



## PERFORMING ARTS

### Why is the study of Drama important?

“From a small seed a mighty trunk may grow.” – Aeschylus

Theatre is the expression of a basic human need to connect and create meaning. In drama, we stand on the shoulders of giants; learning from the Ancient Greeks and Shakespeare, through Stanislavski, Brecht and contemporary practitioners; all rule-breakers, innovators who broke the mould and, not only saw the world anew, but shaped its future. Our students devise original pieces that explore what is both internal and close to home and that which is global, finding universal truths. Through lively practical lessons, we take risks and explore the Big Questions. The strands of Innovation, Industry and Integrity are woven through the planning and delivery of the drama curriculum. Strong connections with local theatres inspire and give our students a sense of entitlement to access the arts at the highest level. They are exposed to, work with, and are treated as professional theatre practitioners. The collaborative nature of the subject fosters strong bonds, empathy and mutual respect. This, in turn, ignites curiosity, confidence and creativity, giving a platform for each child to find their own, unique voice.

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 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 practitioners and theatre companies and 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 drama. Performance studies will encourage students to express their personal views within group work and through the creative choices they make about devised drama and 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, where 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. Learners will perform their work regularly in order to develop their confidence and develop a strong understanding of the audience experience. Students' 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 appreciate.

Across their study of Drama, learners will explore a number of professional theatre practitioners including Stanislavski and Brecht, Artaud and Lecoq, which will extend their understanding of acting approaches and the creative process. Learners will analyse a range of text extracts, modern, classical and ancient and will 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 is 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 'Splendid Productions'. Learners will explore playwrights that have a very clear intention for their work such as John Godber, who uses his scripted texts to explore current issues such as class and disadvantage. 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 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 and devising 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

#### **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 work.
- 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

- Shakespeare- All students studying Drama are exposed to a minimum of two Shakespeare texts; Macbeth in Y7, Romeo and Juliet in Y8, including the plot, language characters and cultural context. Further exploration occurs in Component 1 of the BTEC course in Y9.
- Genre/Style- All students are exposed to numerous genres/styles within their Performing Arts curriculum. For example, Melodrama, Commedia dell'arte, Physical Theatre and Naturalism. They develop a practical understanding of the genre, as well as the historical context and key practitioners.
- Contemporary Practitioners – In Drama, all learners explore the work of numerous contemporary playwrights, for example, Willy Russell, John Godber, Roald Dahl and David Cullcutt. Learners understand the intention of the playwright, the genre of the piece, and have the opportunity to use blocking skills to stage extracts.
- Creating - All learners are given the opportunity to use devising skills in creating their own work. They are clear about their intentions for their work and evaluate the success.
- Professional Work- All learners are exposed to numerous pieces of professional work. (for example, to a number of different interpretations of scenes from Macbeth, including Splendid Productions' Brechtian version. They are given 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 CITY					
	YEAR 7	YEAR 8	YEAR 9	BTEC Year 1	BTEC Year 2
Autumn 1	<p><b>SKILLS</b> Introduction to Drama Skills including <b>still images, thought tracks, devising</b> techniques and <b>characterisation</b>.</p> <p><b>SILENT MOVIES</b> Development of <b>mime</b> and physical skills using examples of <b>slapstick comedy</b> such as <u>Charlie Chaplin</u> and <u>The Marks Brothers</u> as a starting point. Use of music (<u>Scott Joplin</u>) to create <b>atmosphere</b> and enhance the <b>mood</b> of a</p>	<p><b>SKILLS</b> Development of drama skills and confidence through <b>theatre games</b> and <b>immediate improvisation</b>. Exploration of the classic structure of a play, and <b>devising</b>.</p> <p><b>PHYSICAL THEATRE</b> Introduction to the style and approaches within the genre. Exposure to the work of <u>Frantic Assembly</u> and developing skills through the</p>	<p><b>Students who have not chosen drama or music as their specialism will student music and drama on rotation each half term.</b> <b>Pre-BTEC Skills-based Unit:</b> Physical, vocal and analytical work.</p> <p><b>DNA- scripted work, naturalism.</b></p> <p><b>Brecht's Epic Theatre - Macbeth.</b></p>	<p><b>INTRODUCTION TO THE BTEC TECH AWARD PERFORMING ARTS COURSE.</b></p> <ul style="list-style-type: none"> <li>• Skills development; working as a company; introduction of IGNITE cards; theatre visits.</li> <li>• Workshops on: <b>improvisation, devising, masks,</b></li> </ul>	<p><b>COMPONENT 2: DEVELOPING SKILLS AND TECHNIQUES IN THE PERFORMING ARTS</b> A : Develop skills and techniques for a performance B: Apply skills and techniques in rehearsal and performance. C: Review own development and performance.</p> <p>Students are given the choice of developing a <u>naturalistic, Shakespearean, Brechtian or Musical Theatre script</u>.</p>

