



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. Lessons will provide a wide range of opportunities for practical workshopping, developing performance material, staging extracts of text and performing work to other members of the class. 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 'New Adventures'. 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 choreography tasks.

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.

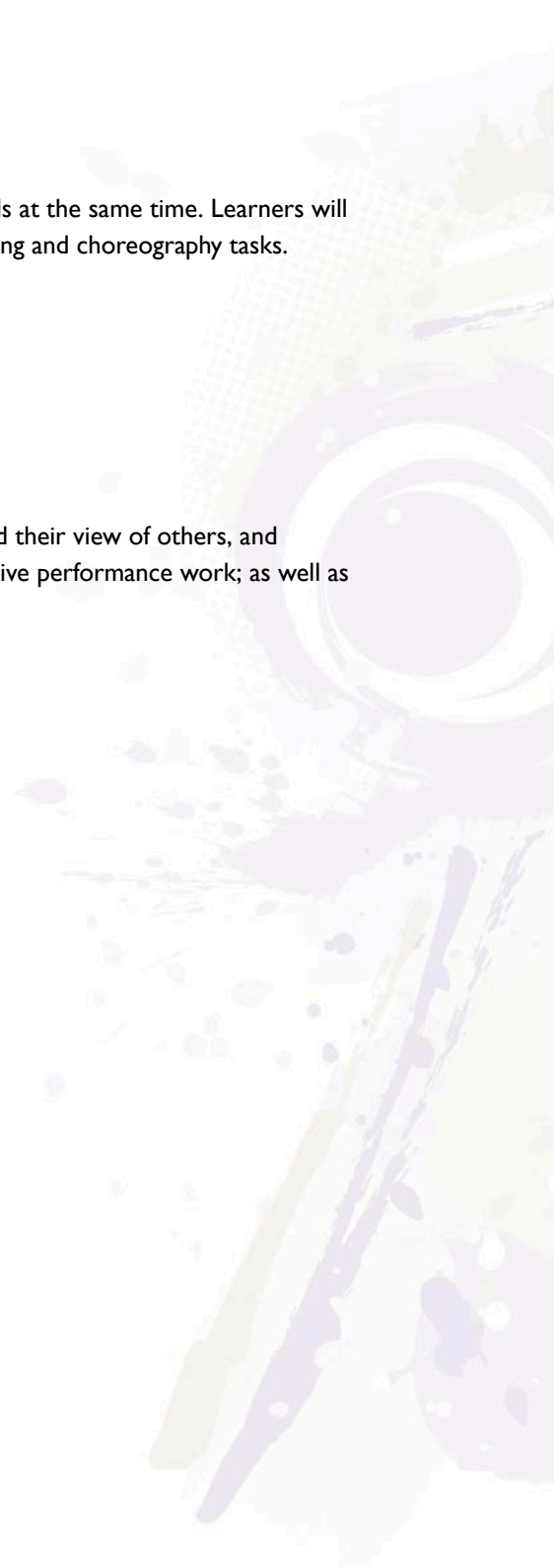
Drama will teach students to...

- 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 utilises 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 7/8/9 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/choreographers.

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.

6 YEAR PERFORMING ARTS CURRICULUM PROGRESSION OVERVIEW							
	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11	YEAR 12	YEAR 13
Autumn 1	<u>Basic Skills and Strategies</u>	<u>Devising Drama</u> Introduction of devising skills and	<u>Introduction to Practitioner</u>	<u>Introduction to the GCSE Drama Course - including</u>	<u>Component 4 Set Text recap and Build</u>	Introduction of A Level course.	Component Three: • Practical exploration and interpretation of three

