

Beths Grammar School KS4 Drama Curriculum Map

Term	<b>INTENT</b>	<b>IMPLEMENTATION</b>	<b>IMPACT</b>
	<p><b>Substantive Knowledge</b> This is the specific, factual content for the topic, which should be connected into a careful sequence of learning.</p>	<p><b>Disciplinary Knowledge (Skills)</b> This is the action taken within a particular topic in order to gain substantive knowledge.</p>	<p><b>Assessment opportunities</b> What assessments will be used to measure student progress? Evidence of how well students have learned the intended content.</p>
<p><b>Autumn Term 1A</b> <b>Year 12</b></p>	<p><b>Intent</b> Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Introduction to the A Level course content.</li> <li>• Looking at practitioners and theatre companies.</li> <li>• Introduction to set texts</li> </ul>	<p>Induction Programme: Introduction of elements of Drama &amp; Theatre:</p> <ul style="list-style-type: none"> <li>• Elements of characterisation</li> <li>• Acting techniques</li> <li>• Improvisation as a creative tool</li> <li>• Acting techniques</li> </ul> <p>Monologue exercise Focus on:</p> <ul style="list-style-type: none"> <li>• Constructing meaning</li> <li>• Writing and performing own monologues</li> <li>•</li> </ul> <p>This time should be spent getting to know the students and understanding what they do and don't know. Get them used to working together through games and practical work.</p> <p>Introduction of Practitioner Workshops:</p> <ul style="list-style-type: none"> <li>• Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism</li> <li>• Brecht as a contrast to Stanislavski i.e. Narrative Theatre versus Epic Theatre</li> <li>• Look at Paper Birds</li> </ul>	<ul style="list-style-type: none"> <li>• Research projects on practitioners and theatre companies.</li> <li>• Mini performances after each company or practitioner to ensure that techniques have been fully understood and incorporated into the work.</li> </ul>
<p><b>Autumn Term 1B</b> <b>Year 12</b></p>	<p><b>Intent</b> Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Looking at practitioners and theatre companies</li> </ul>	<p>Practitioner Workshops continued.</p> <ul style="list-style-type: none"> <li>• Berkoff</li> <li>• Artaud</li> <li>• Katie Mitchell</li> </ul>	<ul style="list-style-type: none"> <li>• Research projects on practitioners and theatre companies work.</li> </ul>

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	<ul style="list-style-type: none"><li>• Set text work.</li><li>• Live Theatre Trip</li></ul>	<ul style="list-style-type: none"><li>• Kneehigh</li><li>• Frantic Assembly</li><li>• Emma Rice</li></ul> <p>Applied to text and scene work.</p> <p>Introduction of: Set Text ONE for Component 3 – Home, I’m Darling by Laura Wade</p> <p>Approach text through practical methods. Read the text together as a group and ask questions after each section/act.</p> <p>Look at Playwright and history of the play</p> <p>Watch the recorded Live Theatre version</p> <p>Watch interviews from cast</p> <p>Look at what the designers and directors did to create the show:</p> <p>Focus on the requirements for Section A, Questions (a) and (b).</p> <p><i>A series of structured questions on a specified extract from the chosen set text from the post-1956 list.</i></p> <p><i>Learners should consider:</i></p> <ul style="list-style-type: none"><li>• <i>interpretation of character (e.g. through motivation and interaction)</i></li><li>• <i>vocal and physical performing skills including interaction</i></li><li>• <i>how performance texts are constructed to be performed, conveying meaning through</i><ul style="list-style-type: none"><li>○ <i>structure</i></li><li>○ <i>language</i></li><li>○ <i>stage directions</i></li><li>○ <i>rehearsal techniques</i></li></ul></li><li>• <i>interpretation of design elements including:</i><ul style="list-style-type: none"><li>○ <i>sound</i></li><li>○ <i>lighting</i></li><li>○ <i>set and props</i></li><li>○ <i>costume</i></li><li>○ <i>hair</i></li><li>○ <i>make-up</i></li></ul></li></ul>	<ul style="list-style-type: none"><li>• Mini performances after each company or practitioner to ensure that techniques have been fully understood and incorporated into the work.</li><li>• Set text questions</li></ul>
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		<p>Introduction of: Set Text TWO for Component 3 – Small Island by Andrea Levy Adapted by Helen Edmundsdson          Approach text through practical methods. Read the text together as a group and ask questions after each section/act.          Look at Playwright and history of the play          Look at the history of the Windrush scandal and the impacts on the play.          Understand themes, style and message of the play          Watch Drama Online modern version of the play</p> <p>Focus on the requirements for Section B, and Live Theatre elements</p> <p>An essay question on the chosen set text from the pre-1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> <li>• the social, historical and cultural context of the text (e.g. the original performance conditions)</li> <li>• the influence of contemporary theatre practice</li> <li>• how performance texts are constructed to be performed, conveying meaning through             <ul style="list-style-type: none"> <li>○ structure</li> <li>○ language</li> <li>○ style of text</li> </ul> </li> <li>• how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed</li> <li>• how the text approaches its theme.</li> </ul>	
<p>Spring Term 2A</p>	<p><b>Intent</b> Why is this taught now?</p>		