	<p>scene. Assessment: a piece of mime 'The Escape'.</p>	<p>key exercises they use to devise their work (e.g. <b>Round by Through, Clear, lifts and balances</b>) Opportunity to apply the skills in a devising task based around <b>Chair Duets</b>. Physical theatre interpretation of the traditional fairy tale <u>Little Red Riding Hood</u>.</p>	<p>Watching professional repertoire: Students will be introduced to theatre company- Splendid Productions (who use Brechtian techniques). This will be contrasted with other theatre companies' interpretations of the play. Students will learn and apply Brechtian techniques to break the fourth wall (direct address, multi-role, placards etc.) through text and devised work. In addition to exposure to productions at the RSC and The Globe Theatre, students will revisit traditional interpretations of Macbeth studied in Y7, where the themes of the supernatural were explored. This will link to future study, when students will be studying the play in KS4 English.</p>	<p><b>puppetry and monologues.</b> Re-visiting <b>Greek theatre and melodrama.</b></p> <ul style="list-style-type: none"> <li>• Workshop focusing on how to <b>assess</b> drama (peer and self).</li> </ul>	<ul style="list-style-type: none"> <li>• Workshops to explore the application of the <b>conventions</b> of the <b>style</b> they have selected</li> <li>• <b>Casting</b> roles</li> <li>• <b>Line learning</b> techniques</li> <li>• <b>Interpreting</b> characters through:</li> <li>• <b>Vocal</b> workshops</li> <li>• <b>Physical</b> workshops</li> <li>• <b>Interpretative</b> workshops</li> <li>• <b>Rehearsals</b></li> <li>• <b>Technical rehearsal</b></li> <li>• <b>Dress rehearsal</b></li> <li>• <b>Performance</b> in front of an invited audience of Y9 drama students, parents, carers and teachers.</li> <li>• Written or filmed <b>analysis</b> of workshops, rehearsals and final performance, focusing on <b>strengths, areas for development</b> and <b>target-setting</b>.</li> </ul>
<p><b>Autumn 2</b></p>	<p><b><u>GREEK THEATRE</u></b> Understanding of the <b>style</b> and <b>historical context</b> of Greek Theatre. Exploration of key story-telling techniques such as <b>choral speaking</b> and <b>gesture</b>. Introduction of <b>Whoosh</b> technique. Response to picture stimulus (<u>Jean Cocteau's Antigone</u>). Application of key skills e.g. <b>tableau, thought tracking</b> to the Ancient Greek</p>	<p><b><u>MELODRAMA</u></b> Understanding of the <b>conventions</b> of the genre, history of the style. Introduction to play <u>Maria Marten: The Murder in the Red Barn</u>. Exploration of tropes of melodrama (e.g. use of <b>stock characters</b>; speaking an '<b>aside</b>'; <b>exaggeration</b>) and</p>		<p><b><u>COMPONENT 1: EXPLORING THE PERFORMING ARTS</u></b> <b>A:</b> Examine professional practitioners' performance <b>B:</b> Explore interrelationships between constituent features of existing performance material.</p>	

