

KS4 Curriculum Overview: Drama Y10 and 11

“Building from the love of theatre and facilitating assessment in confidence”

Rationale: The curriculum is designed in Year 10 to allow the most amount of time to student's creating their own piece of Drama and written coursework, by firstly building their confidence in a wider range of Drama skills and purposes. Students do a mock PAPT (Comp 3) prior to this, so that they recall knowledge learned about script-writing and performing in previous years and build confidence before beginning the course. This opportunity semi repeats what has been completed in y9 term 3 to embed practice and learn from mistakes made but it mostly gives an opportunity to find their skillset as the texts chosen will be completely contrasting in style to those in Y9 to increase their exposure and balance.

It is seen as a must by the dept that students see plenty of influences from outsiders also therefore a further theatre production is seen to model theatre practice and influence their future work un/consciously. This provides confidence in reconnecting their knowledge of the roles of theatre and analyse how meaning is made to an audience.

Students then learn “Blood Brothers”, in preparation for their final written exam Comp 4, which they come back to twice in year 11 so they cover its breadth of study and to ensure confidence prior to the exam.

In Year 11 the time is split evenly between components 3 and 4, allowing students to have a mix of theory and practical, and continue to answer practice written exam questions while rehearsing for a practical exam. Practical work is assessed at the end of the module throughout Key Stage 4, either internally (component 1/2) or externally, by a visiting examiner (component 3). Component 4 is taught in both Year 10 and 11 in preparation for the written exam and the end of year 11, giving students time to revisit it, recall their prior knowledge and allow it to become long-term memory. The summer term of Year 11 is revising Sections A and B consolidating all knowledge prior to the written exam.

Term / Length of Unit	Outline	Assessment	Home Learning	Resources	Reading	Key vocab	Knowledge/Skills End Points
Y10 1.1	<u>Guided mock of devising unit.</u>	Assessed performance and practice log books with FAR and criteria	Rehearsals, research, update of log books	Log books and stimulus booklets from 2023	Taught through the criteria and unpicking together. Knowledge organisers to guide them through open ended structure. Guided models of evaluation of progress and product “Evaluation sandwiches” resource.	Aims, design, intention, evaluation	Threshold Concepts: To know how to gain marks in this component, understand and recognise common pitfalls and to set targets for when completing in assessment conditions
Y10 1.2	<u>Guided Mock of Presenting and Performing Texts unit</u> Students complete a more detailed run through of how to approach this component and its assessment areas with a contrast and	Ongoing feedback on log of rehearsals and Concept proforma practices using spec criteria to target FAR Performance and coursework	Character, theme, context and plot exploration, Line Learning Concept proforma practice	R Drive PLUS texts of choice (will be different year to year, depending on the group's needs and strengths)	Time spent reflecting on script structure and intent Knowledge organiser	Concept proforma, Characterisation, design, style, intention, Extract, playwright, context, style, mood, audience response, proxemics	Threshold Concepts: Know: what an artistic intention is, what stage directions are and why they are used, the social historical context of the chosen play, plot, motifs and playwrights intentions, key dramatic terminology relating to vocal and physical techniques Be able to: Analyse the characters in the play, interpret the playwrights intentions, form an artistic intention,

	change of script and style	sheet marked using OCR specification Component 3					perform as one or more characters to an audience, use vocal techniques to communicate character, use physical attributes to embody character, communicate an artistic intention to an audience as a group through use of acting and performance design elements such as lighting, costume
	<p><u>Theatre evaluation</u> <u>Mock Comp 4</u> <u>Sec B</u></p> <p>Whilst this unit will prepare for a mock version of Comp 4 Sec B, it will also give further exposure to theatre productions, their varying intentions and application of Drama elements. Students will experience the production and then learn how to respond as a skilled audience member. It will also see the work of a previously</p>	Practice section B questions and completion of booklet feedback using spec criteria to target FAR	Practice section B questions and completion of booklet feedback	Booklets		As relevant to production seen.	<p>Threshold Concepts:</p> <p>Know how to respond to a question on a range of visual and aural elements.</p> <p>Be able to select key moments from a production and respond to them as an analysing and evaluating audience member.</p> <p>Know who the key theatre makers are and their roles, being able to describe how they are undertaken in the production example</p>

