



### Intent

Inspire students to develop a love and appreciation for the Performing Arts.

To create an environment where students can feel comfortable and take risks to develop confidence.

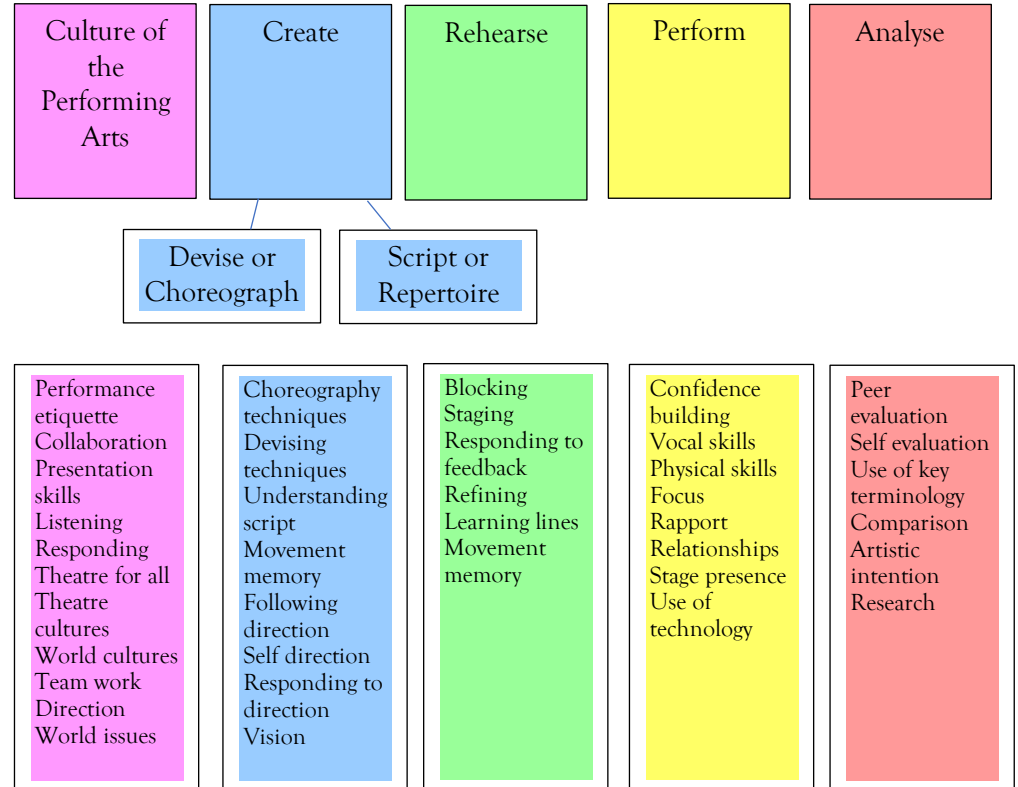
An introduction to basic performance skills in both Dance and Drama.

To explore a range of performance styles, cultures and contemporary issues through the Performing Arts.

Learning how to appreciate the key characteristics of performance genres.

To build essential soft skills that are needed for successful future learning and life.

### Big Themes



## Term 1 Silent Movies

### An introduction to Performing Arts;

Students will learn the routines of Performing Arts. Have an awareness of the strands of Dance and Drama and how they are unique and how they interlink.

Students will learn performance etiquette.

Students will be introduced to the substantive skills of: gesture, mime, facial expression, body language and stage positioning.

Students will explore the disciplinary skills of: behaviour for performance, collaboration, editing and refining.

Term 1: Silent Movie Project	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p><b>An introduction to Performing Arts</b></p> <p><b>Developing mime skills</b> Creating a group mime sequence – trying to get chair to move from the floor</p> <p><b>Developing technical skills</b> Fight/Chase sequence that uses a basic storyline and introduces character</p> <p><b>Consolidating skills taught to create a final piece</b></p> <p><b>Performing and filming work</b></p> <p>Reflecting and analysing the success of the Silent Movie final practical work</p>	<p>Understand the reasons why all students study Performing Arts and what it is.</p> <p>Practise Performing Arts’ routines, performance etiquette or behaviour for theatre</p> <p>To develop mime skills and gesture to tell a story to an audience</p> <p>To share ideas with others in the group; listening and receiving suggestions with positivity</p> <p>To use stance, posture and facial expression to communicate character</p> <p>To experiment with fight/chase sequence technical skills</p> <p>To rehearse ideas carefully so that they become performance ready</p> <p>Practise the ritual of performance</p> <p>To use technology to record and edit performance work</p> <p>To create success criteria for the final performances</p> <p>To use the language taught in previous lessons to verbally feedback what went well in the performance</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Performing Arts</li> <li>2. Audience Awareness</li> <li>3. Mime</li> <li>4. Gesture</li> <li>5. Facial Expression</li> <li>6. Characterisation</li> </ol> <p><u>Additional supporting language</u></p> <p>Performance etiquette</p> <p>Performance space</p> <p>Silent Movies</p> <p>Plot</p> <p>Charlie Chaplin</p> <p>Comedy</p> <p>Slapstick</p> <p>Stance</p> <p>Posture</p> <p>Fight/Chase sequence</p> <p>Rule of 3</p>	<p>Routines for Performing Arts</p> <p>Creatively playing with new ideas</p> <p>Rehearsing new ideas</p> <p>Refining new ideas</p> <p>Offering ideas to a group</p> <p>Receiving ideas in a group</p> <p>Performing work</p> <p>Filming work using ipads</p> <p>Uploading practical work into a specialised app</p> <p>Editing work to match the traditional style of Silent Movies</p> <p>Uploading practical work into a specialised app</p> <p>Editing work to match the traditional style of Silent Movies</p> <p>Analysing performance work using a success criteria and key language</p>

**Term 2: Dance Through Time**

**Understanding the key characteristics of African People’s Dance and its influence on a range of dance styles**

Students will confidently practise the routines of Performing Arts and begin to appreciate Dance is a unique subject and can be s. Students will studied in a purer form. Students will look how dance and developed and changed over time starting with traditional ceremonial dance movement and then seeing how this influenced Capoeira, The Charleston, Jazz Dance, Hip Hop and break dance. It is essential that students gather ideas for their future Year 7 choreography SOL. Students will be able to use these ideas for their own future choreography. Students will be introduced to the key language of Action, Dynamics, Space and Relationships that will form the foundation for all future dance work.

Term 2: Dance Through Time – and exploration of traditional African People’s Dance through the ages.	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p><b>Focus: African Dance</b> Appreciating the characteristics of the style</p> <p><b>Focus: African Dance</b> Capturing the style and using formations</p> <p><b>Focus: Capoeira</b> Creating action-reaction capoeira duets</p> <p><b>Focus: Charleston and Lindy Hop</b> Combining two social dance styles</p> <p><b>Focus: Jazz Dance</b> Applying isolation and using the skills of musicality and extension</p> <p><b>Focus: Street Dance</b> To create a group dance that represents a timeline from African dance to street dance</p>	<p>To appreciate the characteristics of African dance</p> <p>To capture the style of African dance using high energy and strong dynamics</p> <p>To be able to incorporate varied formations into a piece of group choreography</p> <p>To find similarities and differences between different dance styles</p> <p>To identify African dance characteristics within capoeira from Brazil</p> <p>To apply action and reaction into a duet based on capoeira</p> <p>To select and combine movements to choreograph an extended motif</p> <p>To appreciate the African dance influence on the Charleston and Lindy Hop</p> <p>To select and refine movements to create a swing based movement phrase.</p> <p>To be able to experiment and combine different dance relationships in an extended phrase based on the Charleston and Lindy Hop, particularly canon and mirroring.</p> <p>To select movements from taught motifs to choreograph a dance in a jazz style</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. <b>Style</b></li> <li>2. <b>Isolation</b></li> <li>3. <b>Motif</b></li> <li>4. <b>Choreography</b></li> <li>5. <b>Influence</b></li> <li>6. <b>Call and response</b></li> </ol> <p><u>Additional supporting language</u></p> <p>Action, Dynamics, Space &amp; Relationships</p> <p>Call and Response</p> <p>Capoeira</p> <p>Action and Reaction</p> <p>Unison &amp; Canon</p> <p>Canon</p> <p>Rhythm</p> <p>Ginga</p> <p>Levels</p> <p>Formations &amp; Pathways</p> <p>Motif Development</p> <p>Shorty George &amp; Boogie Back</p> <p>Transitions</p> <p>Extension</p> <p>Locking, Popping, Hip-Hop &amp; Breaking</p>	<p>Accurately represent the dance actions in a taught motif</p> <p>Capturing the style of a dance, representing the actions and dynamics</p> <p>Evaluating and giving feedback</p> <p>Collaborating as part of the choreographic process</p> <p>Selecting movements and structuring motifs</p> <p>Developing movement memory by learning short motifs in different styles</p> <p>Incorporating dance relationships to develop motifs and create choreographic interest</p> <p>Working collaboratively and refining ideas and movement material</p>

