



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. 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. 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.

At Outwood Academy Redcar we follow the Trust's decision to follow the BTEC Tech Award in Performing Arts and work closely with our local family of schools to share and develop lessons and standardise work. From this point on it is very much up to the individual academy to design and tailor schemes of work suitable for the students we serve.

Year 7 and 8 address knowledge based work in drama continuously developing skills. In this subject we develop the skills through enjoyment of discovering and learning new topics be it historical, English based or issue based. We feel that one step away from reality can offer our particular students an objective viewpoint so that they may empathise with characters and identify with situations. An example of this is taking the issue of bullying in the house and school into the historical context of the 1950s so students don't feel it is about them but can relate enough to understand.

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.

Beyond year 8 Study of Performing Arts will encourage learners to question the purpose of performance through the analysis of ground-breaking performances such as *The Curious Incident* by The National Theatre. In Drama, learners will explore playwrights that have a very clear intention for their work such as Gordon Steel's work *Like a Virgin*, exploring the tragic death of a young girl from Middlesbrough. The local relevance and age of character, making the play both relatable and easy to understand. The naturalistic delivery style allows students studying the text to explore a deeper understanding of character based acting and have the opportunity to question and workshop their ideas with the playwright himself. 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 the John Godber Theatre Company and the workings of Stanislavski.

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 curriculum:

Shakespeare- All students studying Drama must be exposed to a minimum of one Shakespeare text, including the plot, language characters and cultural context and study Physical Theatre and Naturalism in Drama. They should develop a practical understanding of the genre, as well as the historical context and key practitioners.

Contemporary Practitioners – learners will be exposed to a range of techniques which deepens their knowledge and repertoire ranging from naturalistic characterisation to anthropomorphism. In Drama, all learners will explore the work of one contemporary playwright For example, Willy Russell, Mark Wheeler or 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, including learning lines and improvisation for off script development.

Improvisational exercises developed through year 7 and 8 are further developed to confidently allow students the independence to develop both character and plot off text. This will develop their creative and analytical skills in research and evaluation.

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 Redcar

	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11
AUTUMN 1	<p>Why do we do drama? (exploring skills) Students will be introduced to the world of drama and theatre. They will be given a Safety in the drama space brief accompanied with Theatre etiquette. These skills teach the students Improvisation Group Skills, Creative Thinking, Focus, Use of Space, Physical performance, Vocal</p>	<p>What can plays teach us? The study of the first year 8 script. <i>The Terrible fate of Humpty Dumpty</i> A play by David Cullcutt. The victim of a deadly gang at his new school, Terry Dumpton is hounded to the end. Fear, pity, guilt and deceit divide the bullies, giving rise to discussions of moral issues, prejudices, the community and media subjects Reading,</p>	<p>Is theatre for everyone? An exploration on script and off script of the work and plays of John Godber and Chris Owen. Developing skills of multi role, transformation and speaking in unison. How to perform comedy. How to work off script to develop and understand character. The focus of characterisation and the use of stereotypes</p>	<p>What did Stanislavski bring to the world of acting? Component 1 Exploring Genre – Naturalism: Constantin Stanislavski Tech Award Component 1 Project: <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) • Practical exploration of Stanislavski approaches: Emotion memory, hot seating, given </p>	<p>How do I put on a play? Component 2 We will create and devise a performance which is based on and uses script but also allows students to show off their devising skills for an original piece of theatre. This will allow the students to see what it is like to</p>

	<p>performance, Analytical appraisal Narration and Storytelling and effective communication to an audience. Through narration and storytelling students will look at specific texts but use improvisation to further explore old tales, stories and Nursery Rhymes such as Roald Dahl's revolting Rhymes, The Brothers Grimm and local Urban Myths. They will specifically develop their listening, vocal and analytical skills during this project of work</p>	<p>performing from script, learning lines and off script work through improvisation. Characterisation, monologues, speaking in unison. Script structure flashbacks, flashforwards, cross cuts. gang culture, intimidation, blackmail, bribery and safety. Learning, in role to 'Do the right thing.'</p>	<p>within performance.</p>	<p>circumstances and magic if. Create a research report, track their own progress in performance skills and evaluate their performance work.</p>	<p>put on a performance for a real audience. Parents and friends will be invited to watch the performance and the english department will be invited to review the work as their analytical piece of writing</p>
<p>AUTUMN 2</p>	<p>How do we communicate without voice? A look at the performance style before sound in cinema? Skills developed are the use of the body for physicalization of character, exaggerated expression, mood and use of music. Students will build and develop group skills, confidence and evaluation skills.</p>	<p>What can plays teach us? The study of the first year 8 script. <i>The Terrible fate of Humpty Dumpty</i> A play by David Calcutt. The victim of a deadly gang at his new school, Terry Dumpton is hounded to the end. Fear, pity, guilt and deceit divide the bullies, giving rise to discussions of moral issues, prejudices, the community and media subjects Reading, performing from script, learning lines and off script work through improvisation. Characterisation, monologues, speaking in unison. Script structure</p>	<p>Is theatre for everyone? An exploration on script and off script of the work and plays of John Godber and Chris Owen. Developing skills of multi role, transformation and speaking in unison. How to perform comedy. How to work off script to develop and understand character. The focus of characterisation and the use of stereotypes within performance</p>	<p>Is theatre for everyone? Component Exploring Genre – John Guber plays and company • Tech Award Component 1 Project:</p> <ul style="list-style-type: none"> • Analysis of the musical theatre genre, intentions of the work and roles • Analysis of live performance of 'Annie' • Practical exploration of acting in theatre with multi role, split role, unison, rhyme and choral speaking. • Application of the techniques to a musical. • Create a research report, track their own progress in performance skills and evaluate their performance work. 	<p>Tech Award Component 3: Responding to a Brief:</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. They will likely select a style/genre/practitioner /script they like and use this to create and produce a performance.

