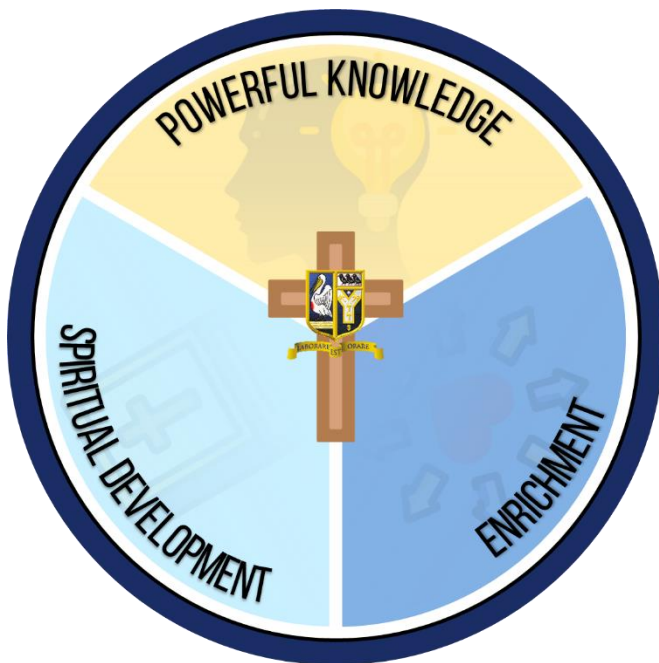


THE BECKET SCHOOL



DRAMA

CURRICULUM INTENT



*"I HAVE 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

POWERFUL KNOWLEDGE	<p>Students will:</p> <ul style="list-style-type: none"> • 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.
SPIRITUAL DEVELOPMENT	<p>Students will:</p> <ul style="list-style-type: none"> • 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
ENRICHMENT	<p>Students will:</p> <ul style="list-style-type: none"> • 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

B	BEHAVIOUR IS EXCELLENT	
E	EXPERT TEACHERS	
C	COGNITIVELY ACTIVE	
K	KNOWLEDGE-RICH	
E	EMBEDDED PRACTICE	
T	TESTING-FOR-LEARNING	

HOW WILL I LEARN DRAMA?

- A focus on developing students' imagination and creativity through practical exploration
- A focus on developing independent powerful skills of analysis within the students
- The regular use of live modelling of practical tasks to demonstrate techniques effectively and use of exemplar answers to demonstrate processes, standards and expectations of written work
- The employment of interleaving to move from acquisition of knowledge to exploration of application through to embedding and personal research.
- The importance of giving students regular opportunities to improve work in the process
- Students develop new skills through a variety of interesting contexts to foster a sense of inquisitiveness which stretches beyond the confines of the subject material itself.
- Students developing a rich and deep subject knowledge.

LEARNING SEQUENCE

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.

TOPIC	<u>Why do we tell stories?</u>	<u>Does the past determine our future?</u>	<u>Speech or Silence; which is more important?</u>
	<i>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?</i>	<i>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.</i>	<i>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.</i>
EXPLANATION	In the first half term students learn the grassroots of how to form and sustain characters using the building blocks of acting skills. 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.	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 used to provoke thought and widen the appreciation and skill base of what acting constitutes.	In the first half term students learn further vocal manipulation, with an emphasis on controlling pause and silence for effect in a radio play. Students are also introduced to Physical Theatre forms of performance and early notions of how to form images that resonate

	<p>In the second half term students produce more advanced theatre, with an early understanding of the difference between entertaining and educative structures of theatre.</p> <p>Students discern the difference between skills employed as an actor and those used by directors to advance and extend narratives for audiences.</p> <p>Key Texts Anne Frank Lion, Witch and the Wardrobe Charlie and the Chocolate Factory</p> <p>Cross Curricular Links Art Media English History</p>	<p>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</p> <p>Key Texts Othello Romeo and Juliet The Hill We Climb Kindertransport</p> <p>Cross Curricular Links Politics Sociology English History</p>	<p>in the minds of audience. Students learn the TIE style of theatre, performing a script in that style.</p> <p>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.</p> <p>Key Texts Terrible Fate of Humpty Dumpty War of the Worlds Macbeth</p> <p>Cross Curricular Links Personal Development Politics Sociology History English</p>
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YEAR 8

Providing students with a chance to explore more 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.