	<p>myths <u>Pandora's Box</u>; an extract of <u>Antigone by Sophocles</u>; the story of <u>Icarus and Daedalus</u>.</p>	<p>application of techniques to a '<u>Heroes and Villains</u>' script. AO2 AO3 AO4 AO5 AO6 AOY AO8 AO9 SMSC</p> <p><b><u>ROMEO AND JULIET:</u></b> <b><u>Shakespeare</u></b> Focusing on the plot, use of <b>prologue</b>, and <b>Shakespearean language</b>. Exploration of <b>status</b> relationships using <b>tableau</b> and <b>proxemics</b>. Use of <b>stage combat</b> techniques (<b>safety rules, knap, punch, slap, kick</b>) to explore the conflict between the Montagues and Capulets.</p>		<p><u>1a) Naturalism and Stanislavski</u></p> <ul style="list-style-type: none"> <li>• Student research and participate in workshops exploring how to create <b>naturalistic</b>, authentic characters.</li> <li>• Practical exploration of <u>Stanislavski's</u> style: <b>Magic If, Relaxation, Observation, Given Circumstances, Sense and Emotion Memory</b> etc.</li> </ul> <p><u>1b) Analysis of live performance:</u></p> <p><u>'Frankenstein' Directed by Danny Boyle (National Theatre On Demand).</u></p> <ul style="list-style-type: none"> <li>• Analysis of live performance of '<u>Frankenstein</u>' (the version with Benedict Cumberbatch as the creature and Jonny Lee Miller as Frankenstein),</li> </ul>	
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<p><b>Spring 1</b></p>	<p><b><u>SCRIPT</u></b>  <u>The Terrible Fate of Humpty Dumpty</u>: David Calcutt</p> <p>Exploration of bullying issues. 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. Use of techniques such as <b>conscience alley</b> and <b>split stage</b>. Intro to <b>abstract style</b> using <u>Picasso's Guernica</u> and <u>Artaud's Theatre of the Absurd</u>.</p>	<p><b><u>HORROR</u></b>  An exploration of how to create <b>tension</b> and <b>suspense</b> on the stage. Examples given of horror and gothic horror styles through pictorial stimuli; film clips <b>Hitchcock's The Birds, The Wicker Man</b>; novel extracts <u>Don't Look Now, urban myths, The Tower</u> by Marghanita Laski and how to adapt these for the stage. Specific focus on <b>facial expressions, gesture, body language</b> and <b>pauses. Mask, makeup</b> and <b>lighting</b> workshops.</p>		<p>including <b>intentions</b> of the work, <b>roles</b> and <b>responsibilities</b> of the actors and director.</p> <ul style="list-style-type: none"> <li>● Practical application of Stanislavski's techniques to the <u>Philip Pullman</u> text '<u>Frankenstein</u>' in workshops.</li> <li>● Written and filmed <b>analysis</b> of how Stanislavski's techniques can be applied to scripted work to ensure characterisation is truthful.</li> </ul>	<p><b>COMPONENT 3: RESPONDING TO A BRIEF</b></p> <p>A: Developing ideas in response to a brief B: Selecting and developing skills and techniques for a performance.</p> <p>Learners will respond to the <b>brief</b>, set by the exam board in late January. They will work as part of a company, contributing to a workshop performance as either a performer or designer in response to the given brief. Workshops will be relevant to the specifics of the brief, but will include:</p> <ul style="list-style-type: none"> <li>● Exploration of style</li> <li>● Development of character</li> <li>● Appealing to your audience.</li> </ul>
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<p><b>Spring 2</b></p>	<p><b><u>EVACUEES</u></b> Using <u>historical sources</u> (photos, evacuee accounts) as stimulus, to explore empathy and create short <b>improvisations</b>. Use of techniques including <b>still images, thought tracks, movement, narration</b> and <b>sub-text</b> to explore the topic of WW2 evacuees. Use <u>Goodnight Mr. Tom</u> (film and novel extracts) to develop <b>naturalistic acting</b> techniques through the use of <u>Stanislavski's</u> techniques to create dramatic scenes with believable emotions.</p>	<p><b><u>ISSUES-BASED THEATRE: MISCARRIAGE OF JUSTICE</u></b> Using extracts from the film <u>Let Him Have It</u>, <u>newspaper extracts</u> and <u>letters</u>, an introduction to issue-based theatre to explore the case of Derek Bentley. Use of techniques including <b>role-play, split-stage, verbatim theatre, status, narration</b> and <b>monologues</b> to explore the scenario. Explore <b>motivation</b> and <b>intention</b> through interpretation of lines e.g. what did Derek mean when he said, 'Let him have it, Chris.'?</p> <p><b><u>SCRIPT: ERNIE'S INCREDIBLE ILLUCINATIONS</u></b> Techniques for <b>line learning</b>, and <b>performing</b> script extracts for an audience. <b>Teacher in Role</b> and <b>whole class improvisation</b>. Analysis of use of techniques including <b>thought-tracking</b> and <b>comic timing</b>. <b>Devising</b> extra fantasy scene using structure and style of the playwright, <u>Alan Ayckbourn</u>.</p>		<p><b><u>COMPONENT 1b)</u></b> <b><u>For Current Y9 (YOL 2022)</u></b></p> <p><b><u>MACBETH: SHAKESPEARE</u></b></p> <p>(Still to be finalised, as this will replace the Godber unit, see below*, for 2020.)</p> <ul style="list-style-type: none"> <li>• Workshops will include an exploration of the conventions of <u>traditional Elizabethan theatre</u></li> <li>• Develop understanding and delivery of Shakespearean language (e.g. <b>speaking iambic pentameter, blank verse, prose</b>)</li> <li>• Explore how scenes from the play can be <b>re-interpreted</b> for audiences in the Twenty-First Century.</li> <li>• In early 2020, workshops will include a performance of <u>Coriolanus</u> with an Experience Day at The Crucible Theatre, Sheffield.</li> </ul> <p>Analysis of live performance <u>RSC's Macbeth 2018 Dir. Polly Findlay (DVD)</u></p>	
