







Performing Arts CURRICULUM MAP YEAR 10

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| <p>HALF TERM 1: Exploring the Performing Arts</p> <p>Learners will develop their understanding of the performing arts by examining the work of performing arts professionals and the processes used to create performance.</p> <p>Pupils will develop a practical understanding of how performing arts work is created. They will look at elements such as roles, responsibilities and the application of relevant skills and techniques. They will have the chance to explore practically the work of different professionals to develop an appreciation of the methods they use to explore a theme and communicate to audiences through their work. They will broaden Their knowledge through observing existing repertoire and by learning about professionals' approaches and how they create and influence performance material.</p> |  | <p>Malorie Blackman – Noughts and Crosses – Play</p> <p>Noughts & Crosses by Malorie Blackman - BBC Bitesize</p> <p>Brechtian techniques as stimuli for devised work - Epic theatre and Brecht - GCSE Drama Revision - WJEC - BBC Bitesize</p> <p>The nature of Physical theatre - Physical theatre - GCSE Drama Revision - WJEC - BBC Bitesize</p> <p>Konstantin Stanislavski - Naturalism and Stanislavski - GCSE Drama Revision - WJEC - BBC Bitesize</p> |
| <p>Learners will gain a practical appreciation of professional work by exploring existing performance material in acting, dance or musical theatre.</p> |  | <p>Pupils will analyse how performers use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities</p> |
| <p>They will learn how professionals may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.</p> <ul style="list-style-type: none"> • Acting styles and genres, e.g. absurd, classical, comedy, commedia dell'arte, epic, forum theatre, melodrama, naturalism, symbolism, theatre of cruelty, verbatim. • Dance styles, e.g. European and North American styles, African styles, Asian styles, Latin American styles. • Musical theatre styles, e.g. book musicals, chamber musicals, concept musicals, comic musicals, jukebox musicals, musical revues, operetta, rock musicals. • Creative stylistic qualities, to include: <ul style="list-style-type: none"> - treatment of theme/issue - production elements - form/structure/narrative - response to stimulus - style/genre - contextual influences - collaboration with other professionals - influences by other creatives, e.g. theatre makers. |  | <p>Key Terms</p> <ul style="list-style-type: none"> • Monologues • Split Scenes • Lighting • Sound • Freeze frames • Costume • Make Up • Set • Physical Theatre • Mime • Dance • Song • Multi Roles • Split Roles • Narration • Audience engagement • Soundscape • Placards • Comic Relief • Conscience alley |
| <ul style="list-style-type: none"> • Purpose and its influence on stylistic qualities, to include: <ul style="list-style-type: none"> - to educate - to inform - to entertain - to provoke - to challenge viewpoints - to raise awareness - to celebrate |  | <p>Curriculum links – English – noughts and crosses</p> <p>Career links – The scheme provides understanding of roles within the performing arts – Director/ Actor</p> |







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| <p>A2 Roles, responsibilities and skills Learners will examine the roles, responsibilities and skills used to create work, developing their knowledge and understanding of how they contribute to performance.</p> <ul style="list-style-type: none"> • Performance roles such as: <ul style="list-style-type: none"> - Actor - Dancer - singer. • Non-performance roles such as: <ul style="list-style-type: none"> - Choreographer - Director - Writer - designer. • Responsibilities: <ul style="list-style-type: none"> - Rehearsing - Performing - contributing to the creation and development of performance material, e.g. devising, designing, choreographing, directing, writing - refining performance material - managing self and others. • Relevant skills such as: <ul style="list-style-type: none"> - physical, vocal and music skills used by performers - managing and directing skills used by a choreographer, artistic director, casting director or musical director - communication skills used to liaise, direct and perform by a choreographer, director, actor, designer, dancer or musical theatre performer - creative skills, such as designing set, costume, props, makeup, lighting or sound, writing scripts and composing songs by a playwright or songwriter - organisational skills used to put on a performance by a director or choreographer <p>Students will analyse a number of different performances</p> <ul style="list-style-type: none"> - Hairspray - Noughts and Crosses <p>They will analyse how the theme is treated and interpreted through the characters and the storyline</p> | | |
| <p>HALF TERM 2: Exploring the Performing Arts</p> <p>Learning outcome B: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work</p> <p>Learners may participate as a performer and/or designer in at least three styles in one or more of the following performance disciplines: acting, dance and musical theatre.</p> | | <p>Malorie Blackman – Noughts and Crosses – Play</p> <p>Noughts & Crosses by Malorie Blackman - BBC Bitesize</p> <p>Brechtian techniques as stimuli for devised work - Epic theatre and Brecht - GCSE Drama Revision - WJEC - BBC Bitesize</p> <p>The nature of Physical theatre - Physical theatre - GCSE Drama Revision - WJEC - BBC Bitesize</p> |



