



love the journey

## Curriculum Implementation 2025-26

### Secondary

<b>LCA Strand</b>	<b>Expressive Arts</b>
<b>Subject</b>	<b>Drama</b>
<b>Key Stage</b>	<b>Key Stage 4 (Chapter 10-11)</b>

What are the key concepts taught?	<p>At KS4 learners focus on the following principles;</p> <p><b>AO1</b> Create and develop ideas to communicate meaning for theatrical performance.</p> <p><b>AO2</b> Apply theatrical skills to realise artistic intentions in live performance.</p> <p><b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p><b>AO4</b> Analyse and evaluate their own work and the work of others.</p>
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What is the sequencing of units?	<p><b>Chapter 10:</b></p> <p>The sequence begins with an introduction to GCSE drama and key theatre roles and terminology, laying a foundational understanding, before progressing through the exploration of influential theatre practitioners such as Stanislavski, Brecht, and Frantic Assembly. Learners then engage in devising taster workshops and live/digital theatre review tasters to apply and reflect on their knowledge. This is followed by script exploration and full devising projects, enabling students to develop creative and analytical skills. The sequence culminates in a live theatre review and the study of a set text, equipping learners with a comprehensive toolkit for both practical and written components of the GCSE Drama course, and supporting their ability to optimise their learning.</p> <p><b>Chapter 11:</b></p> <p>Year 11 begins with the mock and final assessment of devised work alongside the completion of the portfolio, allowing learners to consolidate and reflect on their practical work. A theatre visit supports the development of analytical skills for the Live Theatre Review component of the written exam. Students then move on</p>
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	<p>to exploring and preparing scripted performances, leading into the external assessment of Performing Scripts. Throughout, written paper practice is interwoven, building familiarity with exam requirements and deepening understanding. Once the external performance assessment is complete, focused revision on the written exam is resumed, ensuring learners are well-prepared and confident across both practical and theoretical elements of the course</p>
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<p>How do we encourage pupils to see the links between different units and concepts?</p>	<p>The assessment objective <b>AO3</b> - Demonstrate knowledge and understanding of how drama and theatre is developed and performed underpins all aspects of the GCSE specification and is embedded in every lesson, whether it be through discussion, making, performing, responding, analysing or reflecting, pupils are encouraged to demonstrate their knowledge through both the process of making drama to the end products of performing and reflecting.</p>
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<p>What are the planned opportunities for adaptive teaching, including for SEND, the more and able and disadvantaged pupils?</p>	<p>Planned opportunities for adaptive teaching in Drama are embedded throughout the curriculum to ensure all learners are appropriately challenged and supported. Adaptive strategies are implemented through careful consideration of pace, task design, groupings, and ongoing formative assessment.</p> <p><b>For SEND pupils</b>, scaffolded activities, visual prompts, and teacher modelling are routinely used to make learning accessible. Clear instructions, structured templates for written work, and targeted questioning help ensure understanding and engagement.</p> <p><b>More able (MA) pupils</b> are offered challenge through leadership opportunities, such as taking on the role of director during group rehearsals. They are also encouraged to integrate more advanced performance techniques and explore practitioner theory in greater depth. These pupils receive tailored verbal feedback and are supported through teacher observation and peer assessment to refine their skills further.</p> <p><b>Disadvantaged (DA) pupils</b> are supported both in and outside the classroom to build confidence and close learning gaps. An after-school performing arts club is offered specifically to help DA pupils develop self-esteem and practical skills in a safe and supportive environment. Additional opportunities for rehearsals, catching up on written work, or developing exam techniques (such as time management through reviewing live theatre) are made available during break, lunch, or after school.</p> <p>Across all groups, the use of formative assessment enables the teacher to adapt in real-time—adjusting tasks, grouping, or support as needed—ensuring that every pupil is able to access the curriculum and make progress.</p> <p>Careful planning and consideration with SEND staff support lesson to maximise the pupils potential in the lesson.</p>
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<p>What are the planned opportunities for retrieval and reflection by pupils?</p>	<p>A 'Do Now' starter is embedded at the start of every KS4 lesson to retrieve prior knowledge.</p> <p>Drama terminology is consistently used and referenced throughout each lesson to encourage pupils to use key terms in their learning dialogue. Pupils have access to a GCSE drama terminology handbook that they can retrieve every lesson to inform their learning dialogue.</p> <p>The use of pupil assessors to review and reflect on the performances of their peers, giving constructive feedback inclusive of appropriate drama terminology.</p> <p>Homework tasks always allow for pupils to retrieve their knowledge and understanding of activities carried out in lessons.</p> <p>The devising drama portfolio creates an opportunity to reflect on their learning journey and deconstruct as well as analyse and reflect choices they have made to create a piece of theatre.</p>
<p>What are the opportunities for feed forward by the teacher post assessment outcomes?</p>	<p>Reflection is key in the drama curriculum at Liverpool College. Pupils are continually being observed and assessed for either making, performing or responding in lessons. Live feedback is woven throughout each lesson for pupils to reflect upon their work and make improvements. Progress points allow pupils to set a target for development.</p> <p>Time exam responses to improve performance.</p> <p>Filming performance work to review and set targets for improvement.</p> <p>SISRA and marksheets are used to identify cohorts that that may need intervention.</p> <p>Student voice surveys are also used to inform planning.</p>
<p>What are the planned opportunities for developing Reading?</p>	<p>Study the set text Noughts and Crosses to develop an understanding of how dialogue can be used to tell a story. From this, pupils have the opportunity for speaking and listening activities that are enhanced through role-play and improvisation. Improvisation and storytelling develop an understanding of narrative, as well as character.</p> <p>Small group work helps encourage communication and sharing ideas.</p> <p>Presenting stimuli for the devised unit demands further reading and research to create and authentic piece of theatre.</p>
<p>What are the planned opportunities for developing literacy, numeracy, oracy and SMSC?</p>	<p><b>Literacy:</b> Play scripts, peer assessment, portfolio, reviewing live theatre, responding to set text.</p> <p><b>Numeracy:</b> Performance aesthetics and symmetry through the use of set, staging and movement. Stage directions and degrees. Time management - managing the timing of rehearsals and performance.</p> <p><b>Oracy:</b> Pupils are encouraged to discuss, negotiate, present and perform every lesson. Pupils perform their devised piece as well as performing monologues.</p>

	<b>SMSC:</b> Explored through the set text <i>Blood Brothers</i> , the live theatre review as well as the devised piece of theatre created by the pupils.
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