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<p><b>Year 12</b></p>	<ul style="list-style-type: none"> <li>• Set text work</li> <li>• Start Component 1 – Reinterpretation.</li> </ul>	<p>Continued study of Set Text ONE and TWO. Alongside study of staging elements:</p> <ul style="list-style-type: none"> <li>• Set</li> <li>• Lighting</li> <li>• Sound</li> <li>• Costume &amp; makeup</li> </ul> <p>Introduction of Component 1:</p> <ul style="list-style-type: none"> <li>• Choose text for deconstruction</li> <li>• Choose 15 minute extract</li> <li>• Choose practitioner or theatre company</li> <li>• Start the practical work</li> <li>• Focus on Creative Log</li> </ul>	<ul style="list-style-type: none"> <li>• Set text questions</li> <li>• Comp 1 written log extracts</li> </ul>
<p><b>Spring Term 2B</b> <b>Year 12</b></p>	<p><u>Intent</u> Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Continue set text work</li> <li>• Continue Component 1 rehearsals and written log</li> </ul>	<p>Continued study of Set Text ONE and TWO. Alongside study of staging elements:</p> <ul style="list-style-type: none"> <li>• Set</li> <li>• Lighting</li> <li>• Sound</li> <li>• Costume &amp; makeup</li> </ul> <p>Component 1 rehearsals and refinement of performance work ensuring 30 to 70% of original text has been included.</p> <p>Ensure practitioner or theatre company is clearly recognisable during performance work.</p> <p>Designer elements to follow same path as actors but need to ensure they have mood boards, cue sheets and designs for their chosen skill.</p> <p>Ensure written work on process and development is up to date.</p>	<ul style="list-style-type: none"> <li>• Set text questions</li> <li>• Comp 1 written log extracts</li> </ul>
<p><b>Summer Term</b></p>	<p><u>Intent</u> Why is this taught now?</p>	<p>Component 1: Rehearsals to ensure students have enough guidance and feedback to work on final performance.</p>	

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<p><b>3A</b> <b>Year 12</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<p>Assess A level Component 1. Internally assessed and externally moderated. Record performances for submission for moderation.</p> <p>Continue study of Set Text: Home, I'm Darling</p> <p>Continue study of Set Text: Small Island.</p> <p>Mock exam on both Section A and Section B of exam paper – can use section A and B of 2024 paper</p>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p><b>Summer Term</b> <b>3B</b> <b>Year 12</b></p>	<p><u>Intent</u> Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Strat Component 2 preparations</li> <li>• Recap Section a and B of written exam in response to mock exam feedback</li> </ul>	<p>Start to prep for Component 2 once stimuli released by the exam board – quote, image, song or statement. Two performances – one devised inspired by a theatre company or practitioner, one scripted performed in a particular style (can be original or new). Written work to go along side this on research; development and refinement; and evaluation.</p> <p>Continue to look at the set texts for Section A and B to ensure all misconceptions are covered and areas of development are improved after mock exam feedback.</p>	<ul style="list-style-type: none"> <li>• Research of chosen stimulus, performance text, practitioner/theatre company and style of theatre chosen for performance work.</li> <li>• Set text questions.</li> </ul>