		flashbacks, flashforwards, cross cuts. gang culture, intimidation, blackmail, bribery and safety. Learning, in role to 'Do the right thing.'			
SPRING 1	<p>How important are family and friends? Students will be developing the skills of the actor through empathy and understanding of a young boy isolated by those at school and those at home. How to make someone feel, how to take control, how to make the right choice. The context of time, (1950, post war) and making the audience emote in a way that evokes a true sense of empathy through believable characters.</p>	<p>Does class determine who we are? The second of Year 8 scripts, Blood Brothers. Script development. learning style and genre, specific to musical theatre. Context setting, class, religion and power. Characterisation, sub genre (comedy) tragedy. Structure (circular play) The actors voice and stage presence. theatre for a message.</p>	<p>What is non naturalistic? Looking at the work and techniques of Brecht, developing skills such as narration, addressing the audience and physical theatre. Looking at style and genre and the heritage of this style of theatre and its place on stage and screen.</p>	<p>How did Brecht influence theatre? Analysis of the physical theatre genre, intentions of the work and roles, direct address, narration, neutral, third person. • Analysis of live performance of 'Things I know to be True' • 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.</p>	<p>Tech Award Component 3: Responding to a Brief: • 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. style/genre/practitioner /script they like and use this to create and produce a performance.</p>
SPRING 2	<p>How is Shakespeare still relevant? An exploration of some Shakespearean texts A look at language, character, story and genre through practice. Developing skills of pace and rhythm, translation and historical context.</p>	<p>Does class determine who we are? The second of Year 8 scripts, Blood Brothers. Script development. learning style and genre, specific to musical theatre. Context setting, class, religion and power. Characterisation, sub genre (comedy) tragedy. Structure (circular play) The actors voice and stage presence. theatre for a message.</p>	<p>What is naturalism? Scripts - Like a Virgin, Grow up Grandad and Atomic Bomb. exploring scripts in the style of naturalistic acting. Knowledge on how the style came about and the relevance it has to stage and screen today. Developing skills and techniques to apply to this style of acting. Working off script to develop character.</p>	<p>How do I put on a play? Component 2 We will create and devise a performance which is based on and uses script but also allows students to show off their devising skills for an original piece of theatre. This will allow the students to see what it is like to put on a performance for a real audience. Parents and friends will be invited to watch the performance and the english department will be invited to</p>	

		This naturally follows on from The previous script because of the structure, allowing students to see the purpose and similarities and differences in scriptwriting and performance.		review the work as their analytical piece of writing
SUMMER 1	<p>How is Shakespeare still relevant? An exploration of a range of Shakespearean texts A look at language, character, story and genre through practice. Developing skills of pace and rhythm, translation and historical context.</p>	<p>Why was school so tough? A study of the novel and the script Private Peaceful. Here students will develop their narration skills Being a similar structure to Blood brothers and The Terrible fate..it gives familiarity and an existing knowledge of a form of the style. develops narrative skills, 1st, 2nd and 3rd and gathers naturalistic, physical, non naturalistic styles together for a greater influenced style of performance</p>	<p>How does life influence the arts? (Arts Project) A chance for students to work towards a given text and prepare for performance. Students will have the opportunity to develop their skills within drama and show off their skills and knowledge through a scripted and devised performance</p>	<p>How do I put on a play? Component 2 We will create and devise a performance which is based on and uses script but also allows students to show off thi devising skills for an original piece of theatre. This will allow the students to see what it is like to put on a performance for a real audience. Parents and friends will be invited to watch the performance and the english department will be invited to review the work as their analytical piece of writing</p>
SUMMER 2	<p>What is it to be displaced? Looking at imigration, persecution, hostility through real characters stories told in a non naturalistic way. Developing skills of narration, commentary style and non naturalistic v's naturalism.</p>	<p>Why was school so tough? A study of the novel and the script Private Peaceful. Here students will develop their narration skills Being a similar structure to Blood brothers and The Terrible fate..it gives familiarity and an existing knowledge of a form of the style. develops narrative skills, 1st, 2nd and 3rd and gathers naturalistic,</p>	<p>How does life influence the arts? (Arts Project) A chance for students to work towards a given text and prepare for performance. Students will have the opportunity to develop their skills within drama and show off their skills and knowledge through a scripted and devised performance. This term the students will begin</p>	

		physical, non naturalistic styles together for a greater influenced style of performance	to rehearse and refine performances for an audience in a day of celebration for the arts.		
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