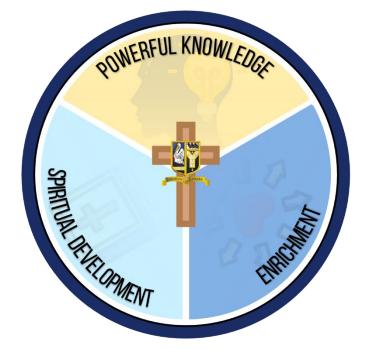
THE BECKET SCHOOL



DRAMA CURRICULUM INTENT



"I HA VE COME IN ORDER THAT YOU MIGHT HAVE LIFE —LIFE IN ALL ITS FULLNESS."

~JOHN 10:10

"I REGARD THE THEATRE AS THE GREATEST OF ALL ART FORMS, THE MOST IMMEDIATE WAY IN WHICH A Human being can share with another the sense of what it is to be a human being"

AT THE BECKET WE POSSESS A FIRM PHILOSOPHY, FOUNDED ON PREPARING THE MINDS OF YOUNG PEOPLE TO COPE WITH THE CHANGING NATURE OF THE OUTSIDE WORLD AS WELL AS EDUCATING STUDENTS TO AN EXTREMELY HIGH LEVEL IN AN INNOVATIVE AND CREATIVE ENVIRONMENT ABOUT THEATRE AND ITS HISTORY. WARM, RECEPTIVE AND OPEN WORKSHOPS FACILITATE A SENSE OF INCLUSIVITY WHICH IS MIRRORED THROUGH THE STRUCTURE OF OUR IMAGINATIVE CURRICULUM THAT CHALLENGES STUDENTS ON A THEORETICAL, INTELLECTUAL AND PRACTICAL LEVEL. DRAMA IS THE MOST IMMEDIATE WAY IN WHICH YOUNG PEOPLE GAIN AN APPRECIATION OF WHAT IT IS TO BE A HUMAN, IN THE CONTEXT OF THE WIDER WORLD. DECIPHERING DECISIONS, BEHAVIOUR AND SOCIAL DYNAMICS, FOSTERING AN UNDERSTANDING OF PERSPECTIVE THAT WILL UNDERPIN WHO THEY ARE NOW, AND WILL BECOME AS A PERSON IN THE FUTURE.

INTENDED OUTCOMES

Students will:

Year 7

- Possess an emerging ability to employ acting skills to form characters
- Have conceptual use of theatrical elements to help communicate narratives in performance.

Year 8

- Be able to select, apply and manipulate their acting skills to form characters in a range of increasingly dynamic contexts
- Be directed to use a range of theatrical elements to form Drama which is reflective of a number of styles.

Year 9

- Demonstrate knowledge of the discernible difference between naturalistic and stylistic theatre by using advanced methods of performance style.
- Engage acting skills in a purposeful manner to embody characters which fit in both.

Year 10

- Be creative individuals who apply theatrical conventions to both naturalism and the spectrum of stylised forms of theatre in an increasingly independent manner.
- Use acting skills to form characters from challenging texts and demonstrate range within these performances.

Year 11

- Be active in the development of a range of characters and manipulating acting skills to suit performances on the stylistic spectrum.
- Be purposeful as a director, courageous as a designer and fearless as an actor.
- Resolute with decisions on application of theatrical conventions in a practical and written sense.

Year 12

- Be imaginative, forward thinking and ambitious with their approach to practical work.
- Fusing independent theoretical research with the rigour of the curriculum, in the pursuit of finding ingenious responses for the stage and articulate responses in a written form.

Year 13

- Be articulate, independent and innovative theatre practitioners, untrammelled by the bounds of curriculum specification
- Experimenting with expression within the sphere of theatre and world beyond, prepared fully for undergraduate studies in the subject.



CURRICULUM INTENT

Students will:

POWERFUL KNOWLEDGE

SPIRITUAL DEVELOPMENT

ENRICHMENT

- Experience progress from acquisitional levels of subject knowledge, interleaved throughout the curriculum so application, inference and nuance are applied to form new meaning
- Learn how to interpret increasingly difficult texts, becoming MORE independent in this process
- Learn the key skills used by actors in the method of forming naturalistic characters
- Key dramatic techniques used to help communicate narratives in performance
- The discernible difference between Naturalism and Stylised forms of theatre
- Develop range as actors, acquiring skills that equip them to operate in both theatrical realms and how to move seamlessly between each
- Know the history and influence of a wide variety of different practitioners of drama.
- Learn how to apply and analyse different stylistic qualities
- Develop their baseplate of wider transferable skills such as decision making, teamwork, mediation, creativity, innovation, confidence and resilience.

