

## Springwood High School Drama Curriculum Plan

#### **Our Vision:**

The aim of drama at Springwood High School is to develop creativity, performance, analysis and evaluation and cultural enrichment, whilst working collaboratively and with empathy.

Exam boards: GCSE – Eduqas A level – OCR

#### Brief overview of topics, themes, skills or key questions for each term:

#### Why are we teaching a knowledge-rich curriculum; how is it different?

We teach drama as a subject that covers acting, devising, design and analysis and evaluation. There is now much more emphasis on the theory, coupled with the practical exploration of the subject. As a result, there are key skills and knowledge that need to be understood in order to develop learning, hence a knowledge-rich curriculum.

#### Why are we teaching this content, in this order?

Content naturally leads into future learning, by developing the key skills as well as offering challenge into what drama is and how it can be presented. It is also structured so that skills are developed and revisited over time.

#### How does our curriculum match the ambition of the National Curriculum?

Drama is not part of the National Curriculum. It falls under English. We explore a range of scripts and forms of drama, from Ancient Greek theatre to contemporary theatre. As such, we feel we exceed the ambition of the National Curriculum.

#### By the end of Key Stage 3, what key knowledge should pupils need to remember and be able to apply in this subject?

Students will have developed their performance, devising, design and analysis and evaluating skills. This will be done through class performances, knowledge recall as part of each lesson, peer assessment and formal assessments. These four areas are the basis of GCSE drama and A level drama and theatre studies, and will therefore prepare students for further study.





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### Brief overview of topics, themes, skills or key questions for each term:

Introduction to drama.   Exploring Greek theatre, text analysis and performance.   Exploring a theatre, text analysis and performance.   Exploring a theatre, responding to a stimulus.   Exploring a theatre practitioner — Stanislavski, applying his ideas to practical work.   Exploring a theatre, responding to a stimulus.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre company and creating a piece of drama using the responsion of the practitioner — Analysing and performing scripts of two genres — Absurd and Gothic. Understanding how they can be communicated to an audience.   Understanding how they can be communicated to an audience.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Brecht, and applying his ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying his ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying their ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying his ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying their ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying their ideas to practical work.   Exploring a theatre practitioner — Complicité, and applying their ideas to practical work.   Explo	
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director, designer theatre. portfolio. portfolio.	•
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11   Completion of   Begin Component   Completion of   Revision for   Final preparation for   Component 1 –   2- initial text work   Component 2 –   Component 3,   Component 3 before	
practical exam and character practical exam including play the written exam.	
performance, development. performance. review and The IT	
portfolio and written as well as exam	
evaluation. technique.	





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12	Component 31 exploration of texts – Live Like Pigs and A day in the Death of Joe Egg.	Further exploration and analysis of the texts, from the point of view of a director, designer and actor.	Component 11/12 practical exploration of a practitioner and a text.	Component 11/12 practical exploration of another practitioner and introduction to devising techniques.	Component 11/12 devising, as well as research report.	Component 11/12 devising, practical exam performance as well as research report and written portfolio.
13	Completion of Component 11/12 – completion of research report and portfolio Component 46 exploration of texts The Crucible.	Component 46 exploration of texts – from the point of view of a director, designer and actor.	Component 21 practical performance exam. Small groups creating a performance from a text.	Component 31 Theatre visit, review and exam preparation.	Component 31 and 46 exam preparation.	

### **Enrichment Activities:**

Super Learning Days: Year 7 – stage lighting and effects

Trips: Theatre visits for KS4 and 5

Cross-curricular: Close links with dance and music.

Clubs & Support: KS3 drama club; Kinetic Theatre; Various productions throughout the year for all year groups.