	To appreciate the different dance styles that have been inspired by African dance To be able to represent different dance styles within a group dance		
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**Term 3: Musical Theatre**  
**Making links between Dance and Drama;**  
 Students will embed the routines of Performing with more emphasis on Dance and understand how the subjects interlink.  
 Students will explore the components for blocking and staging sections of script that take into account choreography and acting.  
 Students will refine the substantive skills of gesture, facial expression and stage positioning whilst exploring the new skills of interpreting playwright's intention, movement choreography and blocking.  
 Addam's Family link to the current school production to promote whole school belonging and build a sense of school community.

Term 3: Musical Theatre: The Addam's Family	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
Researching a show Auditioning for a part in a production Learning choreography: Stick it the Man Staging a scene with dialogue and movement Creating choreography: Teacher's Pet Staging a scene using your own choreography and dialogue from the play: Teacher's Pet	To understand what the term genre is To know the key features of a musical To research using the internet key information about The Addam's Family To understand the requirements of an audition in professional theatre To experiment with ways to stage a scene To work as a pair to create a scene from The Addam's Family To use a range of vocal and movement skills to bring a role to life To learn and perform a piece of choreography from The School of Rock To consider how you can adapt the choreography to make it interesting on the stage To add a show stopper moment to the choreography Refine and rehearse choreography so it is show ready	<u>Pre-Taught Essential Literacy</u> 1. Musical 2. Staging/Blocking 3. Audition 4. Director 5. Interpretation 6. Rehearsal  <u>Additional supporting language</u> Genre Information about The Addam's Family Read-through Casting Director Refine Choreography Context Levels Space Formation Expression Show Stopper moments Climax Dialogue Underscore Background acting	Computer based research skills Putting research into own words Inserting pictures into documents Staging a scene Realising character emotions, expression and movement Learning lines Accents Learning movement Rehearsing and refining movement Developing movement for the stage Creating a climax in the choreography/ or highlight moment Refining choreography

	<p>To rehearse dialogue from a musical that is underscored</p> <p>To carefully stage a scene and piece of choreography</p> <p>To make decisions about positioning of actors on stage during a scene</p> <p>To create character on stage</p> <p>To create appropriate choreography for <i>When You're an Addams</i></p> <p>To share ideas in a group to develop movements that are appropriate for a the ancestor roles.</p>	<p>Characterisation</p> <p>Blocking</p>	
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**Term 4: Theatre Through Time**  
**Developing an understanding of the key styles on theatre's historical timeline**  
 Students will be consolidating the routines of Performing Arts and the disciplinary skills taught so far and will learn new Drama specific content as they explore how theatre practices developed over time. New substantive knowledge will be introduced as students explore the following theatre styles and periods: Greek Theatre, Commedia dell'Arte, Elizabethan Theatre, Naturalism, Epic Theatre and Physical Theatre. Students will explore a range of theatre techniques that will help them create their own work in Year 8 – giving them a bank of tools and experiences to draw from.

Term 4: Theatre Through Time	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p><b>Focus: Ancient Greek Theatre</b>            Creating an Ancient Greek Chorus</p> <p><b>Focus: Commedia dell'arte</b>            Creating improvisation using 'lazzi'</p> <p><b>Focus: Elizabethan Theatre</b>            Staging the opening scene of <i>The Tempest</i></p> <p><b>Focus: Naturalism</b>            Thinking about sub-text</p> <p><b>Focus: Epic Theatre</b>            'Distancing the audience'</p> <p><b>Focus: Physical Theatre</b>            Using 'We're Going on a Bear Hunt' to experiment with movement</p>	<p>To understand where Ancient Greek Theatre fits on theatre's timeline</p> <p>To experiment with key features of the theatre style; unison speaking, synchronised movement and larger than life gestures</p> <p>To understand where Commedia dell'arte fits on theatre's timeline</p> <p>To experiment with key features of the style; stock characters, lazzi, comedy and masks</p> <p>To compare and contrast different styles of theatre</p> <p>To understand where Elizabethan Theatre fits on theatre's timeline</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Ancient Greek Theatre</li> <li>2. Commedia dell'Arte</li> <li>3. Elizabethan Theatre</li> <li>4. Epic Theatre</li> <li>5. Naturalism</li> <li>6. Physical Theatre</li> </ol> <p><u>Additional supporting language</u>            Chorus, Thespian, Unison &amp; Amphitheatre            Pantalone, Zanni &amp; Lazzi            The Globe, Comedies, Tragedies, Marlowe &amp; Shakespeare            Brecht, Verfremdungeffekt, Addressing the audience, Placards, Multi-roling &amp; Multi-functional set</p>	<p>Moving and speaking as an ensemble</p> <p>Understanding text</p> <p>Experimenting with improvisation</p> <p>Creating rapport on stage</p> <p>Delivering Shakespeare</p> <p>Staging a scene</p> <p>Acting on direction</p> <p>Creating truthful performance</p> <p>Delivering sub-text</p> <p>Distancing an audience</p> <p>Using non-naturalistic tools in performance</p> <p>Thinking through movement</p> <p>Working as an ensemble</p>

	<p>To experiment with key features of the style; Shakespearean language, magical settings</p> <p>To understand where Naturalism fits on theatre's timeline</p> <p>To experiment with key features of the style; subtext</p> <p>To understand where Epic Theatre fits on theatre's timeline</p> <p>To experiment with key features of the style; placards, direct address to the audience and multi-roling</p> <p>To understand where Physical Theatre fits on theatre's timeline</p>	<p>Stanislavski, The Method/The System &amp; Sub-text</p> <p>Ensemble &amp; Children's Theatre</p>	
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<p><b>Term 5: Dance Responding to a Stimulus</b></p> <p><b>Students will learn about how to select appropriate actions, space and dynamics to represent a stimulus when choreographing a dance.</b></p> <p>Students will learn how to respond to a range of stimuli to inspire movement ideas. Starting by appreciating how professional choreographers have interpreted a stimulus, the lessons will encourage students to create and develop their own ideas, inspired by a stimulus. The focus is on the creation of motifs that reflect a variety of stimuli. In this unit students will learn how to develop motifs and apply some choreographic devices to help make the stimulus and choreography clear to an audience. The students will combine the disciplinary skills of collaboration, making decisions, choreographing, evaluating and rehearsing throughout this unit. Students will reflect on their prior learning in the Dance Through Time unit to help them create choreography. The focus is on learning about Action, Dynamics, Space and Relationships and applying them in choreographic tasks.</p>			
<p>stimulus for choreography.</p> <p><b>Responding to literature as a stimulus for choreography.</b></p> <p><b>Responding to a theme as a stimulus for choreography.</b></p>	<p>To be able to mind map some movement ideas from a range of stimuli.</p> <p>To be able to analyse and evaluate a range of stimuli and professional works.</p>	<p><u>Additional supporting language</u></p> <p>Motif</p> <p>Jump, Turn, Gesture</p> <p>Stillness, Travel/Locomotion</p> <p>Transfer of Weight</p> <p>Floorwork</p> <p>Space, Levels, Directions, Pathways</p> <p>Mirroring, Canon, Unison</p>	<p>actions to create motifs</p> <p>Developing movement ideas using motif development techniques</p> <p>Selecting actions, spatial qualities and dynamics to support a stimulus</p> <p>Incorporating appropriate dance relationships that are appropriate for the stimulus</p> <p>Evaluating dance work to monitor that the choreography reflects the stimulus</p>

