



# Performing Arts Dept. 2022/23

## Yearly Overview



| Group                                  | Autumn Term 1  | Autumn Term 2   | Spring Term 1   | Spring Term 2  | Summer Term 1  | Summer Term 2   |
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| <b>YR7</b><br>DRAMA<br>SFL             | <b>DRAMA – NEW SKILLS &amp; MIME</b><br><br>(Skills required in BTEC Comp 2&3)   | <b>SCRIPTS (HARRY POTTER) &amp; PANTO</b><br>(Skills required in BTEC Comp 1,2&3)   | <b>COMMEDIA DELL'ARTE</b><br>(Skills required in BTEC Comp 2&3)   | <b>STANISLAVSKI - CHARACTER DEVELOPMENT</b><br>(Skills required in BTEC Comp 2&3)  | <b>DARKWOOD MANOR</b><br>(Improvisation – skills required in BTEC Comp 3)  | <b>THEATRE INDUSTRY</b><br>(Replicating skills required in Comp 1)  |
| <b>Skills</b>                          | Range of drama warm up activities, individual, partner and group work, trust, movement, concentration exercises.<br><br>Leads to mime – Charlie Chaplin, Marcel Marceau, Scenario devising in small groups. Stage directions, freeze frames and performance.<br><br><b>Introduction to FUELBAGS</b> - facial expressions, use of voice, eye contact, levels, body language, audience, gesture and space. | Now that students have found their confidence in movement it is time to find their voice.<br>Vocal skill exercises are used to build confidence in speaking aloud and performing.<br>Students use a variety of scripts, starting off with a script of single words highlighting the importance of vocal skills as tone, pace, pause volume to emphasise expressions and emotion; leading to film and pantomime where characterisation and movement skills are discussed through performance evaluation. | Context: The history of Theatre<br>-Stock characters.<br>-perform using vocal and movement skills<br>Students now understand performance and evaluation.<br>Using a historical context of Commedia dell'arte we look at stock characters. Students learn the art of improvisation and link how this connects with / influences actors of today. Devise simple short scenes, using scenarios and characters.   | Students look at Stanislavski as a drama practitioner.<br>Character development<br>-stereotypical characters<br>-given circumstances<br>-role on the wall.<br>Students have now learnt mime, script, simple devising and used directions. This leads character development where we learn about Stanislavski and his theories. Emotional memory, given circumstances and role on the wall. This leads to devising and simple script writing. | Scenario<br>Using a stimulus<br>Narration.<br>Character development;<br>-Improvisation<br>-hot seating<br>-Storytelling<br>Link - Stanislavski<br>Now that students have a range of drama devices they can draw from we use a scenario-based scheme where students create their own work based on a weekly episode to develop their story. They build each episode, concentrating on the characters as well as using various forms of narration and storytelling.  | Students now look at various aspects of the theatre industry from performers auditions to directors, and back stage roles.<br>They look at different stage styles and how performances / actors adapt. ie: Proscenium arch - In the round, this lends itself to set design.<br><br>We look into the roles and responsibilities of theatre; of a stage make-up artist, set designer and costume designer. We look how this is used in film (Horror and SFX) as well as linking musical theatre by using characters from Lion King which they have looked at within their Musical theatre rotation lesson (1 term)<br><br>Students gain knowledge of the workings of the theatre from an off-stage perspective; -roles and responsibilities<br>Process mapping: Job roles, responsibilities and rehearsal process of who works with who.<br>-Stage directions |
| <b>HOMEWORK / FLIPPED LEARNING</b>     | -Label a stage using the correct drama terminology   | -Learn your script by heart (Harry Potter and Panto)  | - Revise characters and costumes  | - Role on the wall<br>-Given circumstances   | -Create a storyboard outline for your final scene  | - Build a stage<br>- Learn lines / Performance  |
| <b>APs / Class based assessments /</b> | BASELINE: Stage Directions and perform a line<br>AP1: Learn lines and perform a role (Harry Potter)<br>Class assessment: Panto Performance   |   | AP2: ONLINE TEST (/Written paper) based on the characters and history of Commedia dell'arte, plus practical assessment.<br>Class assessment: Devising and given circumstances   |  | AP3: Small group devised performance<br>Class assessment: Roles and responsibilities quiz (careers)  |   |