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| <p>Learners will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire.</p> <p>B1 Processes used in development, rehearsal and performance</p> <ul style="list-style-type: none"> Processes, techniques and approaches used to create work, to include: <ul style="list-style-type: none"> - responding to stimulus to generate ideas for performance/design material - exploring and developing ideas to develop material - discussion with performers/designers - setting tasks for performers/designer - sharing ideas and intentions - teaching material to performers (if applicable) - developing performance material/designs and outcomes - organising and running rehearsals/production process - refining and adjusting material to make improvements - providing notes and/or feedback on improvements. <p>B2 Production process</p> <ul style="list-style-type: none"> Processes such as: <ul style="list-style-type: none"> - Rehearsal - Production - technical rehearsal - dress rehearsal - performance - post-performance evaluation/review. <p>Pupils will begin preparation for completion of Component 1 PSA</p> | <p>Konstantin Stanislavski - Naturalism and Stanislavski - GCSE Drama Revision - WJEC - BBC Bitesize</p> |
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| | <p>Key Terms</p> <ul style="list-style-type: none"> - Rehearsal - Production - technical rehearsal - dress rehearsal - performance |
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| <p>HALF TERM 3: Component 1 PSA</p> <p>Pearson sets the assignments for the assessment of this component.</p> <p>The assignment for this component consists of two tasks.</p> <ul style="list-style-type: none"> In response to Task 1, learners will investigate an example of professional performing arts work, covering stylistic qualities, features, intentions and purpose of the work. Learners will also cover the skills and responsibilities required and the influences of other work. In response to Task 2, learners will actively explore the techniques, processes and approaches used in the creation of professional work from Task 1. |  <p>Malorie Blackman – Noughts and Crosses – Play</p> <p>Noughts & Crosses by Malorie Blackman - BBC Bitesize</p> <p>Brechtian techniques as stimuli for devised work - Epic theatre and Brecht - GCSE Drama Revision - WJEC - BBC Bitesize</p> <p>The nature of Physical theatre - Physical theatre - GCSE Drama Revision - WJEC - BBC Bitesize</p> <p>Konstantin Stanislavski - Naturalism and Stanislavski - GCSE Drama Revision - WJEC - BBC Bitesize</p> |
| |  <p>Students will complete their PSA task 1 and task 2 for examination</p> |