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<p><b>Autumn Term 1A Year 13</b></p>	<p><b>Intent</b></p> <p>Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Component 2 performance work</li> <li>• Set text work (all three for the written exam)</li> </ul>	<p>Continue work started at the end of year 12 on Devised element for Component 2 (performance influenced by the work of a practitioner or theatre company)</p> <p>Continue work started at the end of year 12 on Text Element for Component 2 (script extract to be performed in original style or new chosen style but no parts of the text can be changed – just the way it is performed).</p> <p>Designers to ensure their chosen skill matches the groups performance.</p> <p>Written work to be continuously developed.</p> <p>Start work on Set text – The Book of Dust by Phillip Pullman</p> <p>A question on the specified extract from The Book of Dust exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers.</p> <p>We will also watch a performance from Drama Online.</p>	<ul style="list-style-type: none"> <li>• Set exam questions.</li> <li>• Regular performances of work so far.</li> <li>• Written log checks to ensure sections 1 and 2 are completed and of a high standard before final performance.</li> </ul>

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		<p>Learners should consider:</p> <ul style="list-style-type: none"> <li>• the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust)</li> <li>• character positioning and movement/proxemics</li> <li>• design elements including:             <ul style="list-style-type: none"> <li>• sound</li> <li>• lighting</li> <li>• set and props</li> <li>• costume,</li> <li>• hair</li> <li>• make-up</li> </ul> </li> <li>• how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.</li> </ul>	
<p><b>Autumn Term 1B Year 13</b></p>	<p><b>Intent</b></p> <p>Why is this taught now?</p> <ul style="list-style-type: none"> <li>• Component 2 Exam</li> <li>• All three set texts studied by students to ensure no knowledge or learning is lost.</li> </ul>	<p>Continue work started at the end of year 12 on Devised element for Component 2 (performance influenced by the work of a practitioner or theatre company)</p> <p>Continue work started at the end of year 12 on Text Element for Component 2 (script extract to be performed in original style or new chosen style but no parts of the text can be changed – just the way it is performed).</p> <p>Designers to ensure their chosen skill matches the groups performance.</p> <p>Written work to be continuously developed.</p> <p>Work on Curious to be continued. Extract from previous exam year will be used in preparation for the mock exam.</p>	<ul style="list-style-type: none"> <li>• Set exam questions.</li> <li>• Regular performances of work so far.</li> <li>• Written log checks to ensure sections 1 and 2 are completed and of a high standard before final performance.</li> </ul>

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<b>Spring Term</b> <b>2A</b> <b>Year 13</b>	<u>Intent</u> Why is this taught now?	Component 2 final stages of rehearsal and refinement of both devised and scripted performances.  Complete sections 1 and 2 for both devised and scripted performance work written logs – drafts can be handed in to ensure students are hitting marking criteria. Preparation for practical exam (date set by visiting examiner).  Mock exam of full paper (2 hours 30)	<ul style="list-style-type: none"> <li>• Dress rehearsals of each section</li> <li>• Written log drafts</li> <li>• Mock Exam</li> </ul>
	<ul style="list-style-type: none"> <li>• Component 2 text work</li> <li>• Continue revision of written exam</li> </ul>		
<b>Spring Term</b> <b>2B</b> <b>Year 13</b>	<u>Intent</u> Why is this taught now?	Final rehearsals of performance work before the examiner visits.  Written work all up to date. Evaluation section to be completed and sent off a week after the performance.  Teacher does not grade this piece of work. This is marked externally by the exam board.  Written exam prep Section C exam extract will be released so students can focus on this particular are of The Curious Incident of the Dog in the Night-Time.	<ul style="list-style-type: none"> <li>• Final performance</li> <li>• Written exam questions.</li> </ul>
	<ul style="list-style-type: none"> <li>• Component 2 final performance exam.</li> <li>• Written exam prep.</li> </ul>		
<b>Summer Term</b> <b>3A</b> <b>Year 13</b>	<u>Intent</u> Why is this taught now?	<ul style="list-style-type: none"> <li>• Final exam prep for the written exam – past papers, set questions, timed questions, revision.</li> </ul>	<ul style="list-style-type: none"> <li>• Looking at set and timed questions to offer the final bit of feedback before the exam.</li> </ul>
	<ul style="list-style-type: none"> <li>• Final written exam prep</li> </ul>		
<b>Summer Term</b> <b>3B</b> <b>Year 13</b>	<u>Intent</u> Why is this taught now?	<ul style="list-style-type: none"> <li>• Exam Leave</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> </ul>		