| <b>YR8</b><br>DRAMA<br>SFL             | <b>TERM 1: MURDER ENQUIRY</b><br><br>(Devising and character exploration – these skills are essential in BTEC Comp 2 and 3)  | <b>TERM 1: DEVISING THEATRE AND SCRIPT WRITING</b><br>(Devising and using a stimulus– these skills are essential in BTEC Comp3)   | <b>TERM 2: MIME AND MASKWORK</b><br><br>(Essential in BTEC Comp 2 and 3)  |  | <b>TERM 3: T.I.E</b><br>Devising and published plays<br><br>(Practitioners influences, using a stimuli and creating drama – BTEC Comp 2,3)<br><br><b>PUBLISHED TEXT / Mark Wheeler's various TIE plays</b><br>(Practitioners influences, using a stimuli and creating drama – BTEC Comp 2,3)   |   |
| <b>SKILLS</b>                          | The scheme starts with a simple scenario where a student has been found dead inside the school gates. Students analyse characters through a range of hotseating and interviews taking on roles throughout. They develop the storyline building on evidence given to them. Role play, improvisation and scriptwork is used. This accumulates in a spontaneous improvised court case.                      | Using the previous scheme as a starting point we revisit Stanislavski and the importance of knowing a character. This develops into devising theatre. Students are given a range of scenarios using forum theatre.<br>Students use a skeleton script as a starting point before creating their own scripts. They then have the opportunity to direct their plays.   | We briefly revisit Mime from Yr7 to ensure the skills are embedded. Using skills from Yr7 where mime took away the actor's voice, we then use masks, where we remove the actor's facial expressions.<br>Using their miming skills Trestle Masks, with partner and small group devising and performance opportunities; this is then developed into White abstract masks. Trestle masks are introduced to both the basic and advanced sets.<br>Students enhance their skills of body language, movement, gesture and audience awareness. Plain white masks are then introduced alongside the theme of Nightmares using Artaud as another practitioner, with the use of mime, gesture, physical theatre to communicate rather than words. This scheme cumulates in a |  | Students look at Theatre in Education and devise their own plays. Students initially use various TIE plays (Mark Wheeler) as stimuli.<br>Students look at a range of published TIE plays. They are given the opportunity to explore the characters using hot seating, role play and performance opportunities. They are given sections of texts to learn and interpret characters.<br>Learning is embedded;<br>Context Intent Vocal skills<br>Target Audience Inform Role on the wall<br>Entertain Light relief Playwrights Intention<br>Brecht Scriptwork |   |

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|  | The characters from the murder enquiry are used to recap their knowledge and understanding of Stanislavski's characterisation development:<br>-Given circumstances<br>-memory recall<br>-Role on the wall.<br>This scheme encourages students to develop their improvisation skills, builds confidence, using stimuli and working in various group sizes.  |  | whole class / group performance. This is filmed and evaluated. (Yr7- 2021/22 will link to Commedia Dell'arte)<br>This is linked with Artaud and Brecht as practitioners.<br>There is a strong emphasis on devising using skills such as unison, use of music and group work. Embedded mime skills are key to this work.<br>Students are given a range of partner, small group scenarios using music to build atmosphere. This is developed into whole class mime scenes where spontaneous improvisation is key (from term1)<br>Students are taken through a rehearsal process where they gain the understanding of being performance ready. This is evaluated, peer and self-assessment. | Students are given various themes, images, poems, facts and published texts. Writers intentions and targeted audience are discussed in creating a class TIE<br>Students are given various themes, images, poems, facts and published texts. Writers intentions and targeted audience are discussed in creating a class TIE based on a theme such as Road safety/ Knife Crime. Students then use these skills to create their own / directed TIE plays.<br><br>Students are responsible from start to finish in creating and rehearsing their plays. These are then performed in front of either their class or filmed for evaluation. Students evidence their rehearsals in a logbook style booklet which replicates Yr9-11. This will include poetry, choral speaking and devising. This will BTEC replicate Comp 3 Skills acquired and embedded provides a clear pathway to the foundation year 9. Students then use these skills to create their own TIE. |