	Introduction to Drama Skills including still images, thought tracks , devising techniques and characterisation .	strategies. Exploration of form and content, cross cutting, conflict and contrast, perspectives and storytelling techniques.	This unit of work will introduce students to a selection of theatre practitioners, their approach, style, and techniques. Students will spend one lesson being	learning about the grading criteria and requirements of the course. Build on relationships, skills and techniques.	Students will refresh their memory on the set text first explored at the start of the year. Here students will continue to practically explore the play but also begin to look at design, direction and acting.	Specification given and spoken through. Mark schemes spoken through. Build on skills and relationships.	extracts (Extract 1, 2 and 3 each taken from a different play Extract 3 is to be performed as a final assessed piece • Reflective report analysing and evaluating theatrical interpretation of all three extract
Autumn 2	<u>Darkwood Manor</u> Introduction of the horror genre. Exploration with hot seating a teacher-in-role, how to build suspense and tension to build a climax. Application of skills to the Darkwood Manor storyline	<u>The King's Sculpture</u> Focus on fictional country Empanistal ruled by a dictator. Exploration of status/class and how this can be represented in drama. Introduction of proxemics and further exploration of effective use of space.	introduced to the practitioner and exploring the key features of their style. The second lesson will allow students to practically explore and experiment with the practitioner's techniques for performance. The following practitioners will be explored: <ul style="list-style-type: none"> • Konstantin Stanislavski • Bertolt Brecht • Antonin Artaud • Frantic Assembly 	<u>Key Practitioners and Skills Building - Introduction to set text</u> This unit will build the students' performance skills and techniques and bring them to a GCSE standard. We will explore key practitioners and the skills that accompany this practitioner. We will also begin to practically explore the set text focusing on context, characters and plot.	<u>Component 3 Presenting and Performing Unit Introduction</u> Students develop and apply theatrical skills in acting or design by presenting a showcase of two extracts from a performance text. The chosen extracts must allow sufficient exploration of dialogue, plot and/or subplot, and characterisation for students to work in depth on their acting or design skills.	Component One: Written Exam • Knowledge and understanding of drama and theatre • Study of two set plays, one chosen from List A, one chosen from List B • Analysis and evaluation of the work of live theatre makers Particular focus on Section A until Christmas - practical exploration and application to	Component Three: • Practical exploration and interpretation of three extracts (Extract 1, 2 and 3 each taken from a different play Extract 3 is to be performed as a final assessed piece • Reflective report analysing and evaluating theatrical interpretation of all three extract

			<ul style="list-style-type: none"> • Steven Berkoff • Theatre in Education 			the exam question.	
Spring 1	<p><u>The Curious Incident of the Dog in the Night-Time</u></p> <p>Exploration of the novel and play 'The Curious Incident of the Dog in the Night-Time.'</p> <p>Focus on Autism, Asperger's and how this can shape different perspectives.</p> <p>Introduction of Physical Theatre and Frantic Assembly.</p>	<p><u>Blood Brothers</u></p> <p>Students will explore the writing of Willy Russel and the musical 'Blood Brothers'. From watching extracts from the musical students will explore status, relationships, narration and design.</p>	<p><u>Performing from a Text</u></p> <p>In this unit, students will be introduced to two Key Stage 4 texts. First students will explore in detail 'DNA' by Dennis Kelly. The second text to be explored will be Mark Wheeler's 'Hard to Swallow.</p> <p>The unit will cover themes, context, style, plot and character breakdowns. Students will practically explore the texts applying their knowledge of practitioners previously learnt to bring these play texts to life in a final assessment.</p>	<p><u>Component 1 & 2 Devising Unit - Introduction and preparation</u></p> <p>The students will be introduced to the stimulus options and will explore each stimulus practically. Students will then form their exam groups and begin the devising process completing their coursework alongside their practical lessons.</p> <p><u>Component 1 & 2 Devising Unit - Continued and Mock Assessment</u></p> <p>The students will continue their devising</p>	<p><u>Component 3 Presenting and Performing Unit- Mock Assessment and Formal Examination</u></p> <p>Students continue to develop and apply theatrical skills by presenting a showcase of two extracts from a performance text. This half term will see the students complete a mock assessment to gain valuable feedback and then complete the formal assessment to a visiting examiner.</p>	<p>Lessons Split across 2 components</p> <p>Component Two:</p> <p>Process of creating devised drama</p> <ul style="list-style-type: none"> • Performance of devised drama • Working notebook <p>Component One: Knowledge and understanding of drama and theatre</p> <ul style="list-style-type: none"> • Study of one set play from a choice of seven • Analysis and evaluation of the work of live theatre makers 	<p>Component Three:</p> <ul style="list-style-type: none"> • Practical exploration and interpretation of three extracts (Extract 1, 2 and 3 each taken from a different play Extract 3 is to be performed as a final assessed piece • Reflective report analysing and evaluating theatrical interpretation of all three extracts

