



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 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 '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

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.

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 Calcutt. 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 HEMSWORTH

	YEAR 7	YEAR 8	YEAR 9	YEAR 10	Year 11
Autumn 1	<p><u>Introduction to Drama</u> Teaching of the basics of drama including mime, still images, thought tracks, narration and dialogue.</p>	<p><u>Genres</u> Introduction to various theatre styles; physical, absurd, expressionism, farce accumulating in a performance involving various styles..</p>	<p><u>Exploring styles and practitioners</u> Establishing group cohesion and the re-capping of drama skills and techniques previously learnt. Workshops on various theatre practitioners accumulating in mini devising projects.</p>	<p><u>Theatre practitioners and genres.</u> Re-capping of drama skills and techniques previously learnt. Workshops on the prominent theatre practitioners (Stanislavski, Brecht, Artaud and Frantic).</p>	<p><u>Tech Award: Component 2</u> Students look at various extracts from a range of playtexts in different theatrical styles ranging from; Modernism and In-Yer-Face, to Black Comedy. Students are then assigned an extract from a published play-text and in their group, must learn, block and stage their scene.</p>

<p>Autumn 2</p>	<p><u>Darkwood Manor</u> Further development of mime and physical skills based on the idea of a haunted house. Use of music to create atmosphere and enhance the mood of a scene.</p>	<p><u>Blood Brothers (Willy Russell)</u> Knowledge of the plot, social context, intentions of Willy Russell, and naturalistic style. Practical understanding of characterisation and staging of a section of text</p>	<p><u>Exploring styles and practitioners</u> Workshops on various theatre styles (<i>naturalism, theatre of cruelty, stylised and physical</i>) and practitioners continued. Group performances created to demonstrate knowledge of each style.</p>	<p><u>Tech Award: Component 1</u> Analysis and practical exploration of three different texts in a variety of styles. Texts studied are dependent on what is available to watch live at the theatre or via online theatre platforms.</p>	<p>Students undertake an assessed performance in front of a live audience with lights, sound and costume. Students also undertake a skills log and analyse how they have advanced key theatrical skills throughout the process.</p>
<p>Spring 1</p>	<p><u>War Horse</u> Understanding of key elements of drama text; plot, character and staging. Exploration of the background to the play (WWI). Links to live theatre and puppetry.</p>	<p><u>Commedia</u> Understanding of the style, history of the style, and stock characters. Development of physicality to portray the various characters and focus on how to create comic moments.</p>	<p><u>DNA - Dennis Kelly</u> Knowledge of the plot, social context, intentions of Kelly. Practical understanding of characterisation and staging sections of text. Exploration of staging scenes in</p>	<p>Texts previously explored and viewed live include Curious Incident by Frantic Assembly to demonstrate physical theatre. Bouncers by John Godber to demonstrate stylised theatre and Noughts and Crosses by Malorie Blackman to demonstrate Epic Theatre.</p>	<p><u>Tech Award Component 3: Responding to a Brief:</u> Learners are 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.</p>
<p>Spring 2</p>	<p><u>Matilda</u> Exploration of how to create a character. Focus on creating stylised theatre that involves slow motion, synchronised movement and choral speaking. Further development of physical theatre skills.</p>	<p><u>Godber</u> Introduction to the idea of stylised theatre with the exploration of direct address, choral speaking and synchronised movement. Focus upon exaggerated stereotypical characters for comic effect.</p>	<p><u>Physical Theatre</u> Students look at the genre of physical theatre and the work of famous physical theatre companies; Frantic, DV8 and Gecko. Students create various piece of paired and group work in the physical theatre style.</p>	<p>Students then undertake practical exploration of each practitioner/theatre company's approach Students also create a research report describing genre, intentions of the work and contribution of key roles</p>	<p>Students must also complete three one hour exam essays that comment on the creation and performance of the devised piece.</p>

				Workshops on script skills and various devising skills in preparation for the forthcoming units.	
Summer 1	<p><u>Melodrama</u></p> <p>Understanding of the genre, history of the style, stock characters, stock gestures, speaking an 'aside', and applying techniques to a pieces of scripts.</p>	<p><u>Topical Devising epic theatre</u></p> <p>Use of techniques including still images, thought tracks, movement, narration, to explore various issues. Opportunity to apply techniques to create a piece of educational devised drama.</p>	<p><u>Macbeth</u></p> <p>Focus on the plot, key characters, Shakespearean language, and the use of ensemble work to explore the witches. Additionally the use of lights and sound to explore the more supernatural elements of the play.</p>	<p><u>Scripted Mock</u></p> <p>Workshops on script skills where students are given a duologue to stage. Students must block, learn and perform their scripted piece applying skills from workshops. various devising skills in preparation for the forthcoming units.</p>	
Summer 2	<p><u>Romeo and Juliet (Shakespeare)</u> 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>Horror</u></p> <p>Exploration of the horror genre, exploring the history of Horror and how tension is created. Students are introduced to immersive theatre and the practitioner Artuad. Focus upon how lights and music help to create atmosphere.</p>	<p><u>Staging a scene</u></p> <p>Exploration of various pieces of texts in small groups and how to successfully perform a scripted scene. Students explore the range of professionals who are involved in staging a production; costume designer, lighting technician, director. Students learn and stage their own section of script.</p>	<p><u>Devising Mock</u></p> <p>Students undertake various devising workshops in preparation for the forthcoming unit. They are given a topic and create a short group devised piece to practice working as a company and the implementation of devising techniques.</p>	