<p>Creating a piece of choreography from a given stimulus by mind mapping, improvising, selecting movement material, creating and developing motifs and creating a structure.</p>	<p>To be able to perform a motif, choreographed in response to a piece of music as a stimulus.</p> <p>To understand how to experiment and improvise movement material and select action content to create a motif.</p> <p>To be able to develop motifs through the use of actions, space and dynamics.</p> <p>To understand how to select appropriate motif development techniques that relate to the stimulus.</p> <p>To appreciate different dance relationships to incorporate into choreography to support the stimulus.</p> <p>To understand how different dynamics can be applied in dance to capture the quality of the stimulus.</p> <p>To apply dynamics appropriately in order to communicate a stimulus.</p> <p>To rehearse and perform a piece of choreography made in response to a selected stimulus.</p>	<p>Sharp, Soft, Hard &amp; Fluid</p>	<p>Rehearsing choreography ready to perform or show for peer evaluation tasks</p>
<p>Rehearsal and Performance</p>			

**Term 6: Approaching a Script:**

**Rehearsal and interpreting scripts;**

Year 7 will look at the world play 'Mean to Be Free.' The play has been carefully chosen so students build a better understanding of the world in which they live – exploring themes of exploitation and slavery. The students will be encouraged to develop empathy for the characters they play and see the world through their eyes. Over the course of the unit students will also gain knowledge about play conventions. They will learn to interpret and execute stage directions, interpret characters and bring them to life on stage and place themselves in the role of director and designer. Students will all gain knowledge about off-text work through improvisation exercises of thought-tracking still images and conscience alley. Students will be encouraged to read aloud with expression and this will be regularly modelled to them by the teacher. The unit builds on expressive skills in their previous performance units.

Term 6: Approaching a Script	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Introducing the play Mean to Be Free and exploring some of the themes.</p> <p>Developing empathy for characters living through different situations to our own.</p> <p>Cultural Capital and understanding of the world – Harriet Tubman as protagonist.</p> <p>Reading with expression and meaning – literacy strategy.</p> <p>Discussing and applying conventions of a playscript.</p> <p>Gaining knowledge about off-text strategies; conscience alley and thought-tracking to understand character</p>	<p>To develop your understanding of status through the plays and its characters.</p> <p>To understand and effectively use a conscience alley when exploring a character.</p> <p>To develop your use and understanding of still images.</p> <p>To apply still images to the story with clear transitions.</p> <p>To understand and apply conventions of a play; stage directions, use of props, characterisation.</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Status</li> <li>2. Script</li> <li>3. Theme</li> <li>4. Context</li> <li>5. Empathy</li> <li>6. Stage Directions</li> </ol> <p><u>Additional supporting language</u></p> <p>Character</p> <p>Body language, Facial expressions &amp; Levels</p> <p>Still image &amp; Thought track</p> <p>Dialogue, Tone of voice &amp; Expression</p> <p>Conscience Alley</p> <p>Climax</p> <p>Scene</p> <p>Improvisation, off text improvisation</p>	<p>Co-operation in groups</p> <p>Exploration of themes</p> <p>Using dramatic expressions to show character.</p> <p>How to perform a script</p> <p>Off-text character work</p> <p>Character analysis</p> <p>Self-assessment</p> <p>Textual analysis</p> <p>Analysis and evaluation of rehearsal techniques</p> <p>Creating a message in a performance.</p> <p>Using movement and voice to create an impact.</p> <p>Building empathy for characters from different backgrounds, cultures and time periods</p> <p>Understanding historical context</p> <p>Direction and interpretation skills</p>





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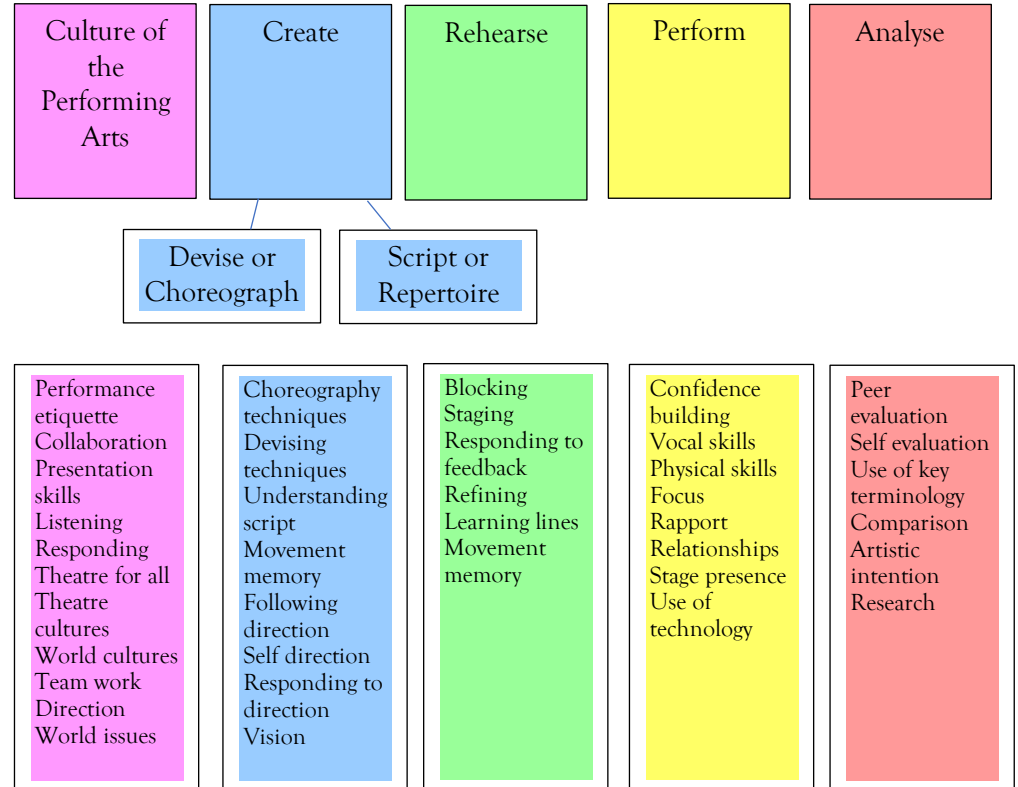
An introduction to basic performance skills in both Dance and Drama.

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Learning how to appreciate the key characteristics of performance genres.

To build essential soft skills that are needed for successful future learning and life.

### Big Themes



## Term 1: Choreographing Dance

### Students will learn choreographic devices and explore ways to respond to a stimulus

In this unit students will learn how Dance is a unique art form and can be appreciated as a subject without Drama. Students will explore, with support, the new substantive skills connected to choreography: stimulus to create movement, developing actions, space, relationships and applying dynamics. The students will explore this new content by refining the disciplinary skills of: collaboration, direction, refining and rehearsing. Students will reflect on their prior learning in the 'Dance Through Time' & 'Components of Dance' units to help them create choreography. Consolidation of Action, Dynamics, Space and Relationships

## Term 2: Physical Theatre

### Focus on how Drama and Dance meet on the Performing Arts' spectrum

The students touched upon 'Physical Theatre' in their Year 7 Theatre Through Time Project.

In this SOW students will return to what they have learnt but look specifically at ways to create physical theatre.

Students will look at a range of starting points to generate performance work physical theatre.

Students will be able to independently choose where they work on the Dance/Drama spectrum.

