



PERFORMING ARTS

Performing Arts

Why is the study of Performing Arts important?

Performing Arts means practically exploring performance methods and techniques, as well as developing analytical skills through the evaluation of live and recorded performance work. Performing Arts also means the use of drama techniques to explore issue based work relating to personal development and moral/ethical dilemmas. Its study will require learners to question the purpose of performance and the intention of a range of practitioners and playwrights in their creation of performance work.

Learners will also explore their own creative intention and develop their personal performance skills in expressing their thoughts and ideas through the medium of drama. Performance studies will encourage students to express their personal views within group work and through the creative choices they make about your devised drama and/or scripted work. From Year 7 they will have the exciting opportunity to develop their practical understanding of performance skills including techniques such as characterisation and physical/vocal expression in Drama. In Drama, they will also learn all of the basic devising and staging techniques to create their own work such as still images, thought tracks, narration, blocking, split staging and movement devices. In Dance, they will learn how to create their own choreography using inventive body actions, devices such as canon and unison, how to structure the actions into a sequence and make decisions about dynamics. Learners will perform their work regularly in order to develop their confidence and develop a strong understanding of the audience experience. Student's study of Performing Arts will encourage them to think deeply and help them to effectively express themselves— a great life skill that all universities and employers will appreciate.

Across their study of Drama, learners will explore a number of professional theatre practitioners including Stanislavski and Brecht, which will extend their understanding of acting approaches and the creative process. In Drama, learners will analyse a range of text extracts and use their understanding of the plot, characters and style to stage their own version of the text. The Performing Arts classroom should be brimming with practical opportunities for students to express themselves and share their ideas with others.

Big Questions such as why people create performance and the intended impact on their audience will be considered through study of this subject. Learners will develop their understanding of how performance has changed over the centuries and consider the reason why this might be. Study of Performing Arts will encourage learners to question the purpose of performance through the analysis of ground-breaking performance companies such as 'Frantic Assembly' and 'DV8'. In Drama, learners will explore playwrights that have a very clear intention for their work such as Mark Wheeler who uses his scripted texts to explore current issues such as drunk driving and eating disorders. Students will extend their understanding of how playwrights may use their work to make social comments, such as can be seen in 'Blood Brothers' by Willy Russell. Exploration of all these key concepts will have a practical focus, which will allow

students to develop their own practical skills at the same time. Learners will practically explore the techniques of companies such as 'Frantic Assembly', and apply performance techniques in a range of scripted, devising and improvised performances.

What students will know and understand from their study of Performing Arts

What skills will the study of Performing Arts teach?

As a citizen in this world, students need to know how to work collaboratively with other people, express their personal views, understand their view of others, and communicate clearly. Performing Arts provides a framework for understanding people through the analysis of characters, playwrights and live performance work; as well as the opportunity to work collaboratively to create work that will express their own ideas.

Drama will teach students to...

- Apply physical and vocal skills to communicate a character
- Analyse the effectiveness of your own use of body language and vocal expression
- Express your ideas within a group during collaborative creative tasks
- Develop physical control through the development of performance work
- Speak clearly to an audience of people
- Communicate ideas through the application of drama techniques

What will learners know and understand from their study of Performance?

- Playwrights and choreographers have an intention for their work and there is often a political or social meaning within the work.
- There are many different styles of theatre and dance that have been developed with different approaches and intentions
- Theatre and Dance practitioners have developed a range of different approaches to match the intention of their work
- The importance of considering your audience in the creation of performance work
- To articulate the aspects of a piece of performance that they like/dislike and why
- Understand the response from your audience and adapt their work to increase the clarity and effectiveness

Curriculum Guidelines

To ensure the curriculum in Performing Arts is knowledge rich and offers learners significant opportunities to expand their knowledge of the subject, all learners must cover the following within their year 7/8/9 curriculum:

Shakespeare- All students studying Drama must be exposed to a minimum of one Shakespeare text, including the plot, language characters and cultural context.

Genre/Style- All students must be exposed to at least one genre/style within their Performing Arts curriculum. For example, Melodrama, Commedia dell'arte, Physical Theatre, Naturalism in Drama. They should develop a practical understanding of the genre, as well as the historical context and key practitioners.

Contemporary Practitioners –

In Drama, all learners must explore the work of one contemporary playwright for example, Willy Russell, Jim Cartwright, Mark Wheeler, Stephen Mallatratt, David Cullcutt. Learners should understand the intention of the playwright, the genre of the piece, and have the opportunity to use blocking skills to stage a section.

Creating- All learners must be given the opportunity to use devising/choreography skills in creating their own work. They should be clear about their intentions for their work and evaluate the success.

Professional Work- All learners must be exposed to one piece of professional work. They should have the opportunity to view the work and carry out activities to allow them to analyse the intention and success of the piece.