Students will:

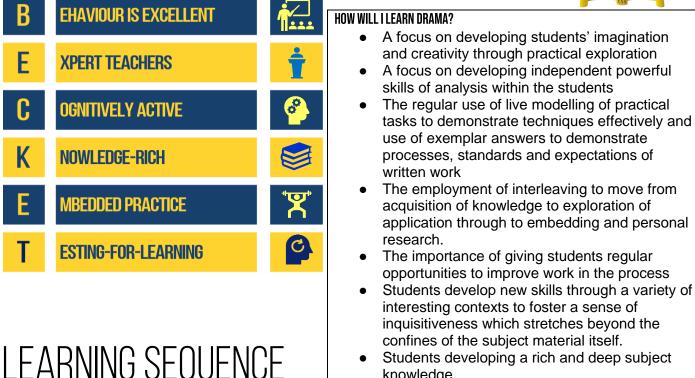
- Encounter the Gospel values in every lesson encouraging a strong sense of self-perception and identity within the Becket Community and beyond the school gates
- Recognise the transcendental importance of what they encounter practically in workshops to form meaning to occurrences in everyday life
- Implicitly advance their sociological and political understanding through the lenses of Actor, Director and Designer
- Continually be provided with counterpoints to their drama in workshops and the wider world
- See in the intrinsic link between cause, choice and consequence to their actions, characters they play and those of others around the world
- Encounter opportunities to exhibit empathy, concern and compassion
- Be exposed to different peoples' perspectives and emotions on issues/events, encouraged to interrogate this in a practical and discursive way
- Develop a strong sense of resilience, unafraid of being wrong in the process, recognising it is tacit to creativity and innovation in the world
- Foster a love and desire for learning and inquisitiveness

Students will:

- Synthesise and interrogate complex human and societal issues within the safety of workshops
- Experience how choice and consequence and intrinsically linked within and outside of Drama
- Encounter a rich and varied extra-curricular enrichment program
- Have opportunities to see live theatre on a professional and amateur level.
- Be able to work with professional artists
- Be provided with opportunities to take part in nationally recognised projects such as NT Connections and to perform externally at events such as the Buxton Fringe Festival.
- Be encouraged to contribute to the life of the school and the community, including showcases and productions and on a liturgical level
- KS5 students will extend their knowledge beyond the curriculum via studying topics which are part of The Becket Super Curriculum and/or Becket Reads
- Following the study of this course of Drama and Theatre Studies, students would be well placed to pursue any of the following careers: An Actor, Stage Management, Technical and Lighting director Costume designer, Theatre and Arts management, Director, Playwright, Script Writer for TV, Radio and Film, Drama therapist, Youth officer, Community and young peoples theatre, Prop maker, Scene/Set designer or even a Teacher

CURRICULUM IN THE CLASSROOM





Students developing a rich and deep subject knowledge.

YEAR 7

Providing students with an experience of the modus operandi for creating Theatre. To learn how structure, form and style can impact audience reception. To take early control of key techniques. To learn how to impart meaning through use of acting skills. Units of work are culturally enriching, invite contemplation of the wider world from both a sociological and historical perspective.

	Why do we tell stories?	Does the past determine our future?	Speech or Silence; which is more important?
TOPIC	Exploring the very basic concept at the heart of life and also that of Drama and Theatre. How do we form work as actors and directors for audiences, and with what purpose?	Exploring choices, decisions and influence. Transcending historical and cultural boundaries traversing impact from micro to macro levels, so both individuals and wider society are considered.	Exploring human communication and reaction in different societies and cultures. Historical and contemporary study of expression of opinion, belief and how voices are heard. Precipitated by 'spoken' influencing the 'unvoiced' and vice-versa.
EXPLANATION	In the first half term students learn the grassroots of how to form and sustain characters using the building blocks of acting skills.	In the first half term students hone their naturalistic and stylised acting skills by forming theatre of a scripted and devised nature. Fictional and factual stimuli are	In the first half term students learn further vocal manipulation, with an emphasis on controlling pause and silence for effect in a radio play.
EXPLA	An appreciation of how powerful our vocal range is, and how it can be manipulated is taught, together with the dynamic of powerful non- verbal communication.	used to provoke thought and widen the appreciation and skill base of what acting constitutes.	Students are also introduced to Physical Theatre forms of performance and early notions of how to form images that resonate