<p>Spring 2</p>	<p><u>The Jabberwocky</u> Focus on Lewis Carroll's nonsensical poem from the 1871 novel Through the Looking Glass, What Alice Found There. Focus on interpretation of nonsense words and the group physicalisation of the Jabberwock. Groups will create a physical version of the poem and focus on narration and story-telling techniques.</p>	<p><u>Text Exploration</u> Introduction and exploration of skills in relation to a set text. Focus on stage configuration, stage positions/areas of the stage, subtext, stats and believable portrayal of emotions.</p>		<p>progress and will perform as part of a mock assessment process. Here they will gain valuable feedback in order to improve their performance. Students will continue to develop their written coursework.</p>	<p><u>Revising and preparation for Component 4 Written Exam - Section B Focus</u> In section B, students analyse and evaluate the work of others through watching live drama and theatre. This must not be the same performance text as they have studied for.</p>		<p>Component One: Written Exam</p> <ul style="list-style-type: none"> • Knowledge and understanding of drama and theatre • Study of two set plays, one chosen from List A, one chosen from List B • Analysis and evaluation of the work of live theatre makers.
<p>Summer 1</p>	<p><u>An Introduction to Shakespeare</u></p>	<p><u>Crime and Punishment</u></p>	<p><u>Devising Drama</u> This unit will allow for students to use</p>	<p><u>Component 1 & 2 Devising Unit Completion</u> - This half</p>	<p><u>Revising and preparation for Component 4 Written Exam</u></p>	<p>Component Two:</p>	<p>Component One: Written Exam</p>

	<p>In this unit students will be introduced to a Shakespearean text and explore characters, plot, language and context.</p>	<p>Introduction of a real-life story which raises awareness of wider consequences of our action. Focus on non-verbal communication, marking the moment, examining perspectives, and improvisation. These skills will be applied to the case of Steven and Michael and the incident that occurred as a result of anger.</p>	<p>their previous knowledge and skillset to devise drama. The first phase of the unit enables for recap and recall of previously explored devising techniques. The students will then take part in workshops focusing on devising techniques and strategies to build up their skills set. Once this phase is complete, students will then be given a specific brief for a performance they are to create. This brief will include information about the themes, their target audience, and a stimulus made up of a quote or an image to inspire their drama. This brief will be workshopped collectively as a class to explore the</p>	<p>term will see the students completing 30% of their GCSE as they perform their examination piece on a date decided by the centre. This performance will be shown to a small audience and recorded in exam conditions set out but OCR. Students will finalise and hand in their coursework ready to be marked.</p>	<p>Students explore practically a whole performance text, and demonstrate their knowledge and understanding of how drama is developed, performed and responded to. They also analyse and evaluate a live theatre performance. In section A, students study one performance text: <i>Blood Brothers</i> – Willy Russell In section B, students analyse and evaluate the work of others through watching live drama and theatre. This must not be the same performance text as they have studied for section A</p>	<p>Process of creating devised drama</p> <ul style="list-style-type: none"> • Performance of devised drama • Working notebook <p>Complete the Component Two Examination and workbook.</p>	<ul style="list-style-type: none"> • Knowledge and understanding of drama and theatre • Study of two set plays, one chosen from List A, one chosen from List B • Analysis and evaluation of the work of live theatre makers.
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<p>Summer 2</p>	<p><u>R's Story</u> Focus on the fictional characters Richard and Rachel and their experiences of bullying. Further exploration of use of mature dialogue to convey emotions and the personification of objects. Application of skills into an infomercial about bullying, how it impacts people and how to get help.</p>	<p><u>Futurescape</u> Set in a futuristic space, Futurescape offers the opportunity for immersive drama. Improvisation, knowledge of tensions and climax and empathy will be applied to the Futurescape scheme to explore the life of a refugee.</p>	<p>various approaches, practitioners and opportunities. The final phase will include students being grouped and beginning the devising process. They will create their own piece of drama with depth and focus and will perform at the end of the unit to evidence their learning and progress throughout Key Stage 3.</p>	<p><u>Component 4 Set Text Recap and Build</u> Students will refresh their memory on the set text first explored at the start of the year. Here students will continue to practically explore the play but also begin to look at design, direction and acting.</p>	<p><u>Revising and preparation for Component 4 Written Exam</u> Students explore practically a whole performance text, and demonstrate their knowledge and understanding of how drama is developed, performed and responded to. They also analyse and evaluate a live theatre performance. In section A, students study one performance text: <i>Blood Brothers</i> – Willy Russell In section B, students analyse and evaluate the work of others through watching live drama and theatre.</p>	<p>Component One: Written Exam • Knowledge and understanding of drama and theatre • Study of two set plays, one chosen from List A, one chosen from List B • Analysis and evaluation of the work of live theatre makers A particular focus on Section B and C.</p>	<p>Component One: Written Exam • Knowledge and understanding of drama and theatre • Study of two set plays, one chosen from List A, one chosen from List B • Analysis and evaluation of the work of live theatre makers</p>
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