



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 how do the arts connect, 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 9 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 in the style of the playwright. Students will extend their understanding of how playwrights may use their work to make social comments, 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, the workings of Stanislavski and Bertolt Brecht.

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

What skills will the study of Performing Arts teach?

All students will develop a variety of skills no matter their aspirations for the work of theatre, in order to get the most out of their drama lessons. Together they will learn to gain empathy and understanding by putting themselves into the role of others, work collaboratively in a range of group scenarios, develop confidence through performance and gather cross curricular knowledge whilst building upon their theatre acting skills.

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 have an intention for their work and there is often a political or social meaning within the texts.
- There are many different styles of theatre that have been developed with different approaches and intentions
- Theatre 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 and allow them to work more freely and independently.

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.

Careers that the study of Performing Arts supports include:

- Performers & Writers
- Recording
- The Theatre Industry
- Facility management
- Film
- Journalism
- Drama Education
- Radio & Television
- Drama Therapy
- Teaching



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 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</p>	<p>What is Fate? 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 flashbacks, flashforwards, cross cuts. gang culture, intimidation, blackmail, bribery and safety. Learning, in role to 'Do the right thing.'</p>	<p>How do the Arts Connect? (a musical theatre arts Project) Students across art, drama and music explore the same big question through the 3 disciplines. Drama will take the students on a whistle stop tour of the entertaining world of musical theatre. The journey will begin with Bugsy Malone looking at the skills of accent, lip syncing and narration to the backdrop of 1920s prohibition gang lead New York; stopping off at Dickensian London to explore the woful life of Oliver and the juxtaposition of the joyous music and ending the journey with the gritty up north true life story of Billy Elliot.</p>	<p>How do I explore Styles and Genres of the Performing Arts? Naturalism: Constantin Stanislavski <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 circumstances and magic if. Create a research report, track their own progress in performance skills and evaluate their performance work. John Guber company and plays. <ul style="list-style-type: none"> • Practical analysis and explorations of the skills and techniques used within Godber's work, made to make theatre more accessible. </p>	<p>How do I put on a play? Component 2 We will create a performance from a professional and published script. This will allow the students to see what it is like to put on a performance for a real audience.</p>

	skills during this project of work				
AUTUMN 2	<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 is Fate?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 flashbacks, flashforwards, cross cuts. gang culture, intimidation, blackmail, bribery and safety. Learning, in role to 'Do the right thing.'</p>	<p>How do the Arts Connect? (a musical theatre arts Project) Students across art, drama and music explore the same big question through the 3 disciplines. Drama will take the students on a whistle stop tour of the entertaining world of musical theatre. The journey will begin with Bugsy Malone looking at the skills of accent, lip syncing and narration to the backdrop of 1920s prohibition gang lead New York; stopping off at Dickensian London to explore the woful life of Oliver and the juxtaposition of the joyous music and ending the journey with the gritty up north true life story of Billy Elliot.</p>	<p>How do I explore Styles and Genres of the Performing Arts? Non Naturalism: Brecht</p> <ul style="list-style-type: none"> • 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>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.
SPRING 1	<p>How important are family and friends?</p>	<p>Should class determine who we are? The second</p>	<p>How do I Make an Audience feel?</p>	<p>How do I communicate my knowledge in writing for</p>	<p>Tech Award Component 3:</p>

	<p>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. This also realises a chance for students to see a perspective from another culture, to understand what it may feel like to be displaced and how foreign culture is accepted by our own culture.</p>	<p>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>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>assessment? Students will gather their knowledge and skills to focus upon one style that they will explore in more depth. At this point they will visit the theatre to watch a professional piece of theatre to return and study the text, performing, analysing and connecting to the set assignment themed word. Previous set assignments have looked at <i>Power, growth and relationships.</i></p>	<p>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. style/genre/practitioner /script they like and use this to create and produce a performance.
<p>SPRING 2</p>	<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,</p>	<p>Should 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,</p>	<p>How do I Make an Audience feel? 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</p>	<p>How do I communicate my knowledge in writing for assessment? Students will gather their knowledge and skills to focus upon one style that they will explore in more depth. At this point they will visit the theatre to watch a professional piece of</p>	

	<p>how to take control, how to make the right choice. The context of time, (1950, post war) and making the audience emotive in a way that evokes a true sense of empathy through believable characters. This also realises a chance for students to see a perspective from another culture, to understand what it may feel like to be displaced and how foreign culture is accepted by our own culture.</p>	<p>sub genre (comedy) tragedy. Structure (circular play) The actors voice and stage presence. theatre for a message. 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.</p>	<p>and screen today. Developing skills and techniques to apply to this style of acting. Working off script to develop character.</p>	<p>theatre to return and study the text, performing, analysing and connecting to the set assignment themed word. Previous set assignments have looked at <i>Power, growth and relationships.</i></p>	
SUMMER I	<p>How can I understand Shakespeare? 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>How Can I Devise My Own Play? A study of the play Grow Up Grandad invites the students to develop their own version of a similar story and through off script improvisation learn the skills and techniques to create their own performance.</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>Looking at the work and</p>	<p>How do I choose my favourite style to perform in? Students will begin to make decisions about the style and genre they like to perform in. They will be offered a wide range of scripts to choose from with taster sessions weekly to refine their decisions. They will work with a range of people, explore and develop acting skills and genre specific techniques so that they can move closer to their decision. Throughout this time students will have gained in their</p>	

			<p>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>literary knowledge and developed a greater understanding of the theatre.</p>
SUMMER 2	<p>Did a small community really help end the Plague? Looking at immigration, 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>How Can I Devise My Own Play? A study of the play Grow Up Grandad invites the students to develop their own version of a similar story and through off script improvisation learn the skills and techniques to create their own performance.</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</p>	<p>How do I choose my favourite style to perform in? Students will begin to make decisions about the style and genre they like to perform in. They will be offered a wide range of scripts to choose from with taster sessions weekly to refine their decisions. They will work with a range of people, explore and develop acting skills and genre specific techniques so that</p>



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How are you assessed in Performing Arts?