TOPIC	<p><u>What Unites us?</u></p> <p><i>Exploring common and divisive values, by placing society under the microscope to examine what both unites humans, and polarises opinion</i></p>	<p><u>Does my Opinion Matter?</u></p> <p><i>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</i></p>	<p><u>Should people progress theatre or vice versa?</u></p> <p><i>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</i></p>
EXPLANATION	<p>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.</p> <p>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</p>	<p>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.</p> <p>In the second half term students learn the concept of political theatre and how it can be used to address inequalities in society.</p>	<p>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.</p>

<p>exercising their control in performance are taught and refined.</p> <p>Scripted work is interwoven with Devised forms in order for students to work in the discrete elements but also so they discover ways to merge them into the single tapestries of performance in themselves.</p> <p><u>Key Texts</u> [BLANK] Kindertransport Fear and Misery of Third Reich Blood Brothers Fault</p> <p><u>Cross Curricular Links</u> English Sociology Personal Development Philosophy Media</p>	<p>Study leads to an extended performance from the young people, within which they illustrate the breadth of practical tools they have learnt and distil them into a performance aligned to the suffragette movement, both historically and in a contemporary form.</p> <p><u>Key Texts</u> Macbeth Dr Korczak's Example The Crucible Pass it On Julius Caesar</p> <p><u>Cross Curricular Links</u> History English Politics Philosophy and Ethics Sociology Personal Development</p>	<p>In the second half term students move into an extended piece of work centred around a story entitled The Island. Young people learn about different staging types, selecting a challenging one to perform their work in. Technical accoutrement are layered in here too to help bring the work to life with a cinematic quality. A sense of choral/ ensemble work, with multi-rolling is placed at the centre of the work.</p> <p><u>Key Texts</u> Missing Dan Nolan Dungeness The Island</p> <p><u>Cross Curricular Links</u> Sociology English Politics</p>
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YEAR 9

TOPIC	<p><u>What role does truth play in how we live our lives?</u></p> <p><i>Exploring perspectives of 'truth' as an actor, character and audience member. Introspective and extrospective views are encouraged as traditional and stylised forms of theatre are explored discretely and in conjunction with one another. truth in a number of different guises - the relative nature of truth</i></p>	<p><u>Should we care about what we can't see?</u></p> <p><i>Critical study of what it means to 'belong' collectively and individually in modern society. Explored through the lens of two pertinent scripts and supplemented by stylised formations of off-text work that interrogate wider societal implications of behaviour and opinion on both characters and the individual students themselves</i></p>	<p><u>Do memories still exist if we forget them?</u></p> <p><i>Unit of work which traverses cultural and physical borders to explore moments of history and action that people took, that have defined societies across the world and the resonance that is still felt from them today. Politicised and educative forms of theatre are taught in conjunction with further Naturalistic forms to form a body of work that enriches the cultural capital of the young people, whilst equipping them in an academic and curricular sense for the demands of GCSE Drama.</i></p>
EXPLANATION	<p>In the first half term students learn about how truth can be explored through both naturalistic methods of theatrical performance and from the spectrum of stylised work. Truth in belief of character and Truth in communication of narrative are distinguished and interleaved. Students are taught how to structure and interpret formal scripts and the powerful ways this can occur.</p> <p>In the second half term, the young people are challenged to work increasingly independently using the techniques and skills acquired previously, with a variety of different applications to both scripted and devised work. Students are taught about the multi-functionality of props and stage furniture and ways to manipulate these, to move Drama through time and space in a punctual manner. In conjunction with this, students embrace the variety of staging styles available and are challenged to produce work that fits within the spheres of these.</p> <p><u>Key Texts</u> 1984 Truth and Lies</p> <p><u>Cross Curricular Links</u> Politics English History</p>	<p>In the first half term students examine the concepts of Love, Social Inequality, Fear, Mental Health, Climate change and Faith through the lens of both scripted and devised work. This interleaving process allows the young people to increase their appreciation of the discrete forms as well as acquiring skills of how to merge the two styles. The concepts are interrogated through the material in lesson, but a window is opened to the wider world and how they sit within that sphere.</p> <p>In the second half term students examine more intense concepts of Incarceration, the Camera not lying, Abuse, Self-awareness and War. The stylistic tone of skills taught increases here and students are introduced to early elements of practitioners such as Complicite, Gecko and Frantic Assembly as a means to communicate their narrative to the audience. Simple use of lighting and audio to enhance the work produced is introduced.</p> <p><u>Key Texts</u> Stop all the clocks – Auden</p> <p><u>Cross Curricular Links</u> Politics English History Sociology Philosophy</p>	<p>In the first half of the term students apply techniques into devised theatre from the naturalistic and stylistic realm, to form powerful performances linked to challenging moments of history including Rosa Parks, the Eyam Plague, Gunpowder Plot, Invention of the Internet, The Slave Trade and the Suffrage movement.</p> <p>In the second half term students work in an increasingly independent way, drawing together the knowledge and skills taught at KS3 and forge an extended piece of work aligned to one of the following three topics 9/11, 1917 Russian Revolution and Covid.</p> <p>The young people are encouraged to seek out scripts, poems, photographs and other forms of research to inform and enrich the stature of their work. The moments from history are not taught in isolation within the period they occurred, moreover the young people are encouraged to reflect on the ramifications of them to current day, and the future, within their work.</p> <p><u>Cross Curricular Links</u> History Sociology</p>