<b>Exploring a stimulus – Space</b>	To explore the stimulus and generate ideas as a class.	<b>3. Canon</b>	stimulus
<b>Exploring a stimulus – Relationships</b>	To understand how to create a range of different actions as a response to the stimulus of Adrenaline.	<b>4. Formation</b>	Developing actions to create a varied and interesting sequence
<b>Exploring a stimulus – Dynamics</b>	To understand how to refine a stimulus into specific ideas.	<b>5. Collaboration</b>	Composing a short movement phrase
<b>Rehearsal and Performance</b>	To be able to appreciate extracts from professional work.	<b>6. Refinement</b>	Appreciating extracts from a professional dance work
	To be able to perform a piece of set material.	<u>Additional supporting language</u>	Learning a phrase of movement
	To understand that there can be multiple themes and approaches to a single stimulus.	Choreographer & Choreography	Rehearsing and refining set movement ready for performance
	To develop singular movements into a complete motif/movement phrase.	Stimulus	Exploring spatial ideas and selecting appropriate to stimulus
	To select & apply actions, space, dynamics & relationships appropriately in order to communicate a stimulus.	Actions; Jump, Turn, Gesture, Travel; Stillness, Floorwork	Exploring relationship ideas and applying appropriately according to stimulus
	To understand how motifs can be developed using actions, space, dynamics and relationships.	Appreciate	Exploring dynamic qualities and selecting appropriately according to stimulus
	To understand different types of dance relationships.	Space; Pathways, Directions, Levels Relationships; Question and Answer, Mirroring, Contact	Creating appropriate movement inspired by a stimulus
	To rehearse and perform and piece of choreography made in response to a stimulus.	Dynamics; Fast, Slow, Soft, Powerful, Smooth, Sharp	To refine work

Term 4: Physical Theatre	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>What is physical theatre and how can it be described?</p> <p>Using a range of starting points to generate ideas for physical theatre.</p> <p>Collaborating to find physical solutions to abstract ideas.</p> <p>Using the body to create a range of settings and things.</p> <p>Being an expressive performer who uses body and face ahead of speech</p>	<p>To use a range of movement exercises to create a sequence.</p> <p>To develop a short sequence into a performance and start to create meaning.</p> <p>To use music, pace and emotions to play around with meaning and develop storylines.</p> <p>To explore a physical way of devising 'from the outside in'.</p> <p>To experiment with some basic lifts to create a string of material.</p> <p>To consider how movement can convey meaning.</p> <p>To combine sequences to make a group performance.</p> <p>To explore how music can enhance or change the meaning of a performance.</p> <p>To explore gestural movement</p> <p>To create movement from words</p> <p>To create a short performance inspired by a poem.</p> <p>To use basic lifts and gestural movement to convey a message.</p> <p>To use music and text to enhance the message of the performance.</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Physical Theatre</li> <li>2. Genre</li> <li>3. Ensemble</li> <li>4. Precision</li> <li>5. Rapport</li> <li>6. Mime</li> </ol> <p><u>Additional supporting language</u></p> <p>Movement sequence</p> <p>Devising</p> <p>Pace</p> <p>Lifts</p> <p>Contact</p> <p>Balance</p> <p>Storyline</p> <p>Gesture</p> <p>Focus</p> <p>Unison</p> <p>Choral Movement</p> <p>Theme</p> <p>Movement</p> <p>Music</p> <p>Atmosphere</p>	<p>Devising physical movement</p> <p>Working in contact with other students</p> <p>Understanding muscle memory</p> <p>Performing to music</p> <p>Understand how to warm up for movement/ Physical theatre</p> <p>How to create a performance from a building blocks exercise.</p> <p>Understanding how lifts work.</p> <p>How to use music in performance</p> <p>Co-operating within a pair</p> <p>Self-directed work</p> <p>Co-operation in groups</p> <p>Muscle memory</p> <p>Timing and accuracy in movement</p> <p>Self-directed learning</p> <p>Devising, rehearsing and refining</p> <p>Preparing for performance</p> <p>Using music effectively in performance.</p>

**Term 3: Musical Theatre and Production**  
**Making links between Dance and Drama;**

Students will develop their knowledge of how Dance and Drama come together in the performance genre of Musical Theatre. Building on the work they did in Year 7 where they explored scenes from The School of Rock students will work as performers and respond to direction and choreography. Students will learn about key features of the style, apply them in their own performance work to develop new content that shows their understanding of the style. Students will blend drama knowledge of soundscape, characterisation and atmosphere with dance knowledge of choreography and expression to create short scenes.

Term 3: Musical Theatre	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Staging a scene from a musical ‘Revolted Children’</p> <p>Learning taught choreography from the show</p> <p>Developing sound-scapes to give the audience information about atmosphere and setting</p> <p>Understanding the roles that are needed in a production of a musical</p> <p>Staging a scene and using your own choreography and dialogue from the show.</p> <p>Developing choreography with a prop</p> <p>Performance and expressive skills – ability to sustain a role in performance</p>	<p>To experiment with ways in which a scene could be staged.</p> <p>To use a range of vocal and movement skills to bring a role to life.</p> <p>To be able to learn and perform a piece of choreography from a musical</p> <p>To develop choreography using a prop</p> <p>To refine and rehearse choreography so it is ready to perform.</p> <p>To understand some of the different roles that go into the creation of a musical theatre performance.</p> <p>To understand the collaborative element in the creation of a musical theatre production</p> <p>To make decisions about choreography and direction</p> <p>To collaborate with other students to create new performance work</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Sound-scape</li> <li>2. Narration</li> <li>3. Tableaux</li> <li>4. Characterisation</li> <li>5. Choreography</li> <li>6. Sustaining a role</li> </ol> <p><u>Additional supporting language</u></p> <p>Musical</p> <p>Character</p> <p>Direction</p> <p>Staging</p> <p>Style/Genre</p> <p>Formation</p> <p>Rhythm</p> <p>Unison</p> <p>Production</p> <p>Musical Theatre</p> <p>Skills</p> <p>Manager</p> <p>Performer</p>	<p>Working as a group to assign roles and stage scene</p> <p>Reading and reciting lines</p> <p>Portraying character</p> <p>Learning and practicing set material</p> <p>Embodying style</p> <p>Adapting and making group decisions</p> <p>Working independently</p> <p>Communicating individual ideas to a group, delegating</p> <p>Staging a scene</p> <p>Adding movement to a scene</p> <p>Embodying style</p> <p>Sustaining a role</p>

#### Term 4: Devising Performance

##### Learning strategies to develop devised performance work;

As students have experienced different styles of theatre and can draw inspiration from what they did in Year 7 they can now start to develop their own performance material for Drama. They will return to using a stimulus but will develop new disciplinary strategies that are more appropriate for Drama.

Students will use tracking and narration to give information to the audience about their movement work.

New disciplinary skills; finding a frame, structuring material, creating dialogue and editing ideas.

