



## 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 and dance 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 choreographers/practitioners/theatre and dance companies/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 dance and/or drama. Performance studies will encourage students to express their personal views within group work and through the creative choices they make about your choreography, 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 and timing, flexibility, alignment, and co-ordination within Dance. 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 'The Paper Birds'. In Drama, learners will explore playwrights that have a very clear intention for their work such as Simon Stephens who uses his scripted texts to explore current issues such as social disabilities and 'fitting in' to society.

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

#### **Dance will teach students to...**

- Perform dance with control, fluency, accuracy and the correct timing
- Develop physical skills such as posture, alignment, flexibility stamina and strength
- Use dynamics to emphasise the mood and meaning of the dance
- Create effective choreography that has a logical structure and utilizes choreographic devices
- Analyse the effectiveness of your own choreography and use of dance skills
- Express your ideas within a group during collaborative creative tasks
- Communicate ideas through the use of dance skills

## **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 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 such as Stanislavski or Brecht.

#### **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 FOR OUTWOOD ACADEMY VALLEY					
	YEAR 7	YEAR 8	YEAR 9	YEAR 10	Year 11
Autumn 1	<p><b><u>Charlie and the chocolate factory Intro to drama (Exploring Characterisation)</u></b></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. Students will apply these skills to context and character through the exploration of CATCF.</p>	<p><b><u>Genre and Style (Practitioners)</u></b></p> <p>Students are introduced to a range of genres in order to be able to apply this when devising. Students will explore farce, horror, tragedy. As well as understanding the difference between naturalistic and non-naturalistic theatre, applying the basic principles of Stanislavski and Brecht's methodology.</p>	<p><b><u>Blood Brothers (Script)</u></b></p> <p>Knowledge of the plot, social context, intentions of <b>Willy Russell</b>, and musical theatre style. Practical understanding of characterisation and staging of a section of text</p>	<p><b><u>OCR GCSE DRAMA</u></b></p> <p>Introduction to the GCSE OCR Dramas Course including learning about the grading criteria and requirements of the course.</p> <p>Skill based introduction, alongside baseline assessment task.</p> <p><b><u>Exploration of practitioners</u></b></p> <p>Students will explore a range of different practitioners in greater depth including;</p> <ul style="list-style-type: none"> <li>● Stanislavski (naturalism): hot seating, given circumstances, what if, emotion memory</li> <li>● Brecht (Epic Theatre): political and social theatre, use of non-naturalistic techniques - placards, split rolling, symbolism, breaking the 4th wall, stylised movement</li> <li>● The Paper Birds (Verbatim theatre): mimicking, use of transcripts, stereotypes, challenging society</li> <li>● Frantic Assembly (Physical Theatre): lifts and counter balances, movement creating symbolism and heightened emotion, combining dialogue with movement</li> </ul>	<p><b><u>OCR GCSE DRAMA</u></b></p> <p><b><u>Component 3</u></b></p> <p>Students will continue to explore Teachers. Students will select another extract from the play and begin staging this applying appropriate characterisation.</p> <p>Alongside this they will apply their knowledge in a written piece of work that will document their decisions that they have made in fully meeting the intention of the play.</p> <p><b><u>Component 1</u></b></p> <p>Students will analyse and evaluate live theatre in preparation for section B of the written paper. Students will have the opportunity to watch live theatre in a theatre.</p>
	Autumn 2	<p><b><u>Pantomime (Exploring Style)</u></b></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><b><u>Exploring war</u></b></p> <p>Students will acquire knowledge about war and conflict. Within the SOW students will explore WW1, WW2, modern war and conflicts that are current devising drama that has meaning and intent.</p>	<p><b><u>Blood Brothers (Script)</u></b></p> <p>Knowledge of the plot, social context, intentions of <b>Willy Russell</b>, and musical theatre style. Practical understanding of characterisation and staging of a section of text</p>	
Spring 1	<p><b><u>Silent Movies (Mime)</u></b></p> <p>Development of <b>mime</b> and physical skills looking at famous examples such as <b>Charlie Chaplin</b>. Use of music to create</p>	<p><b><u>The Boy in the Striped Pyjamas (Script)</u></b></p> <p>This play enables students to continue exploring war using script. Students will explore different extracts of the play applying knowledge of social, historical and cultural context.</p>	<p><b><u>Devising (Exploration)</u></b></p> <p>Workshopping and exploring different stimuli from</p>	<p><b><u>Component 1</u></b></p> <p>Blood Brothers by Willy Russell will be analysed in order to prep students to answer section one of the written paper. Context, character, technical properties, costume and social, historical and cultural background.</p>	<p><b><u>OCR GCSE DRAMA</u></b></p> <p><b><u>Component 3</u></b></p> <p>Students will continue to explore Blood Brothers. Students will</p>

