.</p> <ul style="list-style-type: none"> <li>Students complete a booklet with 2 full exam papers focussing on Section B (set play). These questions are marked fortnightly and feed forward improvements made.</li> </ul>	<p>decisions are made supported by the teacher.</p> <ul style="list-style-type: none"> <li>Students read a selection of scripts provided by the teacher that meet GCSE requirements.</li> <li>Students select their script for performance/design.</li> </ul> <p>Stage 2 (February lessons):</p> <ul style="list-style-type: none"> <li>Students research the playwright &amp; script to place their work in context.</li> <li>Lessons are dedicated to rehearsals.</li> <li>Focus during these rehearsals for performers include voice &amp; physical skills, interpretation of character, time &amp; place, emotion &amp; meaning, memory.</li> <li>Focus during these rehearsals for designers include context, time &amp;</li> </ul>	<ul style="list-style-type: none"> <li>Students complete technical rehearsals. They complete an evaluation and receive written &amp;/or oral feedback from their teacher and peers.</li> <li>Students make improvements to the technical aspects of their work.</li> <li>Students complete a full-dress rehearsal. They complete an evaluation and receive written &amp;/or oral feedback from their teacher and peers.</li> <li>Students make final improvements.</li> <li>PERFORMANCE to external examiner</li> <li>Once component 3 is complete lesson focus turns to the Live Theatre Review essay question from Component 1.</li> <li>Students watch extracts in lessons and complete</li> </ul>	<p>their core knowledge (roles &amp; responsibilities, stage types and positions) through a wide range of practical and written activities including quizzes, staging games, multiple choice tasks and mini presentations.</p> <ul style="list-style-type: none"> <li>Following the starter task lessons move on to focus on revision of the set play (Blood Brothers). Students complete a wide range of activities focussing on either performance or design requirements to take the play from page-to-stage.</li> <li>Students go on to complete exam questions, developing their technique through</li> </ul>	
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<p>(fortnightly) and verbal feedback (at least every other lesson)</p> <ul style="list-style-type: none"> <li>• Groups are given verbal feedback every lesson.</li> <li>• Students revise their knowledge and use of rehearsal techniques through lesson starter quizzes.</li> <li>• Students continue to complete their diary-style booklet each lesson (and extra rehearsal)</li> <li>• Students 'Devising Log Section 2 draft' completed as homework.</li> <li>• Homework – Component 1 Exam questions are set, marked, and improved on a weekly basis throughout the term.</li> </ul>	<ul style="list-style-type: none"> <li>• As the term progresses the students receive additional booklets of tasks for each question. The focus of the booklet is dependent on the pupils' IEPP and their marks for the questions completed.</li> </ul>	<p>place, effect, and meaning.</p> <ul style="list-style-type: none"> <li>• Students receive group &amp;/or individual oral feedback at least every other lesson.</li> <li>• Students keep track of their feedback and complete evaluative written tasks in a support booklet which they complete every lesson, and the teacher fills in at least every third lesson.</li> <li>• Students respond to the feedback during rehearsal lessons to make improvements to their work.</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>• Component 1 – exam practice questions continue from last term.</li> <li>• Live Theatre Review preparation tasks are completed once a month</li> </ul>	<p>analysis and evaluation tasks supported by the teacher.</p> <ul style="list-style-type: none"> <li>• Students practice their WHAT/HOW/WHY exam technique.</li> <li>• Students complete a support booklet which includes model answers, feedforward tasks and writing tasks and essay planning tasks.</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>• Component 1 – Section C – Live Theatre Review essay planning, drafting &amp; improving.</li> <li>• Component 1 – exam practice cont. – Timed answers</li> </ul>	<p>targeted feed-forward tasks.</p> <ul style="list-style-type: none"> <li>• The order and focus of these tasks/lessons is dependent on the pupils' IEPP. Students are grouped depending on targets identified.</li> </ul> <p>HOME LEARNING FOCUS</p> <ul style="list-style-type: none"> <li>• Revision</li> <li>• Exam questions</li> </ul>	
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