Term 2: Devising Theatre	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>What is devised theatre?</p> <p>Using a range of stimuli to develop initial ideas</p> <p>Using a stimulus to create a character</p>	<p>To know what the difference is between devised and scripted performance</p> <p>To understand why we use a stimulus when creating performance</p> <p>To respond to a range of stimuli</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Devising</li> <li>2. Improvisation</li> <li>3. Stimulus</li> <li>4. Thought Tracking</li> </ol>	<p>Responding to a stimulus</p> <p>Mind mapping initial ideas</p> <p>Using the creative writing technique of stream of consciousness</p> <p>Editing ideas</p>

<p>All create their own character based on an object stimulus</p> <p>Use freeze frame to help structure performance when devising</p> <p>Developing scenes by adding movement before text – drawing from Year 7 intro on Physical Theatre</p> <p>Use the creative writing strategy of ‘stream of consciousness’ to develop text</p> <p>Creating a frame work for devised work so all individual work is linked</p> <p>Experimenting with tracking techniques to add detail to the devised scenes</p> <p>Introducing Narration as a devising technique</p> <p><b>Creating transitions to link material generated in the devising process</b></p>	<p>To develop ideas about a character using an object stimulus</p> <p>To use ‘writing in role’ to develop material for a devised performance</p> <p>To structure performance work by using freeze-frames to plan the work</p> <p>To combine ideas with other students to develop devised performance work</p> <p>To experiment with ways to add text to movement work</p> <p>To give the audience information to set the scene using movement</p> <p>To consider ways to make performance work more theatrical</p> <p>To rehearse and refine devised work in preparation for performance</p>	<p><b>5. Structure</b></p> <p><b>6. Writing in Role</b></p> <p><u>Additional supporting language</u></p> <p>Devised theatre</p> <p>Scripted theatre</p> <p>Stimulus</p> <p>Initial ideas</p> <p>Frame</p> <p>Theatricality</p> <p>Setting the scene</p> <p>Vocal effects</p> <p>Tone of voice</p> <p>Gesture</p> <p>Eye contact</p>	<p>Writing in role</p> <p>Adding theatricality</p> <p>Co-writing</p> <p>Co-operation</p> <p>Delivering a monologue</p> <p>Physicalising a monologue</p> <p>Collaboration</p> <p>Refining</p>
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### Term 5: Dance For All

This unit will use popular culture as a stimulus to convey how dance can be accessible for all. Students will use Street dance as a basis, gaining understanding of the styles’ key characteristics through learning a set warm-up and motifs from the GCSE set work ‘Emancipation of Expressionism’. Students will develop physical performance skills such as coordination, control, isolation and extension and expressive skills including focus, musicality and spatial awareness. They will build on their prior learning in the Choreographing Dance unit, consolidating their understanding of Action, Dynamics, Space and Relationships and responding to a variety of stimuli.

Term 5: Dance For All	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>How can dance appeal and be accessible for everyone?</p> <p>Learning set repertoire in the Street Dance style.</p> <p>Using a range of stimuli to generate ideas for creating dance.</p>	<p>To appreciate and analyse sections of professional dance work</p> <p>To participate safely in Street Dance warm-ups</p> <p>To learn and perform taught Street Dance motifs with precision and good timing</p> <p>To demonstrate key characteristics of the Street Dance style</p>	<p><u>Pre-Taught Essential Literacy</u></p> <p><b>1. Stimulus</b></p> <p><b>2. Motif</b></p> <p><b>3. Dynamics</b></p> <p><b>4. Timing</b></p> <p><b>5. Spatial awareness</b></p> <p><b>6. Refinement</b></p> <p><u>Additional supporting language</u></p> <p>Appreciate</p>	<p>Developing ideas from a dance stimulus</p> <p>Appreciating dance professional work and analysing dance components</p> <p>Learning a taught phrase in response to a stimulus</p> <p>Collaborating and sharing ideas in small groups</p> <p>Experimenting with movement and selecting actions to create motifs</p>

<p>Cooperating with partners/small groups to rehearse and refine performance work.</p>	<p>To respond creatively through movement to a range of stimuli          To use transitions to link motifs into short performances          To rehearse with independence to improve and refine work in preparation for performance          To consider how dance can be accessible to all: cultures, backgrounds, age, gender, ability          To give constructive peer feedback and respond to feedback from others</p>	<p>Style          Choreographer &amp; Choreography          Actions; Jump, Turn, Gesture, Travel, Stillness          Space; Pathways, Directions, Levels          Relationships; Formations, Mirroring          Unison &amp; Canon          Transitions</p>	<p>Developing movement ideas using motif development techniques          Selecting actions, spatial qualities and dynamics to support a stimulus          Incorporating appropriate dance relationships that are appropriate for the stimulus          Rehearsing choreography ready to perform or show for peer evaluation tasks</p>
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**Term 6: Approaching a Script:**

**Rehearsal and interpreting scripts;**

This is a consolidation unit where students will revisit the skills taught at the same point in Year 7 and explore in greater depth.

This is a 'Page to Stage' but students will work with a more challenging text.

We intend to use Noughts & Crosses - links to our #blacklivesmatter responsibilities.

Consolidation of their substantive knowledge base; context, genre, style, form and structure.

Term 6: Approaching a Script: Noughts & Crosses	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Introduction to the world of Noughts and Crosses. Exploring status and character.</p> <p>Exploring the subtext and inner thoughts in Act 1, 3 &amp; 4 of Noughts &amp; Crosses.</p> <p>In depth exploration of key character Callum and his family relationships</p> <p>Practical exploration of key scene Act 1, 6.</p> <p>Stylised movement interpretation of Act 1, 7.</p> <p>To create an original performance based on the key themes of Noughts and Crosses</p>	<p>To understand the context of Noughts and Crosses.</p> <p>To understand how to show status in performance.</p> <p>To explore the theme of inequality and how we might show this in performance.</p> <p>To understand how to use thought track in performance.</p> <p>To explore the inner thoughts and feelings of key characters.</p> <p>To create a deeper understanding of character and the key themes of Noughts and Crosses.</p> <p>To analyse text to gain understanding of character.</p> <p>To explore how to use dramatic expressions to show interpretation of character.</p> <p>To develop tension in a scripted scene.</p> <p>To understand how to use direct address.</p> <p>To explore themes of prejudice and inequality in performance.</p> <p>To use rehearsal techniques to prepare for performance.</p> <p>To understand how to use movement and proxemics to build tension.</p> <p>To explore the theme of peer pressure in performance.</p> <p>To explore the purpose of theatre and analyse the purpose of Noughts and Crosses.</p> <p>To understand how to create a message in performance.</p> <p>To consider how a performance can impact its audience.</p> <p>To evaluate how Noughts and Crosses has changed our perspective on BlackLivesMatter.</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Theme</li> <li>2. Status</li> <li>3. Tension</li> <li>4. Character Development</li> <li>5. Sub-text</li> <li>6. Off- text Exploration</li> </ol> <p><u>Additional supporting language</u></p> <p>Character</p> <p>Body language, Facial expressions &amp; Levels</p> <p>Still image &amp; Thought track</p> <p>Dialogue, Tone of voice &amp; Expression</p> <p>Direct Address</p> <p>Monologue</p> <p>Hot seating</p> <p>Conscience Alley</p> <p>Monologue</p> <p>Proxemics</p> <p>Stylised movement</p>	<p>Co-operation in groups</p> <p>Exploration of themes</p> <p>Using dramatic expressions to show character.</p> <p>How to perform a script</p> <p>Off-text character work</p> <p>Character analysis</p> <p>Self-assessment</p> <p>Creative writing</p> <p>Textual analysis</p> <p>Analysis and evaluation of rehearsal techniques</p> <p>Creating a message in a performance.</p> <p>Using movement and voice to create an impact.</p> <p>Devising theatre</p> <p>Understanding of naturalism vs. abstract drama.</p> <p>Using movement to create a strong message.</p>



### Intent

Inspire students to develop a love and appreciation for the Performing Arts.

To create an environment where students can feel comfortable and take risks to develop confidence.