	explored practitioner in practice.						
Y10 2.1 & 2.2	<p><u>Devising</u></p> <p>Students will complete their NEA assessment based on a stimulus of their choosing.</p> <p>Students create a working portfolio of the process and the product created.</p>	Performance and portfolio Marked using OCR specification Component 1/2	Research into stimulus, Portfolio write-ups (course work)	<p>R Drive</p> <p>Sketch books for portfolios</p> <p>Access to the corresponding NEA material for the specific cohort</p>	Previous documents highlighting support (Knowledge organiser)	<i>N/A as not guided assessment to comply with conditions.</i>	<p>Threshold Concepts:</p> <p>This is an NEA therefore there is restriction on how teacher leads the lessons however from previous learning students will demonstrate:</p> <p>They know what a stimulus is, what an artistic intention is, the social historical context of the stimulus, key dramatic terminology relating to vocal and physical techniques</p> <p>They will research around a stimulus, demonstrate understanding of the chosen stimulus through the portfolio, form an artistic intention, rehearse independently, perform as one or more characters to an audience, use vocal techniques to communicate character, use physical attributes to embody character communicate an artistic intention to an audience as a group through use of acting and performance design elements such as lighting, costume.</p> <p>Evaluate their success in their portfolio</p>
Y10 3.1 & 3.2	<p><u>Section A Blood Brothers (Component 4)</u></p> <p>Students will explore the set text for their</p>	Exam style Performances and questions marked against the criteria	Quizzes and practice questions	<p>R Drive</p> <p>Blood Brothers Texts</p> <p>Knowledge organisers</p>	<p>Knowledge organiser</p> <p>Modelled guidance on inferring structure and meaning</p>	Class, superstition, social/ historical/ political context	<p>Threshold Concepts:</p> <p>Know: What stage directions are and why they are used, the social historical context of the play, characters, themes, plot, motifs and playwright's intentions, key dramatic terminology relating to vocal and physical techniques</p>

	written exam and how to approach the exam questions following studying the context of the era and playwright's intentions		Line learning and research to agreed text	PLUS texts of choice for PAPT (will be different year to year, depending on the group's needs and strengths)			Be able to: articulate how they would stage aspects of Blood Brothers including certain scenes, costumes, lighting, communication of character and themes to an audience through practice exam questions
	<p><u>Introduction of texts for Comp 3 "PAPT"</u> (To learn over summer)</p> <p>Students to examine the context and styles of their agreed play texts for their exam performance.</p>						<p>Threshold Concepts:</p> <ul style="list-style-type: none"> -explored the background of my play including style and context -Begun to explore my role -Identified why the extracts chosen are significant to the entire play. -Begun to identify how to bring my production to life including a working artistic intention for my extract(s)

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Y11 1.1	<p><u>Devising</u></p> <p>Students will complete their NEA assessment based on a stimulus of their choosing.</p> <p>Students create a working portfolio of the process and the product created.</p>	Performance and portfolio Marked using OCR specification Component 1/2	Research into stimulus, Portfolio write-ups (course work)	<p>R Drive</p> <p>Sketch books for portfolios</p> <p>Access to the corresponding NEA material for the specific cohort</p>	Previous documents highlighting support (Knowledge organiser)	<i>N/A as not guided assessment to comply with conditions.</i>	<p>Threshold Concepts:</p> <p>This is an NEA therefore there is restriction on how teacher leads the lessons however from previous learning students will demonstrate:</p> <p>They know what a stimulus is, what an artistic intention is, the social historical context of the stimulus, key dramatic terminology relating to vocal and physical techniques</p> <p>They will research around a stimulus, demonstrate understanding of the chosen stimulus through the portfolio, form an artistic intention, rehearse independently, perform as one or more characters to an audience, use vocal techniques to communicate character, use physical attributes to embody character communicate an artistic intention to an audience as a group through use of acting and performance design elements such as lighting, costume.</p> <p>Evaluate their success in their portfolio</p>
	<u>Consolidation of Section A skills and Knowledge Blood Brothers (Component 4)</u>	PPEs marked against OCR Specification Component 4	Practice questions and CWK completion	<p>R Drive</p> <p>Blood Brothers Texts</p> <p>Access to a theatre production</p>	<p>Knowledge organiser</p> <p>Modelled guidance on inferring structure and meaning</p>		<p>Threshold Concepts:</p> <p>Know: What stage directions are and why they are used, the social historical context of the play, characters, themes, plot, motifs and playwright's intentions, key dramatic terminology relating to vocal and physical techniques</p>