	atmosphere and enhance the mood of a scene.		different decades including; Derek Bentley, Miners' Strike, Hillsborough disaster, Stephen Lawrence, 9/11 and George Floyd. Enabling students to be creative and apply a range of different dramatic techniques.		
Spring 2	<p><b>Macbeth (Drama Techniques)</b> Students are introduced to one of Shakespeare's well-known plays. 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.</p>	<p><b>Romeo and Juliet (Stage Combat)</b> Focusing on the plot, key characters, <b>Shakespearean</b> language, and the use of <b>stage combat</b> techniques to explore the conflict between the Montagues and Capulets.</p>	<p><b>Devising (Performance)</b> Students will develop ideas based on stimuli and devise a performance that has clear context and has established characters. Students will have the opportunity to showcase their final performance.</p>	<p><b>Component 2</b> Exploring the choice of a variety of stimuli set by the exam board students will choose one and develop ideas. Students will work as part of a group to devise a piece of theatre. Students will apply a practitioner to their piece, showing a coherent understanding of their methodology. Students will conduct research in order to apply social, historical and cultural context. Written work will demonstrate their analytical skills and document their journey in creating their performance.</p>	<p>select another extract from the play and begin staging this applying appropriate characterisation. Both extracts will be performed to an audience within a professional setting.</p> <p>Alongside this they will apply their knowledge in a written piece of work that will document their decisions that they have made in fully meeting the intention of the play.</p> <p><b>Component 1</b> Students will analyse and evaluate live theatre in preparation for section B of the written paper. Students will have the opportunity to watch live performances in a theatre that will contrast in style, practitioners and context.</p>
Summer 1	<p><b>Matilda (Drama - Musicals) 1</b> How to apply <b>physical</b> and <b>vocal</b> techniques to a piece of text. Opportunity to learn and communicate a section of text. Develop skills in performing to an audience.</p>	<p><b>. Stimulus (Devising)</b> 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><b>The Curious Incident of the Dog in the Night-Time (Exploration)</b> The well-known novel by Mark Haddon which was adapted into a play by Simon Stephens. Understanding the protagonist of the play and his social disability is depth.</p>	<p><b>Component 3</b> Students will continue to explore John Godber's Teachers and explore all of the script practically. Students will select an extract and begin staging this, applying appropriate characterisation.</p> <p>Alongside this they will apply their knowledge in a written piece of work that will document their decisions that they have made in fully meeting the intention of the play.</p>	<p><b>OCR GCSE DRAMA Component 1</b> Practically exploring Blood Brothers for section 1 and live theatre for section 2. Developing the following skills;</p> <ul style="list-style-type: none"> <li>● Analysing and evaluating theatre</li> <li>● Understanding social, cultural and historical context</li> <li>● Understanding creative intention</li> <li>● Applying knowledge of style</li> </ul>
Summer 2	<p><b>Matilda (Drama - Musicals) 2</b> Students develop skills in dance and singing whilst</p>	<p><b>Teachers (Scripted)</b> An exciting opportunity to explore <b>John Godber's</b> well known play Teachers. Students will have the opportunity to</p>	<p><b>The Curious Incident of the Dog in the Night-Time (Performance)</b></p>		

	<p>exploring Matilda the musical. All skills in the performing arts are combined together which gives an opportunity to explore the performing arts industry.</p>	<p>explore <b>Brechtian</b> techniques and apply them within performance. Students will understand the social and cultural aspects of the play applying knowledge within performance. A chance for students to multi-role and communicate a range of contrasting characters.</p>	<p>Performing two extracts from the play 'Curious Incident of the Dog in the Night-time.' Working on characterisation and staging of these extracts.</p>		<ul style="list-style-type: none"><li>● Understanding character and context</li><li>● Intention and meaning using technical properties</li></ul>
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