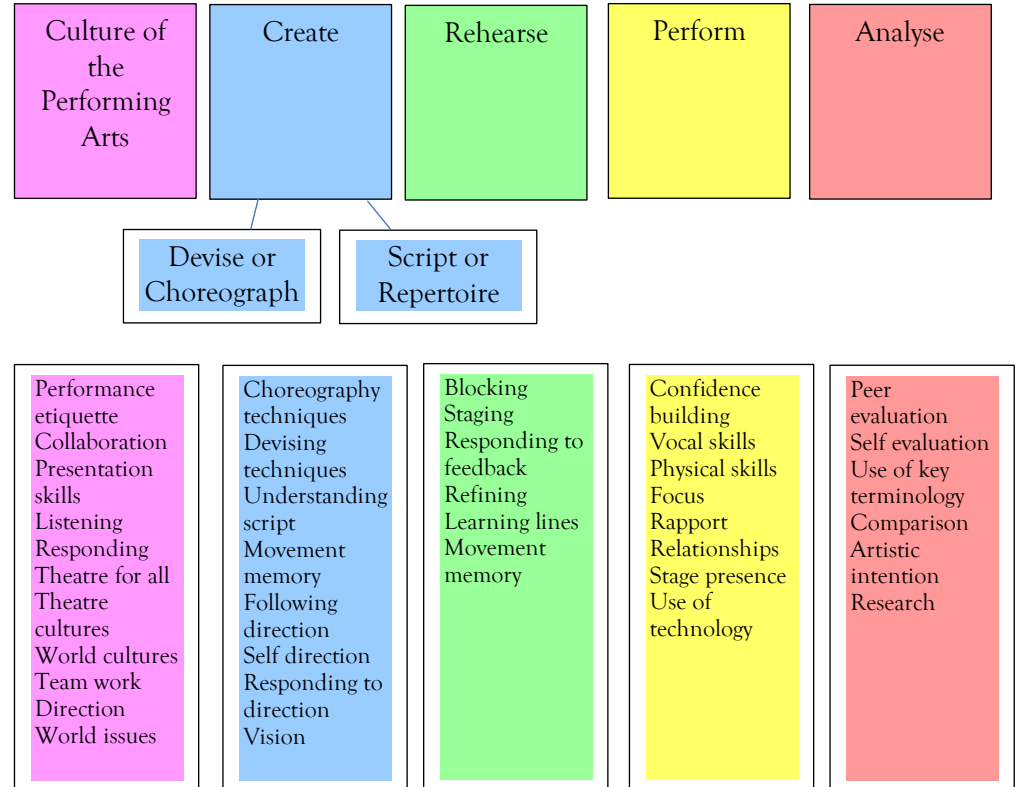
An introduction to basic performance skills in both Dance and Drama.

To explore a range of performance styles, cultures and contemporary issues through the Performing Arts.

Learning how to appreciate the key characteristics of performance genres.

To build essential soft skills that are needed for successful future learning and life.

### Big Themes





**Term 1 Dance: Using a prop to develop dance performance.**

**Exploration of choreographic techniques and professional repertoire;**

Students will build on skills learnt at the start of Year 8 to use a stimulus to create performance material. For this Unit of work students will use a stimulus to create movement content developing on from the characterisation Drama that was the focus of the first term of Year 8. Students will also look at some professional Physical Theatre rep from DV8 and use this work as inspiration to create their own. Students will learn choreographic approaches to create dance motifs. Students will be asked to reflect on repertoire taught in Year 7 and 8 to give them ideas as they choreograph.

Term 1: Choreography using a prop	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Appreciating how different props can be used within choreography when viewing professional works.</p> <p>Developing a character based motif in the style of physical theatre and choreographing a narrative based duet.</p> <p>Learning an action-reaction duet representing conflict between two characters and choreographing movement ideas that show the prop as the focus for the narrative.</p> <p>Developing a prop based duet incorporating counter balance and counter tension and moments of contact.</p> <p>Identifying the skills required in physical theatre, contact and lift work.</p> <p>Focus on combining different phrases to choreograph an extended duet using transitions.</p>	<p>To appreciate how props can be used as a stimulus to inspire movement and choreographic ideas.</p> <p>To be able to maintain a character when performing, particularly by using body posture and facial expression.</p> <p>To experiment and explore different ways that props can be manipulated and combined with movement.</p> <p>To be able to develop an action-reaction based duet and portray a narrative and conflict between two characters.</p> <p>To select appropriate contact and lift work ideas to develop the narrative line.</p> <p>To be able to evaluate and set targets for improvement and in response adapt and refine choreography.</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Transitions</li> <li>2. Body Posture</li> <li>3. Spatial Awareness</li> <li>4. Counter Balance</li> <li>5. Counter Tension</li> <li>6. Control</li> </ol> <p><u>Additional supporting language</u></p> <p>Focus</p> <p>Trust</p> <p>Concentration</p> <p>Physical Theatre</p> <p>Facial Expression</p> <p>Accuracy</p> <p>Timing</p> <p>Dynamics</p> <p>Action-Reaction</p> <p>Contact</p> <p>Sensitivity</p> <p>Safe Practice</p> <p>Choreography</p> <p>Props/Properties</p>	<p>Experimenting with movement ideas</p> <p>Selecting actions to create motifs</p> <p>Refining motifs</p> <p>Incorporating transitions to link movements</p> <p>Working independently</p> <p>Appreciating professional dance work</p> <p>Collaborating and sharing ideas</p> <p>Choreographing motifs</p> <p>Considering a structure</p> <p>Evaluating own work and that of others</p> <p>Setting targets for improvement</p> <p>Maintaining a character</p> <p>Representing a narrative</p> <p>Capturing a mood/atmosphere</p> <p>Showing the relationship between characters</p> <p>Knowing your role in contact and lift work</p> <p>Team work when supporting a partner</p> <p>Building and maintaining trust</p> <p>Applying safe practice</p>

**Term 2: Immersive Drama Warden X**

Students will devise with the teacher, developing form, plot and atmosphere through a series of student led exercises.

The final project of Performing Arts works as a way of drawing together of lots of the skills taught over the 2 years with a greater sense of student ownership.

Students will confidently practise the substantive script skills they have learnt: context, genre, voice and atmosphere.

As well as leading and shaping the Drama by employing the disciplinary skills for creating theatre, Warden X takes the students into the immersive work of a 1960s borstal.

Term 2: Immersive Drama Warden X	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
Lesson 1: Creating context, building atmosphere and establishing role	To establish the context of the drama Contribute to a whole class improvisation	<u>Pre-Taught Essential Literacy</u>	Building a sustaining character
Lesson 2: Developing plot using small group improvisation	Explore how to create atmosphere in role	<ol style="list-style-type: none"> <li>1. Atmosphere</li> <li>2. Climax</li> <li>3. Teacher in Role</li> <li>4. Hotseating</li> <li>5. Sustaining a role</li> <li>6. Spontaneous Improvisation</li> </ol>	Creating and maintaining atmosphere and tension
Lesson 3: Spotighting performance and use of teacher in role and spontaneous improvisation	Develop plot through rehearsed improvisation	Additional supporting language	Self direction
Lesson 4: Use of flashback as a devising technique to develop plot line	Experiment with how to use props in the development of storyline	Tension	Refining performance
Lesson 5: Building confidence with the Hotseating technique	Understanding the performance space	Tableaux	Developing storyline
Lesson 6: Performing improvised material as a whole class	Contributing ideas spontaneously in role To sustain a role	Durational	Group co-operation
	Experiment with the devising technique of flashback	Setting the scene	Communicating new ideas to an audience
	Discover ways to develop and maintain/break tension in performance	Rehearsed improvisation	Staging scenes
	Develop character and plot using the Hotseating technique	Props	Techniques to buy thinking time on stage
		Characterisation	Techniques to build tension
		Flashback	Questioning and listening skills to interrogate characters to develop plot
		Flashforward	
		Slow motion	
		Plot	
		Hotseating	

### Term 3: Musical Theatre

#### Developing links between Dance and Drama;

Students will return the format and genre of performing from Year 7 and 8- 'Musical Theatre' – the blend of Dance and Drama for performance is now becoming a familiar concept but this is an opportunity to consolidate some of the technical substantive knowledge.

Students will consolidate and develop their learning in the following technical areas: costume, set design, light design, sound design and production.

