

## Performing Arts Dept. 2022/23

## **Yearly Overview**



	Autumn Term	Autumn Term	Spring Term	Spring Term	Summer Term	Summer Term	
Group YR7	DRAMA – NEW SKILLS & MIME	SCRIPTS (HARRY POTTER) & PANTO	COMMEDIA DELL'ARTE (Skills required in BTEC Comp	STANISLAVSKI - CHARACTER DEVELOPMENT	DARKWOOD MANOR (Improvisation – skills required in	THEATRE INDUSTRY (Replicating skills required in Comp 1)	
DRAMA SFL	(Skills required in BTEC Comp 2&3)	(Skills required in BTEC Comp 1,2&3)	2&3)	(Skills required in BTEC Comp 2&3)	BTEC Comp 3)	(,	
Skills	Range of drama warm up activities, individual, and group work, trust, movement, concentrative exercises.  Leads to mime — Charlie Chaplin, Marcel Marcel Scenario devising in small groups. Stage directifreeze frames and performance.  Introduction to FUELBAGS - facial expressions, voice, eye contact, levels, body language, audie gesture and space.	their confidence in movement it is time to find their voice. Vocal skill exercises are used to build confidence in speaking aloud and performing. Students use a variety of scripts, starting off with a script of single words highlighting the	Context: The history of Theatre -Stock charactersperform using vocal and movement skills Students now understand performance and evaluation. 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. Character development -stereotypical characters -given circumstances -role on the wall. 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 Using a stimulus Narration. Character development; -Improvisation -hot seating -Storytelling Link - Stanislavski 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. They look at different stage styles and how performances / actors adapt. Ie: Proscenium arch - In the round, this lends itself to set design.  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)  Students gain knowledge of the workings of the theatre from an off-stage perspective; -roles and responsibilities Process mapping: Job roles, responsibilities and rehearsal process of who works with whoStage directions	
HOMEWORK / FLIPPED LEARNING	-Label a stage using the correct drama termino	-Learn your script by heart (Harry Potter and Panto)	- Revise characters and costumes	- Role on the wall -Given circumstances	-Create a storyboard outline for your final scene	- Build a stage - Learn lines / Performance	
APs / Class based assessments /	BASELINE: Stage Directions and perform a line AP1: Learn lines and perform a role (Harry Pot Class assessment: Panto Performance	rn lines and perform a role (Harry Potter)		AP2: ONLINE TEST (/Written paper) based on the characters and history of Commedia dell'arte, plus practical assessment. Class assessment: Devising and given circumstances		AP3: Small group devised performance Class assessment: Roles and responsibilities quiz (careers)	
YR8	TERM 1: MURDER ENQUIRY	TERM 1: DEVISING THEATRE AND	TERM 2: MIME AND MAS	SKWORK	TERM 3: T.I.E		
DRAMA SFL		SCRIPT WRITING (Devising and using a stimulus—these skills are essential in BTEC Comp3)	(Essential in BTEC Comp 2 and 3)		Devising and published plays  (Practitioners influences, using a stimuli and creating drama – BTEC Comp 2,3)		
						timuli and creating drama - BTEC Comp 2,3)	
SKILLS	inside the school gates. Students analyse characters through a range of hotseating and interviews taking on roles throughout. They develop the storyline building on	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. Students use a skeleton script as a starting	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.  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. Student enhance their skills of body language, movement, gesture and audience		Students look at Theatre in Education and devise their own plays. Students initially use various TIE plays (Mark Wheeller) as stimuli.  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.  Learning is embedded;  Context Intent Vocal skills		
	improvisation and scriptwork is used. This accumulates in a spontaneous improvised	point before creating their own scripts.  They then have the opportunity to direct their plays.	awareness. Plain white masks a Nightmares using Artaud as an	are then introduced alongside the theme of other practitioner, with the use of mime, gesture, ate rather than words. This scheme cumulates in a	Target Audience Inform Entertain Light relief Brecht Scriptwork	Role on the wall Playwrights Intention	

	The characters from the murder enquiry are used to recap their knowledge and understanding of Stanislavski's characterisation development: -Given circumstances -memory recall -Role on the wall. 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) This is linked with Artaud and Brecht as practitioners. 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. 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) 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 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.  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.	
HOMEWORK / Flipped learning	Research a courtroom in preparation for our final scene Learning lines	Rehearse scene with group Complete Trestle emotions sheet	Rehearse plays ready for performance -Learn lines for performance	
APs / Class based assessments	AP1: Performance (scripted) Class assessment: Court scene drama performance	AP2: Practical assessment; Devising and performing a group mime scene -To understand how to use a skeleton script -To use a skeleton script in creating your own scene -To develop the characters, lines and scenario of the skeleton script Class assessment: Trestle mask performance	AP3: TIE Performance Class assessment: Rehearsal process & Log book	
	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	
YR9 BTEC P/ARTS	th a strong set of skills they require in Yr10 and 11.  TERM1: DEVISING THEATRE  NEW SKILLS – DEVISING  (Replicating Comp 3)	TERM 2: PERFORMING THEATRE (Replicating Comp 2)	TERM 3: PROJECT THEATRE! (Industry) PUBLISHED TEXT / BLOOD BROTHERS (Replicating Comp 1) BLOOD BROTHERS / CURIOUS INCIDENT	
SKILLS	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.  We concentrate on whole group performance based on a TIE theme using a scenario similar to Comp 3.  Knife Crime / Bullying. This is performed or filmed for evaluation. (assembly opportunity) 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.  Use of Scenarios  Use of Setting context  Use of narration	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.  Performances will be filmed for evaluation purposes.  Performing Skills  Vocal and physical skills  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.  Creative stylistic qualities- o treatment of theme/issue o production elements o style/genre o contextual influences o influences by practitioners (Brecht)	
HOMEWORK	Log books are kept as evidence of practical work.  Complete logbooks	Complete logbooks	Complete logbooks	
/ Flipped learning	Learn lines Rehearse		Create a scale box theatre/Produce design drawings, (Set or Costume design) and map of interrelationships of practitioners.	
APS / Class based assessments	AP1: Performance (TIE- Knife Crime/ Bullying) Class assessment: Devising	AP2: Devising Class assessment: - Physical theatre workshops	AP3: Performance – Learning lines and performing a Monologue (Blood Brothers) Class assessment: Coursework Comp 1	
Yr10 BTEC	NEW BTEC 2022 COMP 1: EXPLORING	COMP 1 ASSESSMENT (ACTUAL)  COMP 2 COMMENCED	COMPONENT 2 – ACTUAL ASSESSMENT  Mark Wheeller – I LOVE YOU MUM / Frantic Assembly - Curious Incident.	

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- Coursework task for Comp 1	nce of a scene / monologue
- Learn lines - Complete Logbooks Component 2.	nce of a scene / monologue
FLIPPED / - Complete logbooks - Learn lines Rehearsals for Performance rehearsal filming	nce of a scene / monologue
HOMEWORK - Rehearse scenes Coursework Completion	nce of a scene / monologue
(As required) Rehearsals for Final Performance filming	nce of a scene / monologue
	nce of a scene / monologue
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 adaptions. Students will spend their Yr11 developing their	nce of a scene / monologue
practical and written tasks.	
COMPONENT 2 COMPLETION COMPONENT 3 - SKILLS COMPONENT 3 COMPLETION (May 5 2023)	
Yr11 COMPONENT 2 COMPLETION (May 5 2023)	
BTEC COMPONENT 3 - Devising skills	
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