



Marking and Feedback at Thomas Adams –



Subject M&F Strategy 2022-23

Rationale: *The core principle of all our learning conversations with students in the classroom at Thomas Adams is to ensure that students can identify, articulate and specify: where they are academically; where they have been; where they are going and how best to get there. This will be achieved through the schools application of ‘marking’ and ‘feedback’. Evidence supporting this approach as best practice is taken from the Education endowment fund report. <https://educationendowmentfoundation.org.uk/education-evidence/guidance-reports/feedback>*

The Thomas Adams Marking and Feedback policy aims to create subject specific, relevant, effective and efficient marking and feedback that facilitates the above statement, as part of a subject strategy that ensures effective use of teacher time and worthwhile feedforward comments for students to act upon. In the space provided, subjects should outline the marking and feedback that students should expect to receive throughout the year. These should be carefully decided and coincide with the curriculum plans and assessments that have been put in place.

Subject: Drama .

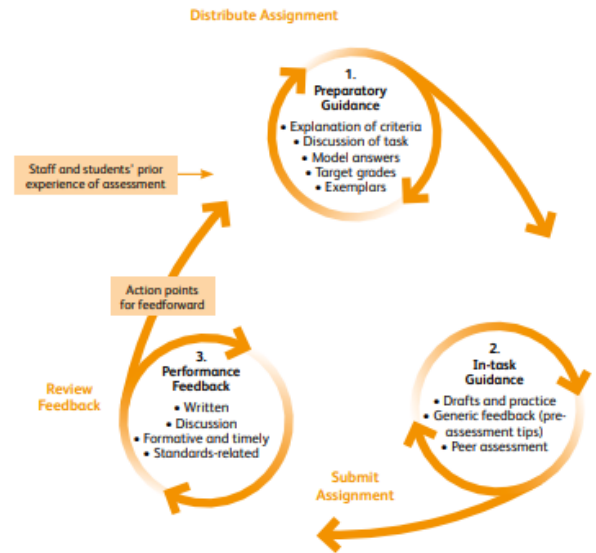


FIGURE 3 Dialogic feedback cycle – Beaumont, O’Doherty, and Shannon (2011)

KS3					
Autumn		Spring		Summer	
Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies
<u>Year 7</u> Basics of drama/melodrama	<u>Year 7</u> Key terms quiz and improvement (CAW1) Melodrama performance	<u>Year 7</u> Sam and Alex Responding to a stimulus and creating a log book of work	<u>Year 7</u> Draft/final portfolio (CAW1) Devised piece – peer feedback and final teacher mark (CAP2)	<u>Year 7</u> War Horse/Charlie and the Chocolate Factory. Working with a script	<u>Year 7</u> Component 3 Section B Q 1, 2 and 3 Monologues (CAP2) and group pieces
<u>Year 8</u> Darkwood Manor and horror genre – Theatre of Cruelty and working from a stimulus	<u>Year 8</u> Performance from a stimulus (CAP1) Portfolio draft and final (CAW1)	<u>Year 8</u> Missing Dan Nolan Analysing the text, performance from an extract	<u>Year 8</u> Component 3 Section B Q 4 and 5 Performance of an extract (CAP2)	<u>Year 8</u> Live Theatre analysis. Production values and evaluation of live theatre work of others	<u>Year 8</u> Component 3 Section C live theatre analysis (CAW2)

<u>Year 9</u>	<u>Year 9</u>	<u>Year 9</u>	<u>Year 9</u>	<u>Year 9</u>	<u>Year 9</u>
Practitioners and Theatre Styles Analysis of texts and applications of practitioners styles to texts	Component 3 Section A and Section B Q1, 2 and 3 (CAW1) Performance of a text in a practitioner style (CAP1)	Curious Incident of the Dog in the Night Time Mark Wheeler plays and style.	Performance of an extract (CAP2) Component 3 Section B Q 4 and 5 (CAW 2)	Devising. Creating a piece of work from a stimulus, analysing and evaluating own work	Draft/final version of portfolio Performance of devised piece

QA Methods (link to your department QA calendar (save duplication)
Book looks and learning walks – dates to be confirmed. Mark book check/moderation and data analysis at TPs

KS4

Autumn		Spring		Summer	
Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies
Year 10	Year 10	Year 10	Year 10	Year 10	Year 10
Year 11	Year 11	Year 11	Year 11	Year 11	Year 11

QA Methods (link to your department QA calendar (save duplication)

KS5

Autumn	Spring	Summer
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Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies	Unit / SOW	Feedforward strategies
Year 12	Year 12	Year 12	Year 12	Year 12	Year 12
Year 13	Year 13	Year 13	Year 13	Year 13	Year 13
QA Methods (link to your department QA calendar (save duplication))					