In the second half term students produce more advanced theatre, with an early understanding of the difference between entertaining and educative structures of theatre. Students discern the difference between skills employed as an actor and those used by directors to advance and extend narratives for audiences. <u>Key Texts</u> Anne Frank Lion, Witch and the Wardrobe Charlie and the Chocolate Factory <u>Cross Curricular Links</u> Art Media English History	In the second half term students learn about the concept of Semiotics and how this resonates in the theatre to help establish different moods and atmospheres. Once again, interleaving allows students to appreciate the two forms of theatre, namely naturalism and stylised theatre <u>Key Texts</u> Othello Romeo and Juliet The Hill We Climb Kindertransport <u>Cross Curricular Links</u> Politics Sociology English History	in the minds of audience. Students learn the TIE style of theatre, performing a script in that style. In the second half term, students acquire greater skills in merging to the two forms of theatre they have learnt, forming a piece of theatre that incorporates a free choice of techniques learnt with selection based upon the narrative being formed. <u>Key Texts</u> Terrible Fate of Humpty Dumpty War of the Worlds Macbeth <u>Cross Curricular Links</u> Personal Development Politics Sociology History English

Providing students with a chance to explore move advanced theatrical skills and techniques through the lens of theatre that provokes an increased reaction from audience members. Finessing of methods to characterise roles occurs, as naturalistic and stylised forms, akin to early GCSE, are introduced to frame challenging topics, plays and wider citizenship issues.

	What Unites us?	Does my Opinion Matter?	Should people progress theatre or vice versa?
TOPIC	Exploring common and divisive values, by placing society under the microscope to examine what both unites humans, and polarises opinion	Exploration of Fictional and Factual events facilitates young people to explore how they want their voice to resonate in society, but virtue of examining how others purport views and opinions	Dissecting the role theatre plays in society. Examining the dialogue between actor, performance and audience that resonates beyond the realms of the theatre and how to blend styles of theatre together
EXPLANATION	In the first half term students learn early notions of Brecht and political theatre and how to manipulate acting skills within this style, discerning further differences between this and naturalism. Extensions of how to 'step in and out' of role as an actor into character and vice- versa are taught within this. In the second half term students focus on Characterisation against the backdrop of a range of settings and circumstance. Further methods for manipulating the use of acting skills and	In the first half term students further study of the two main spheres of dramatic performance by examining challenging texts and modern social issues. Understanding of how theatre can be used a tool to impart knowledge and challenge opinions is present here, illustrated through both naturalistic characterisations and ensemble performances. In the second half term students learn the concept of political theatre and how it can be used to address inequalities in society.	In the first half term students are challenged to consider the wider role of theatre in society and introduced to some new styles of the art, with a focus on the use of Physical Theatre in performance. Students form interpretations from different stimulus and hone their skills of interpretation as well as their use of acting skills in this exciting medium. This is synthesised with scripts as their understanding and confidence develops, allowing students to make expressive decisions for their intentions of the work.

exercising their control in	Study leads to an extended	In the second half term students
performance are taught and	performance from the young	move into an extended piece of
refined.	people, within which they illustrate	work centred around a story
	the breadth of practical tools they	entitled The Island. Young people
Scripted work is interwoven with	have learnt and distil them into a	learn about different staging
Devised forms in order for	performance aligned to the	types, selecting a challenging one
students to work in the discrete	suffragette movement, both	to perform their work in.
elements but also so they	historically and in a contemporary	Technical accoutrement are
discover ways to merge them into	form.	layered in here too to help bring
the single tapestries of		the work to life with a cinematic
performance in themselves.	Key Texts	quality. A sense of choral/
	Macbeth	ensemble work, with multi-rolling
<u>Key Texts</u>	Dr Korczak's Example	is placed at the centre of the
[BLANK]	The Crucible	work.
Kindertransport	Pass it On	
Fear and Misery of Third Reich	Julius Caesar	<u>Key Texts</u>
Blood Brothers		Missing Dan Nolan
Fault	Cross Curricular Links	Dungeness
	History	The Island
Cross Curricular Links	English	
English	Politics	Cross Curricular Links
Sociology	Philosophy and Ethics	Sociology
Personal Development	Sociology	English
Philosophy	Personal Development	Politics
Media		