	Students will recap and practice recall in their knowledge of the set text blood brothers and apply to exam practice questions			(will be different year to year, depending on the group's needs and strengths) Theatre production Booklet		Motif, prophecy, PEPPATV	Be able to: articulate how they would stage aspects of Blood Brothers including certain scenes, costumes, lighting, communication of character and themes to an audience through practice exam questions
	<u>Theatre evaluation Prep (Comp 4 Sec B)</u> Students will attend a production. Students will discuss how it used production elements to make meaning and how to select specific moments and key terminology to respond to an answer				WAGOLL Guided booklets with word banks Pre summer HL material	Describe, Evaluate, analysis and refer	Threshold Concepts: Writing about a range of production elements Effective describing of key moments Analysing and evaluating how theatre makers made meaning Applying key terminology
Y11 1.2	<u>PAP (Presenting and Performing Texts – Component 3)</u> Students will be fully in the midst of working as a group on their scripted performance. They will be selecting their key intention(s) and	Peer and self review with limited assessment and intervention permitted by the teacher	Line learning, rehearsal and write up of concept proforma	R Drive PLUS texts of choice (will be different year to year, depending on the group's needs and strengths) Theatre Production booklets and	Knowledge organiser Highlighting previous documents to support e.g. booklets and knowledge organisers	During assessment staff are unable to teach vocab	Threshold Concepts: Teachers are limited in what they can teach at this point as detailed in the spec but students should be demonstrating they - Know: what an artistic intention is, what stage directions are and why they are used, the social historical context of the chosen play, plot, themes, motifs and playwright's intention, key dramatic terminology relating to vocal and physical techniques Be able to: Analyse the characters in the play, interpret the playwrights intentions,

	utilising semiotics of the stage and as an actor to support their intention	PPEs marked against OCR Specification Component 3	Knowledge Quizzes, Set design, costume designs, practice questions Revision tasks and practice papers	Blood Brothers Texts	Modelled examples Taught focus on command words of questions	Style, costume, genre, PEPPATV, stage types,	form an artistic intention, perform as one or more characters to an audience, use vocal techniques to communicate character, use physical attributes to embody character, communicate an artistic intention to an audience as a group through use of acting and performance design elements such as lighting, costume
	<u>Comp 4 Section A (Revision) and B theatre visit and preparation</u> Revisiting recall and practice for students written exam and prepare for the theatre evaluation visit and write up notes.						Threshold Concepts: Know: Key vocabulary around theatre-making including staging types, lighting, costume. Key vocabulary around acting and style, including genres, practitioners, vocal and physical techniques Be able to: evaluate in writing theatre-making including staging types, lighting, costume, acting style, including communication of genre, themes, practitioners, vocal and physical techniques
Y11 2.1	<u>Presenting and performing texts exam Component 3</u> Students prepare and perform in the their component 3 exam to an external examiner	Peer and self feedback Limited teacher facilitation	Line learning, rehearsal and write up of concept proforma	PAPT texts PAPT Booklets Concept Proformas	Knowledge organiser Highlighting previous documents to support e.g. booklets and knowledge organisers	During assessment staff are unable to teach vocab	Teachers are limited in what they can teach at this point as detailed in the spec but students should be demonstrating they - Know: what an artistic intention is, what stage directions are and why they are used, the social historical context of the chosen play, plot, themes, motifs and playwright's intention, key dramatic terminology relating to vocal and physical techniques Be able to: Analyse the characters in the play, interpret the playwrights intentions, form an artistic intention, perform as one or more characters to an audience, use vocal techniques to communicate character, use physical attributes to embody character, communicate an artistic intention to an audience as a group through use of acting and performance design elements such as lighting, costume

Y11 2.2	Section A and B revision	PPEs marked against OCR Specification Component 3	Knowledge Quizzes, Set design, costume designs, practice questions Revision tasks and practice papers	R drive and booklets	Guided examples on reading command words and use of notes	All above	Threshold Concepts: As above but guided by how students progress in PPE.
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