Term 3: Musical Theatre	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Staging a scene from a musical (West Side Story)</p> <p>Learning Stage Combat and Contact Choreography</p> <p>Researching musical theatre production and performance roles</p> <p>Understanding the roles that are needed in a production of a musical</p> <p>Staging a scene and using your own choreography and dialogue from the show, and/or planning production design elements</p> <p>Performing given scene and presenting production design ideas to the class</p>	<p>To experiment with ways in which a scene could be staged.</p> <p>To use a range of vocal and movement skills to bring a role to life.</p> <p>To be able to learn and perform a piece of choreography from a musical</p> <p>To learn a sample of stage combat and teach others</p> <p>To refine and rehearse choreography so it is ready to perform.</p> <p>To understand some of the different roles that go into the creation of a musical theatre performance.</p> <p>To research, using the internet, about specific roles and understand the skills and responsibilities required to fulfil them.</p> <p>To understand the collaborative element of the creation of a musical theatre production</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Choreographer</li> <li>2. Director</li> <li>3. Blocking</li> <li>4. Production</li> <li>5. Musical Theatre</li> <li>6. Ensemble</li> </ol> <p><u>Additional supporting language</u></p> <p>Musical</p> <p>Character</p> <p>Direction</p> <p>Staging</p> <p>Style/Genre</p> <p>Formation</p> <p>Rhythm</p> <p>Unison</p> <p>Production</p> <p>Musical Theatre</p> <p>Skills</p> <p>Manager</p> <p>Performer</p>	<p>Working as a group to assign roles and stage scene</p> <p>Reading and reciting lines</p> <p>Portraying character</p> <p>Accents</p> <p>Learning and practicing set material</p> <p>Embodying style</p> <p>Adapting and making group decisions</p> <p>Computer based research skills</p> <p>Putting research into own words</p> <p>Analysing job descriptions to ascertain skills required</p> <p>Working independently</p> <p>Communicating individual ideas to a group, delegating</p> <p>Staging a scene</p> <p>Adding movement to a scene</p> <p>Embodying style</p> <p>Creating production elements to support scene</p> <p>Justifying and reasoning decisions made</p>

**Term 4: Missing Dan Nolan – responding to a script**

**In this unit students will read Missing Dan Nolan and analyse the verbatim style.**

Students will develop skills for on and off text work by using Mark Wheeler’s Missing Dan Nolan. Students will discuss and analyse sections of the text analysing how Wheeler’s communicates Dan’s story. Students will be encouraged to respond creatively through improvisational techniques to possible plot developments the story could take. There will be a strong focus on a writer’s use of stage direction and how we as actors can interpret them. Students will draw from prior script experience in both Year 7 with Hansel and Gretel and Year 8 with Noughts and Crosses.

Term 4: Missing Dan Nolan	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>Focus on documentary plays and verbatim style of performance</p> <p>Off text script work that allows students to develop and deepen their understanding of the plot and characters</p> <p>Text work that explores staging of key scenes in the non naturalistic style</p> <p>Directing and responding to direction from their peers</p> <p>Performing key extracts that show empathy for the character</p> <p>Use Circle Thoughts and Hotseating as strategies to develop understanding</p>	<p>Students will identify key moments in the disappearance of Dan Nolan</p> <p>The group will create still images that evoke empathy from an audience</p> <p>Students will use probing questions using the hot seating technique</p> <p>Students will create sensitive characters and develop new detailed information about them</p> <p>The group will use information from Role on the Wall to feed into Forum Theatre</p> <p>Students will give clear directions to their peers in order to explore new emotions for Thom/Joe</p> <p>Students will understand how to use Circle Thoughts to show what is in a character's head</p> <p>The group will follow the stage directions to create the opening scene</p> <p>Students will use theatrical devices to demonstrate the poignancy of the opening scene</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Documentary Theatre</li> <li>2. Direct Address</li> <li>3. Breaking the Fourth Wall</li> <li>4. Multi-Role</li> <li>5. Circle Thoughts</li> <li>6. Non-Naturalistic</li> </ol> <p><u>Additional supporting language</u></p> <p>Key moments</p> <p>Freeze Frames</p> <p>Refining and Rehearsing</p> <p>Stimulus</p> <p>Symbolism</p> <p>Hotseating</p> <p>Forum Theatre</p> <p>Plot/ Characterisation</p> <p>Writing in role</p> <p>Cross - Cutting</p> <p>Split - Stage</p> <p>Eye contact</p> <p>Empathy</p> <p>Role on the Wall</p>	<p>Discussion skills including debate and speculation</p> <p>Interpreting key moments</p> <p>Analysing director's intention</p> <p>Editing and shaping work</p> <p>Developing characters using off text activities</p> <p>Staging scenes using stage directions</p> <p>To develop a relationship with the audience during performance</p> <p>Feedback how performance work made them feel and analyse what an audience needs</p> <p>Confidence to offer opinion to key discussions</p>

### Term 5: Blood Brothers

This extended project comes as a culmination of all the skills learnt during their 3 years in KS3. Blood Brothers is a piece of Musical Theatre so the genre is familiar and they will understand the role musical theatre has in modern society. The themes of Blood Brothers are more complex and so students should now be ready to apply the knowledge learnt in the scripted units to understanding the play. Students will draw on the work they have done on staging to bring to life key scenes by directing their peers. Students will confidently discuss their ideas and be able to understand and apply director's intentions to the work they do.

Term 5: Blood Brothers	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge
<p>The context of Blood Brothers – understanding Willy Russell’s intentions</p> <p>The role of the Narrator</p> <p>The theme of Class Division and how it is introduced through plot and character</p> <p>Creating a character using vocal and physical skills</p> <p>Responding to direction</p> <p>Experiments with the comic and tragic style of Blood Brothers</p> <p>Looking at what makes a cyclical structure</p> <p>Performing key moments to build atmosphere</p>	<p>Understand the role of the Narrator in Blood Brothers</p> <p>To know the genre, structure and style of Blood Brothers</p> <p>To know the themes of Blood Brothers.</p> <p>Explore the role of the Narrator</p> <p>Explore, using proxemics and levels the class divide and hierarchy between Mrs Johnstone and Mrs Lyons.</p> <p>Understand the challenges for an actor playing Edward, Mickey and Linda; physically and vocally</p> <p>Explore the physicality of 7 year olds</p> <p>Create ways to mark important moments within a play</p> <p>Respond to direction in an ensemble.</p> <p>To develop through discussion ways to enhance the comedic moments (throwing stones) against the tragic moments (Mrs Lyons’ deteriorating mental health).</p> <p>To use climax to underpin the themes and context of Blood Brothers</p> <p>To understand how the themes of Blood Brothers work for a Cyclical Structure</p> <p>To recognise how Willy Russell builds empathy for multiple characters</p>	<p><u>Pre-Taught Essential Literacy</u></p> <ol style="list-style-type: none"> <li>1. Cyclical Structure</li> <li>2. Context; social, cultural and political</li> <li>3. Themes</li> <li>4. Semiotics</li> <li>5. Era</li> <li>6. Hierarchy</li> </ol> <p><u>Additional supporting language</u></p> <p>Play Text</p> <p>Playwright</p> <p>Intentions</p> <p>Vision</p> <p>Staging</p> <p>Characterisation</p> <p>Casting</p> <p>Proxemics</p> <p>Levels</p> <p>Physicality</p> <p>Direction</p> <p>Ensemble</p> <p>Comedy</p> <p>Climax</p> <p>Multi-role</p> <p>Atmosphere</p> <p>Tension</p> <p>Stage Directions</p>	<p>Communicate information about the structure of a play</p> <p>Discuss key themes of a play</p> <p>Highlight moments of tension/ comedy within a play</p> <p>Understand the intention behind lines</p> <p>To stage scenes enhancing the themes of the play through dramatic choices</p> <p>To collaborate in groups as an actor and a director</p> <p>To discuss design; costume, set, lighting and sound</p> <p>To respond to teacher direction to improve performance work</p> <p>To compare and contrast characters from the play</p> <p>To show awareness of the theatre space and the audience</p>

