



**St Peter & St Paul**  
Catholic Voluntary Academy  
*Pro Petro Paulo Patria*

# Curriculum Intent

“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 SSPP 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 in which young people gain an appreciation of what it is to be a human, in the context of the world. Deciphering decisions, behaviour and social dynamics, fostering an understanding of perspective that will underpin who they are, 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

# Year 7



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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.

	Term 1	Term 2	Term 3
Topic	<p><b><u>Why do we tell stories?</u></b></p> <p><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></p>	<p><b><u>Does the past determine our future?</u></b></p> <p><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></p>	<p><b><u>Speech or Silence; which is more important?</u></b></p> <p><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></p>
Explanation	<p>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 nonverbal communication.</p> <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. Students discern the difference between skills employed as an actor and those used by directors to advance and extend narratives for audiences.</p>	<p>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.</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>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 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>



# 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.

	Term 1	Term 2	Term 3
Topic	<p><b><u>What Unites Us?</u></b></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><b><u>Does my Opinion Matter?</u></b></p> <p>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</p>	<p><b><u>Should people progress theatre or vice versa?</u></b></p> <p>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</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 viceversa 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 exercising their control in performance are taught and refined. 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>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 as 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. 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>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. 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>

# Year 9



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	Term 1	Term 2	Term 3
Topic	<p><b><u>What role does truth play in how we live our lives?</u></b></p> <p>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</p>	<p><b><u>Should we care about what we can't see?</u></b></p> <p>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</p>	<p><b><u>Do memories still exist if we forget them?</u></b></p> <p>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</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. 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>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. 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 w</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. 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. 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>