



## 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 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, theatre 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/or scripted work. 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. 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. 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, Brecht and Godber, which will extend their understanding of acting approaches and the creative process. Students will learn about contrasting approaches to performance, and why the key practitioners developed these different approaches to suit the intention of their work. 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', 'Paper Birds', 'Gecko' and 'National Theatre'.

Learners will explore playwrights that have a very clear intention for their work. 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 and 'Bouncers' by John Godber. 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

### **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**

#### Contemporary Practitioners:

All learners must explore the work of one contemporary playwright, for example, Willy Russell, John Godber, Mark Wheeler, Inua Ellams, April D'Angelis, Nick Leather, Dianna Son, Debbie Tucker Green, Travis Alabanza, and Dennis Kelly. 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 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.

**Curriculum at Outwood Academy Hasland Hall**

	<b>Tech Award Year 1</b>	<b>Tech Award Year 2</b>
<b>Autumn 1</b>	<p>Introduction to the Tech Award Performing Arts Course including learning about the grading criteria and requirements of the course.</p> <p>Skill-based introduction, alongside baseline assessment task.</p>	<p><b><u>Exploring Genre &amp; Performance – Physical Theatre: Frantic Assembly</u></b></p> <p>Tech Award Component 1/2 Project:</p> <ul style="list-style-type: none"> <li>● Analysis of the physical theatre genre, intentions of the work and roles</li> <li>● Analysis of live performance of ‘Things I know to be True’</li> <li>● Practical exploration of Frantic Assembly approaches: Chair Duets, Round By Through and Lifts</li> </ul>
<b>Autumn 2</b>	<p><b><u>Exploring Genre – Naturalism: Constantin Stanislavski</u></b></p> <p>Tech Award Component 1 Project:</p> <ul style="list-style-type: none"> <li>● Analysis of the naturalistic style, intentions of the work and roles</li> <li>● Analysis of live performance (varies)</li> <li>● Practical exploration of Stanislavski approaches: Emotion memory, hot seating, given circumstances and magic if.</li> </ul>	<p><b><u>Exploring Genre &amp; Performance – Physical Theatre: Frantic Assembly</u></b></p> <p>Application of the techniques to a text: ‘Curious</p> <ul style="list-style-type: none"> <li>● Incident of the Dog in the Night-time’ by Simon Stephens</li> <li>● Create a research report, track their own progress in performance skills and evaluate their performance work</li> </ul>
<b>Spring 1</b>	<p><b><u>Exploring Genre – Naturalism: Constantin Stanislavski</u></b></p> <p>Tech Award Component 2 Project:</p> <ul style="list-style-type: none"> <li>● Application of the techniques to a text: ‘Blood Brothers’ by Willy Russell</li> <li>● Create a research report, track their own progress in performance skills and evaluate their performance work</li> </ul>	<p><b><u>Tech Award Component 3:</u></b></p> <p><b><u>Responding to a Brief:</u></b></p> <p><b>(Continues into Spring 2, Summer 1)</b></p> <ul style="list-style-type: none"> <li>● 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</li> </ul>

<p><b>Spring 2</b></p>	<p><b><u>Exploring Genre – Non-Naturalism:</u></b> <b><u>Brecht, Godber</u></b></p> <p>Tech Award Component 1 Project:</p> <ul style="list-style-type: none"> <li>• Analysis of the non- naturalistic style, intentions of the work and roles</li> <li>• Analysis of live performance (varies).</li> <li>• Practical exploration of Brecht and Godber’s approaches: Narration of the character, breaking the fourth wall, direct audience address, multi-role playing, multi-use of a single prop</li> </ul>	<p><b>Continuation from Spring 1</b></p>
<p><b>Summer 1</b></p>	<p><b><u>Exploring Genre – Non-Naturalism:</u></b> <b><u>Brecht, Godber</u></b></p> <p>Tech Award Component 2:</p> <ul style="list-style-type: none"> <li>• Performing two extracts from the play ‘Bouncers’ Working on characterization and staging of these extracts.</li> </ul>	<p><b>Continuation from Spring 2</b></p>
<p><b>Summer 2</b></p>	<p><b><u>Exploring Devising</u></b></p> <p>Introduction to devising one’s own theatre performance, including types of stimulus one can respond to, research, playwriting, music, lighting, projections, etc.</p>	<p><b>Continuation from Summer 1</b></p>