PERFORMING ARTS CURRICULUM PROGRESSION PATHWAY AT OUTWOOD ACADEMY FREESTON

	YEAR 7	YEAR 8	YEAR 9	YEAR 10	Year 11
Autumn 1	<p><u>Intro to drama (Exploring Characterisation)</u></p> <p>Introduction to key drama skills with a specific focus on characterization skills and the traditional rules of drama including use of space and relationships. Also look into technical theatre and its uses.</p>	<p><u>Stimulus (Devising)</u></p> <p>Introduction to devising from a variety of stimuli, incorporating drama techniques and characterization. Students will have an awareness of how to structure an original performance with imagination.</p>	<p><u>Exploring practitioners</u></p> <p>Introduction to the theories of Augusto Boal, learning his approach. Students will explore the idea of forum theatre as well as invisible theatre as a way to engage audiences.</p>	<p><u>Introduction</u></p> <p>Introduction to the Tech Award Performing Arts Course including learning about the grading criteria and requirements of the course.</p> <p>Skill based introduction, alongside baseline assessment task.</p>	<p><u>Component ½ resit</u></p> <ul style="list-style-type: none"> • Tech Award Component 1 Project: • Analysis of the musical theatre genre, intentions of the work and roles • Analysis of live performance of DNA • Application of the techniques to piece of dramatic theatre. • Create a research report, track their own progress in performance skills and evaluate their performance work.
Autumn 2	<p><u>Pantomime (Exploring Style)</u></p> <p>Use of techniques including still images, thought tracks, movement, narration, to explore the style of pantomime. Develop exaggerated acting techniques to convey the mood and emotion of characters</p>	<p><u>Romeo and Juliet (Stage Combat)</u></p> <p>Focusing on the plot, key characters, Shakespearean language, and the use of stage combat techniques to explore the conflict between the Montagues and Capulets.</p>	<p><u>Stanislavski</u></p> <p>Students will explore the father of naturalism through a series of workshops and small performances, this will mirror a simplified version of the BTEC technical level 2 component 1</p>	<p><u>Exploring Genre – Naturalism: Constantin Stanislavski</u></p> <p>Tech Award Component 1 Project:</p> <ul style="list-style-type: none"> • Analysis of the naturalistic style, intentions of the work and roles • Analysis of live performance of Antigone (national theatre) 	
Spring 1	<p><u>Matilda (Drama - Musicals)</u></p>	<p><u>Blood Brothers (Script)</u></p>	<p><u>Developing performance skills</u></p>		<p><u>Tech Award Component 3:</u></p>

	How to apply physical and vocal techniques to a piece of text. Opportunity to learn and communicate a section of text. Develop skills in performing to an audience	Knowledge of the plot, social context, intentions of Willy Russell , and musical theatre style. Practical understanding of characterisation and staging of a section of text	Students will be exploring a variety of performance styles which will develop their breadth of skills in style and performance. They will begin with the work of Willy Russell and perform an extract of <i>Blood Brothers</i> . This will work alongside a theoretical knowledge of how the play was written and the context in which playwrights created.	<ul style="list-style-type: none"> • Practical exploration of Stanislavski approaches: Emotion memory, hot seating, given circumstances and magic if. • Application of the techniques to a text: 'Teachers' by John Godber. • Create a research report, track their own progress in performance skills and evaluate their performance work. 	<p><u>Responding to a Brief:</u></p> <ul style="list-style-type: none"> • Learners will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or designer in response to a given brief and stimulus
Spring 2	<p><u>Darkwood Manor</u></p> <p>Students develop techniques of mantle of the expert and in role writing. They will explore problem solving and soundscapes</p>	<p><u>Blood Brothers (Script)</u></p> <p>Knowledge of the plot, social context, intentions of Willy Russell, and musical theatre style. Practical understanding of characterisation and staging of a section of text</p>	<p><u>Artaud skills</u></p> <p>Students will be learning a variety of different methods used by Antonin Artaud. This will include his Theatre of Cruelty techniques, this is designed to immerse the audience into a piece of drama</p>	<p><u>Exploring Genre & Performance – Physical Theatre: Frantic Assembly</u></p> <p>Tech Award Component 1/2 Project:</p> <ul style="list-style-type: none"> • Analysis of the physical theatre genre, intentions of the work and roles • Analysis of live performance of 'Things I know to be True' 	

Summer 1	<u>Silent Movies (Mime)</u> Development of mime and physical skills looking at famous examples such as Charlie Chaplin . Use of music to create atmosphere and enhance the mood of a scene.	<u>DNA – (Off text Improvisation)</u> Knowledge of the plot and themes of the play ‘DNA’ written by Dennis Kelly. Use this as a starting point to devise work in both the naturalistic and abstract style.	<u>Devising</u> Students will begin their final project which will give them chance to use the skills learnt throughout the year.	<ul style="list-style-type: none"> • Practical exploration of Frantic Assembly approaches: Chair Duets, Round By Through and Lifts • Application of the techniques to a text: ‘Curious Incident of the Dog in the Nighttime’ by Simon Stephens • Create a research report, track their own progress in performance skills and evaluate their performance work. 	
Summer 2	<u>Macbeth (Drama Techniques)</u> Develop use of drama techniques, exploring the plot of Macbeth. To be able to apply characterization techniques to mature themes within the play. Students should use their knowledge of devising to explore off text.	<u>Theatre company and Style</u> Have an appreciation of the different styles of theatre and how the influence of performing companies can influence devising work. Students explore the concept of stimulus, devising around a mature theme.	<u>Final performance</u> Students will be using a stimulus and will devise and analyse their performance. This will test the knowledge that students have learnt over the year in readiness for starting the BTEC proper in Year 10.		