YEAR 10

TOPIC	<p align="center"><u>Can we choose our emotions or do they just happen?</u></p> <p><i>Practical workshops centre on the methodological way to form characters in the naturalistic sphere and extended continuum of stylised theatre. Further links to practitioners and creation of work using scripts and stimuli leading to devised forms of theatre. Examination of the emotions that exist in the actor, character and audience alike and the intrinsic and continually flowing link between the three and the changing form this takes in the different styles.</i></p>	<p align="center"><u>Is reality driven by our perception?</u></p> <p><i>Highly practical unit centred around the NEA Devised Unit at GCSE Level. Stimulus material from the Exam Board is explored in a visceral manner, with time given to extrapolation of ideas from the young people in a variety of forms and styles. This unit builds directly on previous units, with an increased focus on the independent application of methods towards the interpretation.</i></p>	<p align="center">What makes us human?</p> <p><i>Practical unit focussed on interpreting scripts both from a functional perspective and creative angle. Naturalistic method acting is used to deconstruct characters and narratives, with emphasis placed on what actors can do both in and outside the rehearsal space to form roles. This unit links directly to the NEA Scripted Unit at GCSE Level, with a range of challenging scripts and improvising methods taught to increase a level of independence</i></p>
EXPLANATION	<p>In the first half term students learn 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.</p> <p>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.</p> <p><u>Key Texts</u> Dr Korczak's Example The Jungle [BLANK] Mother Courage and Her Children YOLO Decade Cable Street</p> <p><u>Cross Curricular Links</u></p>	<p>In the first half term students 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.</p> <p>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.</p> <p><u>Key Texts</u> OCR GCSE Stimulus Booklet</p>	<p>In the first half term students 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.</p> <p>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.</p> <p><u>Key Texts</u> Osama the Hero Two Orphans Truth and Lies Fugee Extremism Noughts and Crosses</p> <p><u>Cross Curricular Links</u> English Personal Development Sociology</p>

English History Personal Development Philosophy Sociology	<u>Cross Curricular Links</u> Sociology Philosophy Politics English	
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YEAR 11

TOPIC	<u>Nature or Nurture? Which is more important?</u>	<u>Do social structures constrain or propel individual action?</u>	<u>What is the relationship between theatre and society?</u>
EXPLANATION	<p>A unit of work which explores the 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.</p> <p>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.</p> <p>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.</p> <p><u>Key Texts</u> Blood Brothers</p> <p><u>Cross Curricular Links</u> Sociology English</p>	<p>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.</p> <p>Students participate in a range of practical workshops centred on the naturalistic style of acting. Using the principles of Stanislavski, 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.</p> <p>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.</p> <p><u>Key Texts</u> We Lost Elijah Tomorrow I'll Be Happy</p> <p><u>Cross Curricular Links</u> Philosophy Sociology Personal Development</p>	<p>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.</p> <p>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.</p> <p>In the second half term, students take their final GCSE Written Exam and complete the KS4 course.</p> <p><u>Key Texts</u> Blood Brothers</p> <p><u>Cross Curricular Links</u> Philosophy English Sociology Personal Development</p>

YEAR 12

TOPIC	<p align="center"><u>Does Adversity Always make you stronger?</u></p> <p><i>Propels examination of the human condition when faced with binary choice of resistance or acceptance in the face of 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.</i></p>	<p align="center"><u>Does freewill exist? Or is every action predetermined?</u></p> <p>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.</p>	<p align="center"><u>Which stories must always be told?</u></p> <p><i>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.</i></p>
EXPLANATION	<p>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.</p> <p>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 their intention for the work. In 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 Artaud, Gecko and Frantic.</p> <p>Key Texts Seven Jewish Children Dr Korczak's Example 1984 Animal Farm</p>	<p>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.</p> <p>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 bare for actors and audiences alike.</p> <p>With both texts, approaches aligned to Actors, Directors and Designers are dissected</p> <p>Key Texts Love of The Nightingale Othello</p> <p>Cross Curricular Links Sociology Philosophy</p>	<p>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.</p> <p>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.</p> <p>Cross Curricular Links English Art Politics Media History Philosophy Sociology</p>

	<p>Mother Courage The Resistible Rise of Arturo Ui Fear and Misery of the Third Reich</p> <p><u>Cross Curricular Links</u> English Politics Media History Philosophy Sociology</p>	English	
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YEAR 13

TOPIC	<p><u>Can we trust Justice to be administered by the Law?</u></p> <p><i>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</i></p>	<p><u>To what extent is the individual shaped by society?</u></p> <p><i>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.</i></p>	<p><u>How can the stage be a reality of its' own? Why do we reflect Reality?</u></p> <p><i>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.</i></p>
EXPLANATION	<p>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</p> <p>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</p>	<p>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 non-verbal 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</p> <p>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</p>	<p>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.</p> <p>In the second half term students take their final written exams and complete the A Level Course.</p> <p><u>Key Texts</u> The Visit Love of The Nightingale Othello</p> <p><u>Cross Curricular Links</u> English Art Politics Media History</p>

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