| <b>HOMEWORK / Flipped learning</b>   | Research a courtroom in preparation for our final scene<br>Learning lines  |  | Rehearse scene with group<br>Complete Trestle emotions sheet   | Rehearse plays ready for performance<br>-Learn lines for performance   |
| <b>APs / Class based assessments</b>   | AP1: Performance (scripted)<br>Class assessment: Court scene drama performance   |  | AP2: Practical assessment; Devising and performing a group mime scene<br>-To understand how to use a skeleton script<br>-To use a skeleton script in creating your own scene<br>-To develop the characters, lines and scenario of the skeleton script<br>Class assessment: Trestle mask performance  | AP3: TIE Performance<br>Class assessment: Rehearsal process & Log book   |
| <b>The curriculum of Year 9 is a bridge between KS3 and KS4. Students need to see the step up in expectation of collaboration and performance. Students will be required to devise and perform and evaluation both peer and self, remaining at the heart of every lesson. Students leave Year 9 with a strong set of skills they require in Yr10 and 11.</b> |  |  |  |  |
| <b>YR9</b><br>BTEC<br>P/ARTS   | <b>TERM1: DEVISING THEATRE</b><br>NEW SKILLS – DEVISING<br>(Replicating Comp 3)  |  | <b>TERM 2: PERFORMING THEATRE</b><br>(Replicating Comp 2)  | <b>TERM 3: PROJECT THEATRE! (Industry)</b><br>PUBLISHED TEXT / BLOOD BROTHERS<br>(Replicating Comp 1)<br>BLOOD BROTHERS / CURIOUS INCIDENT   |
| <b>SKILLS</b>  | Students make a leap into what we are calling our foundation year. Students gain the. If students decide to opt to continue their drama education they will have the skills they need to enable them to be successful in Yr10 and 11. If they do not continue, they have gained a deeper love and appreciation of theatre, increasing the cultural capital. Emphasis is given to practical work allowing students to devise, share ideas, create and perform.<br>We concentrate on whole group performance based on a TIE theme using a scenario similar to Comp 3.<br>Knife Crime / Bullying. This is performed or filmed for evaluation. (assembly opportunity)<br>Skills used include simple physical theatre, choral speaking, poetry, using a stimuli, music, devising and performing monologues, using scripts, directing, rehearsal techniques, and performance skills.<br><b>Use of scenarios</b><br><b>Use of Setting context</b><br><b>Use of Social context</b><br><b>Use of narration</b><br><br>Log books are kept as evidence of practical work. |  | Students explore the plays as a whole from page to stage. We look at the rehearsal process and recreating professional work with students in a practical manner. This will involve character analysis, line learning techniques and performance skills.<br>Performances will be filmed for evaluation purposes.<br><br><b>Performing Skills</b><br><b>Vocal and physical skills</b><br><br>Students have the opportunity to perform monologues, duologues, or short small group scenes. The emphasis is given to replicating published work, looking at direction and character interpretation.  | In term 3 students are introduced to Component 1. Blood Brothers Students concentrate on the process of the play, the writer's intentions, context and productions elements such as theatre and set design and costume.<br><b>Creative stylistic qualities-</b><br>o <b>treatment of theme/issue</b><br>o <b>production elements</b><br>o <b>style/genre</b><br>o <b>contextual influences</b><br>o <b>influences by practitioners (Brecht)</b>  |
| <b>HOMEWORK / Flipped learning</b>   | Complete logbooks<br>Learn lines<br>Rehearse   |  | Complete logbooks  | Complete logbooks<br>Create a scale box theatre/Produce design drawings, (Set or Costume design) and map of interrelationships of practitioners.   |
| <b>APS / Class based assessments</b>   | AP1: Performance (TIE- Knife Crime/ Bullying)<br>Class assessment: Devising  |  | AP2: Devising<br>Class assessment:<br>- Physical theatre workshops   | AP3: Performance – Learning lines and performing a Monologue (Blood Brothers)<br>Class assessment: Coursework Comp 1   |
| <b>Yr10</b><br>BTEC<br>P/ARTS  | NEW BTEC 2022<br>COMP 1: EXPLORING   |  | COMP 1 ASSESSMENT (ACTUAL)<br><br>COMP 2 COMMENCED   | COMPONENT 2 – ACTUAL ASSESSMENT<br>Mark Wheeler – I LOVE YOU MUM / Frantic Assembly - Curious Incident.  |