Throughout the 5 year Performing Arts course you are assessed using the following assessment objectives which ensure that you can cumulatively build your subject understanding in preparation for future KS4 study. There are assessment points each year that we term Praising Stars©. For KS3 these are termly and for KS4 these are every half term. In KS3 we use our subject mapping of our curriculum's age related expectations to assess how students are currently performing against their age related expectations at this point in their study. At KS4 we make informed predictions informed by our holistic assessment of their progress against the key assessment objectives and their aspirational KS4 targets. These are also the basis for any appropriate support and intervention.

KS3 Assessment

Area/Grades		EMERGING	DEVELOPING	ACHIEVING	EXCEEDING	EXCELLING
Creating	Techniques and Devising	I can make a still image	I can use a still image within a piece of drama	I can use still images with levels to explore an idea.	I can create inventive still images that have levels and facial expressions and express an idea.	I am consistent and competent in using a range of drama techniques in exploratory workshops.
		I can create thought tracks	I can add thought tracks to a piece of drama	I can use thought tracks with emotions to explore an idea.	I can create extended thought tracks that communicate my character's emotions and situation.	I am able to devise from a stimulus and appropriately incorporate drama techniques into my devised work.
		I can create a line of narration	I can add narration to a piece of drama	I can use narration to make the story clearer for an audience.	I can create narration that improves a performance and makes my work more interesting for the audience.	I can use my body and voice to create a clear character
	Dialogue	I can create dialogue with some support	I can create dialogue for a simple role play.	I can create dialogue that fits with the story and my role.	I can create interesting dialogue that helps the audience to understand my character and the story.	I can develop character dialogue using language that is appropriate to the role and scene. I can answer questions in role during hot-seating exercises
	Text	I can listen to text and answer simple questions	I can read a piece of script out loud	I can add simple actions to a piece of script that match the action	I can understand and stage a piece of script	I can stage a script using imagination and direct others to follow my vision.
	Accuracy and Expression	I can perform some of the time	I can perform a simple drama in front of an audience	I can perform to an audience with some accuracy	I can perform with accuracy most of the time and I show an awareness of my audience to avoid blocking	I can accurately perform a range of drama techniques to an audience and use expression to enhance the meaning of my work.

Performing	Character	I can answer simple questions about my role	I can stay in role some of the time	I can stay in role most of the time	I can create a character and stay in role throughout a performance	I can use my body and voice to perform a character, stay in role throughout a performance and remain focussed at all times.
	Delivering Text	I can read out a piece of text	I can read out a piece of text with enough projection to be heard	I can learn and deliver a piece of text with confidence	I can perform scripted dialogue with clarity and expression some of the time.	I can perform scripted dialogue with clarity and expression most of the time.
Evaluating	Strengths and Areas for Development	I can say which pieces I like	I can comment on other people's work and say what I like	I can recognise strengths and weaknesses in other people's work	I can comment on my own work and the work of others, identifying similarities and differences	I can identify sections that were successful in my own work and justify my comments.
	Skills	I can name some skills	I can identify what skills are being used in a piece of drama	I can identify skills and techniques	I can identify and describe a range of skills and techniques within the performance work.	I understand why skills and techniques are used to have impact on the audience.
	Target Setting	I can listen to feedback	I can discuss ways to improve	I can set myself a target to improve	I can set specific targets for improvement. I can listen to feedback and act upon this during rehearsal.	I can provide feedback and improvements for myself and others, and set targets to improve my work and the work of others.

KS4 Assessment

Component	Description of Pearson-set Assignment	Window for assessment
<p>Component 1: Exploring the Performing Arts</p> <p>Learning outcomes</p> <p>A Investigate how professional performance or production work is created</p> <p>B Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work.</p>	<p>Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 12 hours of supervised assessment. 60 marks.</p>	<p>December/January and May/June from 2023 onwards</p>
<p>Component 2: Developing Skills and Techniques in the Performing Arts</p> <p>Learning outcomes</p> <p>A Use rehearsal or production/design processes</p> <p>B Apply skills and techniques in performance or</p>	<p>Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 15 hours of supervised assessment. 60 marks.</p>	<p>December/January and May/June from 2023 onwards</p>

realisation C Review own development and application of performance or design skills		
Component 3: Responding to a Brief Assessment objectives AO1 Understand how to respond to a brief AO2 Select and develop skills and techniques in response to a brief AO3 Apply skills and techniques in a workshop performance in response to a brief AO4 Evaluate the development process and outcome in response to a brief	Task set and marked by Pearson completed under supervised conditions. Learners will be given the set task in January, 12 weeks before the supervised assessment period, in order to carry out the development of creative ideas and rehearsal for the workshop performance. The set task will be completed in 3 hours within the period timetabled by Pearson. 60 marks	May/June from 2024 onwards