Should we care about what how we live our lives? forget them? Exploring perspective views are an actor, character and audience member. Introspective views are an actor different guises - the relative nature of truth interactive views are and the instantiation and supplemental views that interactive views are and the instantiation and explored discretely and in conjunction with one another. Truth in a number of different guises - the relative natures of truth interactive and interpret and Truth in communication of narrative are distinguished and interleaving process allows their and furth in communication of narrative are distinguished and stage furniture and views to manipulate these, to move Drama through the ansate to apth struth in continuum and vays to manipulate these, to move protect in the second half term, the young people are challenged to work, manipulate these, to move Drama through the and struth through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these, to move Drama through the and space in a manipulate these to and work that filts with the spheres of theses. In the firsthalf of the term students and the sufficient through the				Do memories still exist if we
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Cross Curricular Links OCR GCSE Stimulus Booklet Sociology	EXPLANATION	the notion of 'range' and why the possession of this an actor is fundamental to chameleon acting. Specific intensive workshops lead the actors to more nuanced appreciation of how to use acting skills to form character and to communicate emotions in naturalistic and stylised forms in both verbal and non-verbal ways in a variety of forms. In the second half term students participate in a series of intensive workshops aimed at increasing their knowledge of theatrical range, encompassing contemporary forms and practitioners. Use of script and stimuli material are used to ignite the creative and imaginative potential of the young people. Short devised performances are created for future reference, preparing the actors for the demands of the NEA Devised unit of work. Key Texts Dr Korczak's Example The Jungle [BLANK] Mother Courage and Her Children YOLO Decade Cable Street	explore each of the 10 stimuli provided by the exam board in a highly practical manner. Forms of theatre are created in different styles for each Stimuli and the potential for each to be extrapolated into a longer piece of devised theatre is considered. Real emphasis is placed on how to create unique theatre, using the stimuli item as a kernel of an idea, to be grown into something bigger. Tributaries of further development occurs in both a practical and written sense too. In the second half term, students work in their performance groups, selecting the one stimuli that will form the roots of their unique piece of theatre. The actors form narratives and take ownership over form and style to best to communicate their intentions to the audience. Regular filming of work occurs throughout to inform/aid the written documentation of progress. The young people consider the purpose of their work to contemporary audiences and form a title for it. The final work is performed to an audience with all required technical accoutrement the group desires.	undertake a number of practical workshops linked to aspects of the Stanislavski system and to 'become' a character. The notion of all action on stage requiring an inner justification is emphasised. Students then apply these new skills and approaches to a range of script extracts from differing periods, cultures and styles. In the second half term students select one of the scripts examined, reading and studying it in full and selecting two extracts to rehearse in small groups where they can demonstrate in performance, the skills acquired in the first half term. Students will perform to an audience and be assessed against the GCSE grading criteria in preparation for external assessment that occurs in Year 11 of the course. Key Texts Osama the Hero Two Orphans Truth and Lies Fugee Extremism Noughts and Crosses Cross Curricular Links English Personal Development