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| <b>SKILLS</b>  | <p>In term 1 students are introduced to Component 1. Students need to gain a deep understanding for 3 plays. Looking at their creative process, production process and their interrelationships.<br/> LION KING;<br/> Screen to Stage<br/> An Actor Prepares<br/> Costume and make up (Make up practical workshop)<br/> Set design<br/> Component 1: Exploring the Performing Arts<br/> A1 Professional practitioners' performance material, influences, creative outcomes and purpose<br/> A2 Practitioners' roles, responsibilities and skills<br/> Learners will examine the roles, responsibilities and skills of practitioners, developing their knowledge and understanding of how they contribute to performance.<br/> B1 Processes used in development, rehearsal and performance<br/> B2 Techniques and approaches used in performance<br/> Production Process - SET DESIGN / COSTUME</p> <p>Alongside this more theoretical approach students explore the text in a practical approach as workshops looking at practitioners' influences / genres<br/> Coursework for C1 is commenced.</p> <p>NEW BTEC REQUIRES STUDENTS TO BE ASSESSED WITHIN A 'WINDOW' OF ASSESSEMENT.<br/> SEPT – JAN<br/> FEB- MAY</p> | <p>ASSESSMENT WINDOW – COMP 1</p> <p>COMP 2</p> <p>Students explore the plays as a whole from page to stage. We look at the rehearsal process, set design, with students recreating the work in a practical manner.<br/> Learning aims<br/> A Examine professional practitioners' performance work<br/> B Explore the interrelationships between constituent features of existing performance material.<br/> Creative stylistic qualities-<br/> - treatment of theme/issue<br/> - production elements<br/> - style/genre<br/> - contextual influences<br/> - influences by other practitioners</p> <ul style="list-style-type: none"> <li>• Reproducing repertoire;</li> <li>• interpreting and developing a character</li> <li>• communicating a style or genre</li> <li>• combining separate elements of a piece (score, choreography)</li> <li>• developing the relationship between musical, lyrical and spoken elements</li> <li>• communicating themes and ideas</li> <li>• interpreting and realising design elements from existing performance material.</li> <li>• responding to direction</li> <li>• absorbing and applying feedback and corrections</li> <li>• Application of interpretative skills such as expression, character, mood and atmosphere</li> <li>• Application of stylistic characteristics particular to the style or genre</li> <li>• Communicating meaning of repertoire through: <ul style="list-style-type: none"> <li>• interpretation and realisation of creative intentions</li> <li>• demonstrating the appropriate style and influences</li> <li>• expressive use of voice and/Interpreting and developing a character</li> </ul> </li> </ul> <p>NEW BTEC REQUIRES STUDENTS TO BE ASSESSED WITHIN A 'WINDOW' OF ASSESSEMENT.<br/> SEPT – JAN<br/> FEB- MAY</p> | <p>Component 2: Developing Skills and Techniques in the Performing Arts<br/> A Develop skills and techniques for performance<br/> <b>B Apply skills and techniques in rehearsal and performance (COVID adaptations)</b><br/> C Review own development and contribution to the performance</p> <p>A1 Development of performance/design and interpretative skills<br/> A2 Develop skills and techniques during the rehearsal process<br/> <b>B1 Application of skills and techniques during rehearsal</b><br/> <b>B2 Application of skills and techniques in/for performance</b><br/> C1 Review own development of skills and techniques in/for performance<br/> C2 Review own application of skills and techniques in/for performance</p> <p>NEW BTEC REQUIRES STUDENTS TO BE ASSESSED WITHIN A 'WINDOW' OF ASSESSEMENT.<br/> SEPT – JAN<br/> FEB- MAY</p> <p><b>Students will work towards preparing for Sept – Jan assessment 2023/24.</b></p> |
| <b>AP's / Class based Assessments</b>  | <b>AP1: Comp 1 coursework</b><br><b>Class assessment: Coursework tasks &amp; workshops</b>  | <b>AP2: Comp 1 coursework</b><br><b>Class assessment:</b><br>- Practical workshops<br>- Coursework task for Comp 1   | <b>AP3: Preparation, learning lines, and performance of a scene / monologue</b><br><b>Class assessment: Component 2;</b>  |
| <b>FLIPPED / HOMEWORK (As required)</b>  | - Learn lines<br>- Complete logbooks  | - Complete Logbooks<br>- Learn lines<br>- Rehearse scenes  | <b>Component 2.</b><br>Rehearsals for Performance rehearsal filming<br>Coursework Completion<br>Rehearsals for Final Performance filming  |
| <p>This cohort have had Component 1 Moderated and Component 2 grades bank. NO further moderation should be due. Pearson have allowed this cohort to use the last of the COVID adaptations. Students will spend their Yr11 developing their understanding of Component 3 practical and written tasks.</p> |   |  |   |