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| <p>Task 1 – Investigation Investigating a professional performing arts work Investigate an example of professional performing arts work, covering the following:</p> <ul style="list-style-type: none"> • stylistic qualities of the chosen work • features, creative intentions and purpose of the work in relation to the theme: • influence of other professional performing arts work and/or styles • skills required to create professional performing arts work • roles and responsibilities required to create professional performing arts work. <p>Task 2 – Exploring performing arts processes Using the example of professional performing arts work you investigated in Task 1, actively explore the techniques, processes and approaches used in the creation of the professional work, to produce a portfolio covering:</p> <ul style="list-style-type: none"> • how ideas are generated and developed • how rehearsal/design processes are used • the approaches used to create and realise the professional performing arts work. | | <p>Key Terms</p> <ul style="list-style-type: none"> • Monologues • Split Scenes • Lighting • Sound • Freeze frames • Costume • Make Up • Set • Physical Theatre • Mime • Dance • Song • Multi Roles • Split Roles • Narration • Audience engagement • Soundscape • Placards • Comic Relief • Conscience alley |
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| <p>HALF TERM 4: Developing Skills and Techniques in the Performing Arts Pupils will develop their performing arts skills and techniques through the reproduction of acting, dance and/or musical theatre repertoire as performers or designers.</p> <p>Performers will develop performing or design skills and techniques. They will have the opportunity to specialise as a performer or designer in one or more of the following disciplines: acting, dance, musical theatre. They will take part in workshops and classes where you will develop technical, practical and interpretative skills through the rehearsal and performance process. They will work from existing performing arts repertoire, applying relevant skills and techniques to reproduce performance or design elements of the work.</p> | | <p>Konstantin Stanislavski - Naturalism and Stanislavski - GCSE Drama Revision - WJEC - BBC Bitesize</p> |
| <p>Learning outcome A: Use rehearsal or production/design processes A1 Rehearsal/design process</p> | | <p>Pupils will complete an evaluation of their rehearsals and final performances. They will need to include areas of strengths and areas for development if they were to do the performance again</p> |
| <p>Learners will participate in rehearsal or production/design practices, continuing the development of skills and techniques with reference to existing performance types, styles and repertoire. They will complete all the content appropriate for their chosen role.</p> <ul style="list-style-type: none"> • Health and safety. • Behaviours and attitudes when working with others, such as: - Cooperation | | <p>Key Words</p> <ul style="list-style-type: none"> - Monologues - Duologues - Performance - Rehearsals - Role on the Wall - Backstory <p>Career links – Performing arts - Acting</p> <p>Students will develop their acting skills through learning lines of either a monologue or a duologue. They will then develop their confidence in speaking through the performance of their product</p> |
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| <ul style="list-style-type: none"> - being supportive - listening to others - punctuality - consistency - commitment - reliability - being prepared - being respectful of others' opinions and skills. • Interpreting existing performance material such as scripts and repertoire. • Reviewing and recording development of skills, techniques and progress in a logbook or portfolio. • Responding to peer feedback, absorbing and applying feedback and corrections. • Exploring themes, ideas, styles or genres. • Interpreting performance material and repertoire as a designer, e.g.: <ul style="list-style-type: none"> - experimenting with skills and techniques - testing materials, for example costume fittings, lighting states, sound effects, set pieces - developing props, materials, costumes, spaces and technical elements such as lighting and sound - visualisation, such as model boxes, maquettes, drawings, virtual spaces, floor plans - interpreting and realising design elements from existing performance material. • Performer reproducing existing performance material such as scripts and repertoire, e.g.: <ul style="list-style-type: none"> - being prepared, warming up and cooling down - repetition and recall, learning dialogue, songs or movement, learning blocking and stage directions, learning choreography - interpreting and developing a character/role - combining separate elements of a piece (score, choreography and libretto) - developing the relationship between musical, lyrical and spoken elements. • Responding to direction | | |
| <p>HALF TERM 5: Developing Skills and Techniques in the Performing Arts</p> <p>Learning outcome B: Apply skills and techniques in performance or realisation</p> |  | |
| <p>Learners will apply interpretative skills and techniques appropriate to the selected discipline in a performance or design realisation. They will cover either the performance or design skills as appropriate to selected discipline.</p> |  | |
| <p>B1 Application of skills and techniques in/for performance</p> <ul style="list-style-type: none"> • Performance skills needed by performers, including: <ul style="list-style-type: none"> - physical skills relevant to the performance discipline, e.g. actions, alignment, accuracy, balance, body language, coordination, contraction, |  | <p>Key Words</p> <ul style="list-style-type: none"> - accuracy - body language - characterisation - communication - expression - facial expression - gesture - mannerism |