English History Personal Development Philosophy Sociology

Cross Curricular Links Sociology Philosophy Politics English

YEAR 11

	Nature or Nurture? Which is more important? A unit of work which explores the	<u>Do social structures</u> <u>constrain or propel</u> <u>individual action?</u>	<u>What is the relationship</u> <u>between theatre and</u> <u>society?</u>
TOPIC	text Blood Brothers in both a practical and theoretical manner providing preparation for the written exam at the end of GCSE Year 11. Students interrogate the text from the perspective of an Actor, Director and Designer providing tangible reference points for the students to ascribe in the exam itself. The unit leads neatly to the November Mock.	A unit of work which focusses on the naturalistic style of acting, linked specifically to honing the way actors step into roles through detailed characterisation, action and purpose in performance. The Unit is directly linked to the NEA Scripted unit at GCSE Level and leads directly to the students' externally assessed practical performances.	A unit of work which examines the symbiotic relationship between the art form of Drama and society, with particular focus on the play Blood Brothers by Willy Russell and the deconstruction of Live Theatre in performance. This unit leads directly to the final written examination assessment that occurs in May.
EXPLANATION	In the first half term, students explore the narrative structure of the work and influences on Willy Russell. Key themes and subtext are unpacked in a practical manner with both text and off-text work engaged to illustrate the symbiosis between the play and its' relevance to modern audiences. Theory lessons supplement the practical experience, providing opportunities to hone exam technique. In the second half term, students participate in off text exercises linked to narrative unseen in the play and developmental work linked to the formation of character. Further work on specific moments linked to Dramatic Impact, Tension and Relationship changes are refined here too, providing a strong base of examples for the students to draw upon in the Mock Exam. Key Texts Blood Brothers Cross Curricular Links Sociology English	Students participate in a range of practical workshops centred on the naturalistic style of acting. Using the principles of Stanislavksi, Stella Adler and Meisner. the young people hone their verbal skills to provide detail and nuance to lines and character. The power of non- verbal communication is also examined, with actors developing their command of this. In the second half term students apply learning more independently to a range of challenging scripts across the spectrum of period and style leading to short performances of intense theatre that are highly charged form an emotional standpoint eliciting strong responses as actors and audiences alike. The work is performed to an External Examiner in front of an audience. Key Texts We Lost Elijah Tomorrow I'll Be Happy Sociology Personal Development	In the first half term, students examine how theatre as a form of art serves two purposes to society: instrumental and aesthetical . Students view these standpoints through the lens of Actors, Directors and Designers of their own staging of Blood Brothers. Additionally, students examine the work of others in performance, understanding how to deconstruct how makers of theatre have met their intentions in both a narrative and aesthetical sense through the way they have constructed the performance. Again, the three guises of Actor, Director and Designer are used for the deconstruction purposes, seen discretely and in conjunction with one another. In the second half term, students take their final GCSE Written Exam and complete the KS4 course. Key Texts Blood Brothers Cross Curricular Links Philosophy English Sociology Personal Development

Does Adversity Always make you stronger?

Propels examination of the human condition when faced with binary choice of resistance or acceptance in the face of <u>0</u>-0 oppression in modern and historical contexts. Seen through the lens of both scripted and devised forms of theatre, leading to exploration of Politically charged theatre with an acute focus on the text Fear and Misery of Third Reich. In the first half term students are taken through a number of intensive workshops which focus on the nuanced shades which exist between naturalism and epic theatre. The role of satire and allegorical stories historically and in the modern realm are also investigated. Techniques used by Brecht are applied in a practical manner to a variety of texts and devised moments with particular resonance to the playlets contained within Fear and Misery. Students take notes on their accomplishments and learning milestones for their Research Reports. **EXPLANATION** In the second half term students work independently using the techniques taught acquired to form a 25 - 30 minute version of the play themselves using selected playlets which ascribe to bare for actors and audiences their intention for the work. In alike. conjunction with this, students will experience a number of extended workshops that will extend their practical knowledge of the stylised spectrum of theatre linked to

Key Texts Seven Jewish Children

Dr Korczak's Example 1984 Animal Farm

Artaud, Gecko and Frantic.

Does freewill exist? Or is every action predetermined?

From character to real life, exploration of what constitutes freewill in society and in the world of a play. Practical examination of what arises when humans reach a stage of self-consciousness about how profoundly the world may influence their behaviour, in ways of which they are unaware. How does this extend to character and human action? Practical exploration of determinism and other theoretical avenues, shorn against the study of two important plays with acute relevance to modern life; Othello and The Love of the Nightingale. In the first half term students participate in a series of intensive practical workshops linked to the play entitled Love of the Nightingale. Naturalistic theatre approaches to characterisation combine with extended links to Brecht and Artaud. Off text work that embellishes the thematic elements of the play are enhanced through the introduction of Physical Theatre styles that seek to expose subtext and manners this can be revealed to audiences and spectators in performance. In the second half term attention shifts to practical workshops linked to the play Othello. Stylised and contemporary forms of performance are brought to the fore as the relevance of this exciting Shakespeare text is laid

With both texts, approaches aligned to Actors, Directors and Designers are dissected

Key Texts Love of The Nightingale Othello

Cross Curricular Links Sociology Philosophy

Which stories must always be told?