**Term 6:**

Term 6:	Learning Objectives	Substantive Knowledge	Disciplinary Knowledge

## GCSE Dance Course Overview (2022 – 2024)

Year 10				
	Performance	Choreography	Appreciation	Performance Opportunity
<b>Term 1A</b>	Develop technical & physical skills (focus on contemporary style)  Understanding of safe working practices	Introduction to ASDR  <b>Shadows</b> – creative tasks to develop understanding of ASDR & the work	Types of Aural Setting  <b>Shadows</b> - Critical appreciation of all features of production	<b>Jasmin Vardimon 'Alice' @ The Northcott</b>
<b>Term 1B</b>	Develop technical & physical skills (focus on contemporary & ballet styles)  Develop expressive skills	Infra – explore Wayne McGregor's choreographic approach  Develop duets using Infra material & 2 set phrases (Flux & Scoop)	Describing motifs using ASDR  <b>Infra</b> - Critical appreciation of all features of production	<b>House Dance - 'Shadows'</b>  <b>'Infra' workshop with Royal Opera House</b>
<b>Term 2A</b>	Continue to develop technical, physical & expressive skills  <b>Artificial Things</b> Develop contact work	Using choreographic process to create duo performance pieces	<b>Artificial Things</b> - Critical appreciation of all features of production	<b>Contemporary workshop with Swindon CAT</b>
<b>Term 2B</b>	Develop mental skills  Rehearse duet performance in preparation for 'Spring Forward'		<b>E of E</b> - Critical appreciation of all features of production	<b>Spring Forward @ Tacchi Morris</b>
<b>Term 3A</b>	Learn set phrase – Breathe  Develop technical, mental, physical & expressive skills	<b>A Linha Curva</b> - Choreographic devices  Motif & development	<b>A Linha Curva</b> - Critical appreciation of all features of production	
<b>Term 3B</b>	Learn set phrase – Shift	<b>Within Her Eyes</b> - Site Specific and Contact	<b>Within Her Eyes</b> - Critical appreciation of all	<b>TYCA Festival @ Brewhouse</b>

## GCSE Dance Course Overview (2022 – 2024)

	Develop technical, mental, physical & expressive skills	Improvisation Tasks	features of production	<b>Mock practical assessment – ‘Breathe’ &amp; ‘Shift’ set phrases</b>  <b>Summer Concert – ‘WHE’ outdoor performance</b>
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Year 11				
	Performance	Choreography	Appreciation	Performance/ Assessment
<b>Term 1A</b>	Rehearse Duets, Breathe & Shift in preparation for assessment	Choreography Question released: Understanding choreographic processes & practice Section A Q’s.		<b>Performance NEA W/B</b> <b>29<sup>th</sup> September</b>
<b>Term 1B</b>		Solo/group choreography Understanding choreographic processes & practice Section A & B Q’s.		<b>Mock exam week – Full written paper ???</b> <b>Mock choreography exam</b>
<b>Term 2A</b>		Rehearse choreographies in preparation for assessment		<b>Choreography NEA W/B</b> <b>15<sup>th</sup> January</b>
<b>Term 2B</b>	Written paper revision			<b>Spring Forward Dance Festival</b> <b>15<sup>th</sup> March TBC</b>
<b>Term 3A</b>	Written paper revision			<b>Video evidence of assessment to be sent off for moderation early May 2024</b>
<b>Term 3B</b>	Written exam paper			



## GCSE Drama Curriculum Map – Year 10 & Year 11

### **Drama GCSE: Foundations**

**September Year 10 – November Year 10**

Students will learn about pioneering theatrical practitioners and their distinct styles before creating work that mirrors what they have learnt. The emphasis of the term is building a strong base of technical theatrical knowledge: Brecht, Stanislavski, Artaud, The Paper Birds and Frantic Assembly. Students have some foundation knowledge built in Year 7 and developed in Year 8 and 9. Students will use their foundations to develop their own pieces of theatre over the course of the year.

### **Drama GCSE: Foundations**

**Key Knowledge**

Ancient Greek Theatre – the role of the chorus.  
Commedia dell'Arte – physicalising action.  
Naturalism – the system and emotional recall.  
Epic Theatre – the power of the message.  
Theatre of Cruelty – use of immersive theatre.  
Frantic Assembly – using physical theatre to lead the narrative.  
Verbatim Theatre – exploring how verbatim can be used to male performance.

### **Drama GCSE: Sample Component 2**

**November Year 10 – January Year 11**

Students will study a play text – this is chosen with the cohort in mind. Often the play the group work on has been taken from The National Theatre's Connections season for young people. These Texts will be selected and personalised to play to individual's needs and strengths. Students will study the play in full. Students will also research and prepare for their role. Actors will perform a section of the play and will be assessed on their final performance. This Component will be revisited in Year 11.

### **Drama GCSE: Sample Component 2**

**Key Knowledge**

Playwright's intention and communicating it through performance.  
Understanding the context; cultural, social & historical.  
Rehearsal and directing techniques.  
Creating a vision for a performance.  
Developing and researching a character.  
Vocal and physical performance techniques.  
Refinement and analysis to improve performance work.

### **Drama GCSE: Component 1: Devising Drama**

**January Year 10 – May Year 10**

Students will create a devised performance in groups from a stimuli provided by the exam board. All performances will be supported by a portfolio which is evidence of the students' devising process.  
Students will collaborate in groups of 2-6 to create a piece of performance that has a strong vision and stylistic intention. The final performance must also reflect the stimulus and communicate clear meaning to an audience. The supporting portfolio will reflect and analyse the process.

### **Drama GCSE: Component 1: Devising Drama**

**Key Knowledge**

Students will cover the following over the examination period:  
Research and fully understand the context of the stimulus.  
Draw from influences to create a strong vision for the project including stylistic ideas and target audience.  
Use devised theatre techniques to develop content.  
Self-direct to refine material to be performance ready.  
Document and analyse the development of the piece.  
Reflect and analyse the final performance.

### **Drama GCSE: Component 3: Performance and Response**

**May Year 10 – July Year 10**

The students will study and perform sections of Willy Russell's Blood Brothers in preparation for section A of the examination paper – taken in May of Year 11.  
Student will use practical workshops to help create material for questions on the exam paper next year.  
Students will work in the role of actor, designer and director and analyse their practical decisions and suggest ways they would impact an audience. Students will return to this area of study in Year 11.

### **Drama GCSE: Component 3: Performance and Response**

**Key Knowledge**

Theatre Design Roles; lighting, costume, set and sound designer and technical supporting language that supports these disciplines.  
Acting Roles – understanding the physical and vocal choices we make in rehearsal and analysing what they communicate to an audience.  
The Role of the Director – having a clear artistic intention and directing other theatre makers in communicating the vision to an audience.

**Drama GCSE: Component 2: Presenting and Performing Play Texts September Year 11 – February Year 11**

Students will be split into groups and collaboratively select a text to study. Students will prepare 2 sections of the play to showcase performance skills to the examiner. Exam typically the last week of Spring Term 1 or the first week of Spring Term 2 – exact date TBC. Students will also use their research and rehearsals to help them answer 4 questions on a pro forma; original playwright's intentions, vision for the performance, rehearsal and characterisation as well as impact on audience.

**Drama GCSE: Component 2: Presenting and Performing Key Knowledge**

Students will research; writer's intention, target audience, influences, style, genre, form and structure, context, character's motivations, character relationships. Students will also use a and develop rehearsal strategies to help prepare for performance these might involve on and off text work.

Students will reflect and refine their work.

Students will carefully select appropriate physical and vocal skills

**Drama GCSE: Component 3: Performance and Response September Year 11 – June Year 11**

Students will continue their work for the final written exam scheduled in May of Year 11.

Section A: Understanding of how the set text of Blood Brothers by Willy Russell could be performed to communicated considered meaning to an audience.

Section B: A review of a live performance. The performance the group sees varies each year. Students will learn how to analyse difference theatrical aspects of a live theatre.

**Drama GCSE: Component 3: Performance and Response Key Knowledge**

Theatre Design Roles; lighting, costume, set and sound designer and technical supporting language that supports these disciplines.

Acting Roles – understanding the physical and vocal choices we make in rehearsal and analysing what they communicate to an audience.

The Role of the Director – having a clear artistic intention and directing other theatre makers in communicating the vision to an audience.