| <b>Yr11 BTEC P/ARTS</b>  | <b>COMPONENT 2 COMPLETION</b><br><b>COMPONENT 3 - Devising skills</b>   | <b>COMPONENT 3 - SKILLS</b>  | <b>COMPONENT 3 COMPLETION (May 5 2023)</b>  |

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| <p><b>SKILLS</b></p>  | <p>Term 1- used to complete Component 2; Grades have been banked. No moderation is due.</p> <p><b>DEVISING SKILLS for Component 3</b><br/>Within the first term of Yr11 we start with a skills audit, this shows students how far they have come over the course.</p> <p>Component 3 style scenarios are set (using past papers) to ensure students understand how they can interpret the questions and we explore the possibilities in small groups and as a class. This will give students an understanding of what is involved and the level of preparation needed.</p> <p><b>Formal PPE assessment using past paper. (may have reduced content depending on hours available for assessment)</b><br/>Practical drama workshops<br/>Recapping skills<br/>Identifying strengths and areas to improve</p> <p><b>A1 Understand how to respond to a brief through discussion and practical exploration activities</b></p> <p>Discussion of key requirements and parameters for the workshop performance:<br/>-target audience<br/>-performance space<br/>-planning and managing resources<br/>-running time<br/>-style of work.</p> <ul style="list-style-type: none"> <li>Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus:</li> </ul> <ul style="list-style-type: none"> <li>-a theme</li> <li>-an issue: social, health or safety issues</li> <li>-time and place (context)</li> <li>-existing repertoire</li> <li>The development of ideas for the work will be informed by:</li> <li>-structure of the work</li> <li>-style and genre of the work</li> <li>-skills required</li> <li>-creative intentions.</li> </ul> <p>Using a stimuli for devising<br/>Recapping skills</p> <p>Written tasks 1,2,4.</p> | <p>Term 2 /1<br/>Component 3 released.</p> <p>Students are now able to think about ideas they may want to use within their performances.<br/>Students spend time developing ideas and storyboard plans.</p> <ul style="list-style-type: none"> <li>Identifying strengths</li> <li>Experimenting with devising groups</li> <li>Evidencing rehearsals</li> </ul> <p>Practising Activity 1,2,4 – written tasks in relation to their PPE.</p> <p>Whole class research tasks, small group, individual.</p> <ul style="list-style-type: none"> <li>Context</li> <li>Intention</li> <li>Target audience</li> </ul> <p>Workshops for written tasks</p> <ul style="list-style-type: none"> <li>Ideas log</li> <li>Skills log</li> <li>Evaluation log</li> </ul> <p>In addition, students are still working on</p> <ul style="list-style-type: none"> <li>gathering a bank of skills for devising.</li> <li>recapping physical theatre skills</li> <li>understanding of practitioners’ influences</li> <li>performance skills</li> </ul> <p>Students will spend time recapping the process of the written tasks and what must be included.</p> <p>Feedback and evaluation as a group ensuring students are fully aware of how the higher grades can be achieved.</p> | <p><b>ACTUAL COMP 3</b></p> <p>Students begin the process for their Actual Component 3</p> <p>Groups are created and the process begins.</p> <p>Practical devising - 8 hours<br/>Ideas log - 1 hour<br/>Skills log - 1 hour<br/>Evaluation - 1 hour.</p> <p>Students will use the first 2 weeks to complete and film Component 2.</p> <p>The remaining time will be dedicated to the completion of any outstanding coursework requirements including filming of Comp 2.</p> |
| <p><b>AP/PPE</b></p>  | <p><b>BASELINE: N/A</b><br/><b>PPE 1: Component 3 (Past paper)</b></p> <p><b>Class assessments:</b><br/><b>Component 2: Rehearsal and Performance</b><br/><b>Component 3: Activity 1,2,4 written tasks</b></p>  | <p><b>PPE 2: Component 3</b></p> <p><b>Class assessments:</b><br/><b>Component 3: Rehearsal and Performance</b><br/><b>Component 3: Activity 1,2,4 written tasks</b></p>   | <p><b>Actual Component 3 completion</b></p> <p><b>Coursework hand in</b><br/><b>Final filming</b></p>   |
| <p><b>Flipped learning / Homework</b><br/><br/><b>Class based Assessments</b></p> | <p><b>- Complete Logbooks</b></p> <p><b>Research for Comp 3 PPE</b><br/><b>Group research</b><br/><b>Rehearsal for Comp 3</b></p>   | <p><b>- Complete Logbooks</b><br/><b>- Learn lines</b><br/><b>- Rehearse scenes</b><br/><b>Component 3;</b><br/><b>Line learning</b><br/><b>Rehearsal for Performance</b><br/><b>Draft Activity logs</b></p>   | <p><b>Rehearsal for Final Performance filming</b><br/><b>Coursework improvement tasks</b></p>   |