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				<ul style="list-style-type: none"><li>● Exploration of the <u>RSC's</u> performance of <u>Macbeth</u>, including <b>intentions</b> of the work, <b>roles</b> and <b>responsibilities</b> of the actors and director.</li><li>● Analysis of how the play has been modernised for new audiences. (e.g. digital countdown to represent theme of passing of time/witches as children/non-naturalistic set/modern dress)</li></ul>	
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<p><b>Summer 1</b></p>	<p><b><u>MACBETH: SHAKESPEARE</u></b>          Focusing on the <b>plot</b> and <b>characterisation</b>. Explore <b>historical context</b> and character <b>motivation</b> through looking at Macbeth and Lady Macbeth. Exploration of different <b>interpretations</b> of the witches' scenes, using imagination and creativity. Use of <b>voice</b> and <b>movement</b> to create <b>mood</b> and <b>atmosphere</b> in <b>ceremony</b> and <b>ritual</b>.          Stimulus: script extracts, clips from <u>Polanski's</u> film and stage versions from <u>The National Theatre</u> and <u>RSC</u>.</p>	<p><b><u>COMEDY 1</u></b>          Exploration of traditional <u>Commedia dell'arte</u> theatre characters and conventions. Developing <b>interpretations</b> of <b>stock characters</b>, creating a <b>lazzi</b> using versions of Zanni and Pantalone characters.</p> <p><b><u>SLAPSTICK</u></b>          Development of slapstick comedy using <u>Laurel and Hardy</u> as inspiration. Exploration of conventions (<b>misdirection, exaggeration, pratfalls</b> etc.) to create own slapstick routines.</p> <p><b><u>COMEDY SCRIPT</u></b>          Practical exploration of <b>characterisation</b> and <b>staging</b> of extracts from <u>Blood Brothers</u>. Knowledge of the <b>plot, social context</b> and <b>intentions</b> of the playwright., <u>Willy Russell</u>. Script extracts and clips from <u>Bill Kenwright's</u> production shared.          Mickey's monologue:          Analysis and application of voice (<b>pace, tone, volume, emphasis, pauses</b> and <b>accent</b>) for comic effect.  <b>Vocal</b> and <b>physical</b> skills:          How to create a believable 7</p>			
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		<p>year old for the stage, using <u>Stanislavski's emotion memory</u>.</p> <p>Mickey and Edward: an exploration of class differences and <b>status</b> through <b>accent</b> and <b>body language</b>, with a focus on comedy.</p>			
<p><b>Summer 2</b></p>	<p><b>TITANIC</b> Use of historical sources and personal research to create character. Exploration of class and status, through levels and proxemics on stage. Introduction to physical theatre and soundscape. Development of devising skills using Stanislavski's Given Circumstances.</p>	<p><b>COMEDY 2</b> <b>COMEDY SCRIPT EXTRACTS</b> <u>Bouncers</u>. Introduction to <u>Godber's multi-role</u> work. Exploration of <b>stereotypes</b> and <b>caricature</b> for <b>comedic</b> effect. Exaggerated use of voice and body language to create a) Bouncers, b) Girls, c) Lads. <u>Lecoq's 7 tension states are introduced</u>.</p>		<p><b>COMPONENT 1c</b> <b>BRECHT'S EPIC THEATRE:</b></p> <ul style="list-style-type: none"> <li>• Research and workshops exploring Brecht's theories and techniques for <b>breaking the fourth wall</b>.</li> <li>• Practical exploration of Brechtian approaches: use of <b>placards, multi-role, split-role, spass, gestus and alienation</b> etc.</li> <li>• Comparison with <u>RSC's</u> traditional version of Macbeth</li> </ul> <p><u>Splendid Productions</u> <u>'Macbeth' Dir. Kerry Frampton (DVD)</u></p>	<p>COURSE COMPLETED</p>

				<ul style="list-style-type: none"><li>● Exploration of this Brechtian performance of Macbeth, including <b>intentions</b> of the work, <b>roles</b> and <b>responsibilities</b> of the actors and director/designer.</li><li>● Application of the techniques to a text: Shakespeare's 'Macbeth' adapted by Kerry Frampton</li><li>● Written and filmed analysis of how Brecht's techniques are applied to scripted work to ensure character and plot alienate the audience.</li><li>● Every other year, <u>Splendid Productions</u> are invited to the academy to perform and run workshops (last visit 'The Oresteia' 2018)</li></ul>	
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