Catalyst to creativeness, where the origins of different narratives for a variety of audiences are explored, forging an impetus to create a unique piece of theatre. Harnessing the imagination, traversing contemporary and historic forms of theatre and the blending style, to the purpose of the story being told.

In the first half term students undertake a series of practical workshops which aim to extend the repertoire of Theatre Practitioners students have been exposed to. Varying forms of application are explored in response to a range of different stimuli items including Photographs, Prose, Poetry, Verbatim material, Paintings, Newspaper articles and song. Short forms of theatre are produced with an emphasis on the blending of theatrical styles and the manner that actors move from one to the other.

In the second half term students take an independent lead on the creation of a unique piece of Devised Theatre, where they are charged with the development of a narrative, stylistic choices and purpose for a modern audience. The work lasts between 15 – 30 minutes and forms the performance side of one of the NEA Components.

Cross Curricular Links English Art Politics Media History Philosophy Sociology

Mother Courage	English	
The Resistible Rise of Arturo Ui		
Fear and Misery of the Third Reich		
Reich		
Cross Curricular Links		
English		
Politics		
Media		
History		
Philosophy		
Sociology		

TOPIC

EXPLANATION

Can we trust Justice to be administered by the Law?

Examining the close relationship between injustice and revenge and the effect of magnetising peoples' moral compass. Political assertions and opinion are interrogated in both historical frameworks and contemporary vista. Primary study is through the lens of 'The Visit', by Friedrich Durrenmatt In the first half term students explore an exciting text entitled The Visit, through a series of highly practical workshops. References to previous Theatre

Practitioner exposures are interwoven as the students examine the text from the three key areas of Actor, Director and Designer. Students annotate their scripts with key learning points and director notes on how they would bring alive character and action themselves. Wider thematic links are explored in on and off-text work and

In the second half term students dissect the nuances of the Written exam style required, with a series of workshops linked to the artistic movements prevalent and pertinent to not only the playwright but a modern interpretation. Director workshops also occur where young people take charge of the actors in the space and direct towards their own intentions. Presentations of artistic ideas and intentions also occur, with questions and answer

To what extent is the individual shaped by society?

A unit of work which focusses on the naturalistic style of acting, linked specifically to honing the way actors step into roles through detailed characterisation, action and purpose in performance. The Unit is directly linked to the NEA Scripted unit at A Level and leads directly to the students' externally assessed practical performances.

Students participate in a range of practical workshops centred on the naturalistic style of acting. Highly demanding sessions challenge and extend the actors in a vocal, physical and nonverbal sense. Short performances in the preparation process hone the ability to control the stage and the relationship between text and character. Controlling the use of silence in performance is refined too, together with workshops linked to other practitioners who operate within this field of expertise. Monologues and duologues are used as access points to sharpening rhythm and tempo

In the second half term students apply learning more independently to a challenging script chosen by the group. This results in a highly charged series of performances, illustrating immersive characterisations that elicit a real sense of truth through both character and situation as formed by the actors. The work is

How can the stage be a reality of its' own? Why do we reflect Reality?

A unit of work which draws together the different types of theatrical expression studied, viewing them against the three distinct texts being studied. Director intentions, expression of narrative, theme, characters, subtext and purpose are finalised ahead of the written exams.

In the first half of the term students prepare their final directorial intentions for three performances they have formed in a series of dedicated revision sessions. Written expression is refined through practice, theory workshops help to underpin style and content required. Different design elements are linked to intentions and communication of narrative within the framework of the ideas formed. Practical workshops facilitate refinement of notions students have identified for Dramatic impact on stage.

In the second half term students take their final written exams and complete the A Level Course.

Key Texts

The Visit Love of The Nightingale Othello

Cross Curricular Links English Art Politics Media History

sessions helping to cement	performed to an External	Philosophy
intentions for the piece.	Examiner in front of an audience.	Sociology
Key Texts	Key Texts	
The Visit	After The End	
	The Pillowman	
Cross Curricular Links	Decade	
English	Chatback	
Art		
Politics	Cross Curricular Links	
History	English	
Philosophy	Sociology	
Sociology		