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| <p>characterisation, communication, dynamic range, energy, expression, extension, facial expression, flexibility, focus and control, gesture, mannerism, movement memory, pace, posture, phrasing, projection, rhythm, relaxation, reaction/interaction with others, stamina, spatial awareness, suspension, swing, trust, use of weight</p> | | <ul style="list-style-type: none"> - movement memory - posture - interaction |
| <ul style="list-style-type: none"> - vocal and musical skills relevant to the performance discipline, e.g. accent, breath control, characterisation, clarity and articulation, communicating the meaning of a song, emotional range, expression, following an accompaniment, inflection and modulation, interpreting lyrics, learning songs, musicality, pace, pitch, phrasing, projection and placing of the voice, remembering lines, rhythm, timing, tone and vocal colour, tuning, use of pause - other performance and interpretative skills relevant to the performance discipline, e.g. awareness and appreciation of sound accompaniment, for example following the accompaniment, awareness of the performance space and audience, emphasis, energy and commitment, facial expression, focus, handling and use of props, set, costume, makeup and masks, interaction with and response to other performers, musicality, projection, rhythm and timing, stage presence, tuning, use of space. • Design skills needed by designers relevant to the discipline, which will include: <ul style="list-style-type: none"> - interpreting the director's brief - researching - pitching ideas - developing and shaping ideas, e.g. mood boards, producing draft sketches, making changes - refining ideas and creating final designs appropriate to discipline, such as: <ul style="list-style-type: none"> - costume, e.g. annotated drawings showing construction methods and materials or digital recordings with voiceover commentary - set, e.g. scale plans, model boxes and annotated drawings or digital recordings with voiceover commentary - props, e.g. scale plans, 3-D models and annotated drawings or digital recordings with voiceover commentary - masks, e.g. models and annotated drawings or digital recordings with voiceover commentary - makeup, e.g. facial plan, methods and materials - lighting, e.g. scale lighting plans, CAD models and annotated drawings, digital recordings with voiceover commentary discussing colours used, effects used, lighting used - sound, e.g. sourcing soundtracks and/or sound effects, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs. | | |





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| <ul style="list-style-type: none"> - Use of performance or design skills to express stylistic qualities of material. <ul style="list-style-type: none"> ● Application of performance/design skills appropriate to performance repertoire. ● Application of interpretative skills such as expression, character, mood and atmosphere. ● Adapting to issues or unplanned events in a performance (if applicable). ● Application of stylistic characteristics particular to the style or genre. ● Communicating meaning of repertoire through: <ul style="list-style-type: none"> - interpretation and realisation of creative intentions - demonstrating the appropriate style and influences - expressive use of voice and/or movement and/or design elements - to communicate meaning to an audience. <p>Learning outcome C: Review own development and application of performance or design skills Learners must track their progress during this component, reflecting on their development of skills and working practices in workshops, through to rehearsals and performances. The review can include recordings, annotations and/or written content.</p> <p>C1 Review rehearsal/design processes</p> <ul style="list-style-type: none"> ● Developing skills such as physical, vocal, musical, design and interpretative. ● Responding to feedback, e.g. director, choreographer, instructors, peers. ● Identifying strengths and areas for development. ● Actions and targets for improvement. ● Reference to professional working practices. ● Use of terminology appropriate to the discipline/style of performance. <p>C2 Review performance/outcomes</p> <ul style="list-style-type: none"> ● Applying skills such as physical, vocal, musical, design and interpretative. ● Responding to audience feedback. ● Identifying strengths and areas for future development. ● Actions and targets for future performances. ● Reference to professional working practices. ● Use of terminology appropriate to the discipline/style of performance | | |
| <p>HALF TERM 6: Component 2 PSA</p> <p>Pearson sets the assignments for the assessment of this component.</p> | | |
| <p>The assignment for this component consists of three tasks.</p> | | |



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| <ul style="list-style-type: none"> - In response to Task 1 learners will prepare for a performance or pitch/presentation of designs of/for existing repertoire. |  | |
| <ul style="list-style-type: none"> - In response to Task 2, learners will showcase performance or production designs for an audience. - In response to Task 3, learners will review the development and application of skills and techniques during the process and after. <p>Task 1 – Preparing for a performance You will prepare for: EITHER</p> <ul style="list-style-type: none"> • a performance of a piece of professional performing arts work <p>OR</p> <ul style="list-style-type: none"> • a pitch/presentation of designs created for a piece of professional performing arts work. <p>During the rehearsals and preparation, develop and apply your skills and techniques to shape your final performance/designs, including:</p> <ul style="list-style-type: none"> • interpretative skills • performance/design skills • characteristics of the style/genre • communication of meaning, intentions and links to the theme • personal review and reflection on skills and progress • response to feedback. <p>Task 2 – Performance or pitch/presentation It's time to showcase your performance or production designs for an audience. You will need to demonstrate:</p> <ul style="list-style-type: none"> • technical skills • performance or design skills appropriate to the piece of professional performing arts work • application of stylistic and interpretative skills • communication of your creative intentions. <p>Required evidence EITHER</p> <ul style="list-style-type: none"> • video recording of performance <p>OR</p> <ul style="list-style-type: none"> • video recording of pitch/presentation, final designs, images/video recording of the realised final design. |  | |