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Key Stage 4 Qualifications and Examination Boards: Pearson, BTEC Tech Award – Performing Arts

Useful Links:

<https://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.html> (BTEC PA Tech L2 – Specification)

<https://www.bbc.co.uk/bitesize/subjects/ztvjxs> (Drama BITESIZE)

<https://www.bbc.co.uk/bitesize/subjects/zh34q6f> (Drama BITESIZE)

<https://www.bbc.co.uk/bitesize/subjects/zbckjxs> (Drama BITESIZE - KS4 Level)

<https://www.gcsepod.com/> (Curious Incident – KS4)

<https://www.youtube.com/watch?v=3XBgFvEebxM> (physical theatre)

<https://www.youtube.com/watch?v=WaanuRvpfFU> (Stanislavski)

<https://www.youtube.com/watch?v=c7fqMPDcKXM> (Brecht)

Knowledge Acquisition Endpoints

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
7	All of the year 6 expectations plus....					
	Structuring a Do Now Routines and Expectations Ready/Respectful/Safe in Drama What is Drama What is Theatre Mime Naturalistic vs Non-Naturalistic Facial Expressions Posture Pace Trust in Drama Respect in Drama Improvisation (Context) Character development Freeze Frame Tableaux	Tone of Voice Pitch of voice Volume of voice Linking voice to character Pace of Voice Variation of voice Mixing mime, frozen images and voice together.	Introduction to script Recap tableaux Morals of text Themes of script Antagonist Protagonist Flashbacks Improvisation Empathy Showing characters feelings Disjointed theatre/scenes Proscenium Arch Staging Travers Staging Thrust Staging In-the-Round staging Proxemics Levels Types of bullying	Split stage Hot-seating Production meeting Characterisation Directing Stage directions Stage placement (up stage, downstage etc.) Successful rehearsals	Embedded Stage directions Movement over voice Context of old English Reacting onstage without words Characterisation Prologue Choral Movement	Transitions Approaches to Shakespeare Building Atmosphere Iambic Pentameter Rhythm in text Tension Atmosphere
8	All of the year 7 expectations plus....					
	What is devising Creating a devised piece Devising Process Literal Metaphorical Approaching Stimulus Evaluate/ Select/ Reject ideas	Making technical decisions Planning and preparing devised Polishing a performance Making small changes The role of a director	Issues in society Using drama to make people aware of issues Hard to Swallow text Anorexia issues Relationships in Drama Themes of H2S Monologues Stylised theatre	Physical theatre and emotion Why the writer wrote H2S Audience intentions	Stanislavski Magic If Given Circumstance Emotional Memory Naturalism Non stereotypes Natural staging	Blood Brothers Building characters Staying in role Planning scenes Finding the right drama skills for script Realism

	<p>What is an offer</p> <p>Build on offers</p> <p>Blocking an offer</p> <p>Shaping a piece of devised</p> <p>Finding the right drama skills for devising</p> <p>Scripting an opening</p> <p>How is a devising script written?</p> <p>Linking each process to the next.</p> <p>Using a rehearsal diary</p>	<p>Costume an set for developing performance (extension work)</p>	<p>Using flashbacks</p> <p>Physical theatre</p> <p>Physical theatre in script</p>			
9	All of the year 8 expectations plus....					
	<p>Physical Theatre</p> <p>Frantic Assembly</p> <p>Mime</p> <p>Round by through</p> <p>Over exaggeration</p> <p>Chair duets</p> <p>Communicating through bodies</p> <p>Stimulus of physical theatre</p> <p>Verbatim theatre</p> <p>Realism</p> <p>Natural movements</p> <p>Using own questions</p> <p>Using real words</p> <p>Pre written verbatim</p>	<p>Artaud</p> <p>Devising Artaud</p> <p>Using scripts for Artaud</p> <p>Applying practitioners to script</p> <p>Non-Naturalistic theatre</p> <p>Effecting the audience</p> <p>Not connecting play to audience</p> <p>Devising Stimulus</p> <p>Artaud's feelings in actions</p> <p>Stage spacing</p>	<p>Brecht</p> <p>Narration</p> <p>Placards</p> <p>Coming out of role</p> <p>Direct Address</p> <p>Speaking stage directions</p> <p>Still images</p> <p>Epic Theatre</p> <p>Capitalism vs communism</p> <p>Audience perspectives</p> <p>Gestus</p> <p>Creating a role play</p> <p>Linking fairy tales to Brecht</p> <p>Adding a twist</p> <p>Youth crime</p> <p>Exploring song as stimulus</p>	<p>Slow Time script</p> <p>Using a script to devise</p> <p>Monologues</p> <p>Stereotypes</p> <p>Writing a play</p> <p>Exploring a plays themes</p>	<p>Analysing performances</p> <p>Linking set/lighting and costume</p> <p>How we practically link backstage drama to acting onstage</p>	<p>Devising process</p> <p>How we devise to a brief</p> <p>What key skills are needed for devising</p> <p>How we keep to a schedule and deadline</p> <p>Creating a performance of length</p>

10	All of the year 9 expectations plus....					
	<p>Why performance</p> <p>Types of performances</p> <p>Roles</p> <p>Responsibilities</p> <p>Skills</p> <p>Practitioner to stage</p> <p>Wider job roles of theatre</p> <p>How a theatre works</p> <p>Physical theatre</p> <p>Frantic assembly</p> <p>Chari duets</p> <p>Round by through</p> <p>Social, historical and cultural information of three existing repertoires.</p> <p>Curious Incident</p> <p>Impact of movement over vocals</p>	<p>Costume of Curious</p> <p>Set of Curious</p> <p>Lighting of Curious</p> <p>Actors of Curious</p> <p>Linking all factors of Curious together to understand how performances are put together.</p> <p>Peer Feedback</p> <p>Private Peaceful</p> <p>Naturalism</p> <p>Stanislavski</p> <p>Magic If</p> <p>Given Circumstance</p> <p>Emotional Memory</p>	<p>Articulation</p> <p>Accents</p> <p>Vocal Warm-ups</p> <p>Costume of PP</p> <p>Set of PP</p> <p>Lighting of PP</p> <p>Actors of PP</p> <p>Linking all factors of PP together to understand how performances are put together.</p> <p>Linking Curious and PP commenting on how they are different and similar.</p>	<p>Verbatim theatre</p> <p>Hard to swallow</p> <p>Mark Wheeler</p> <p>Costume of H2S</p> <p>Set of H2S</p> <p>Lighting of H2S</p> <p>Actors of H2S</p> <p>Linking all factors of H2S together to understand how performances are put together.</p> <p>Linking Curious, PP and H2S commenting on how they are different and similar.</p> <p>Writing an infographic</p>	<p>Skills Audit</p> <p>Setting long term targets</p> <p>Vocal warm-ups</p> <p>Projection</p> <p>Drama diaries</p> <p>Relaxation</p> <p>Imagination</p> <p>Exploring a script</p> <p>Independent rehearsals</p> <p>Monologues</p> <p>Stereotypes</p> <p>Exploring a plays themes</p>	<p>Exploring a script</p> <p>Independent rehearsals</p> <p>Monologues</p> <p>Stereotypes</p> <p>Exploring a plays themes</p>
11	All of the year 10 expectations plus....					
	<p>Why performance</p> <p>Types of performances</p> <p>Roles</p> <p>Responsibilities</p> <p>Skills</p> <p>Practitioner to stage</p> <p>Wider job roles of theatre</p> <p>How a theatre works</p> <p>Physical theatre</p> <p>Frantic assembly</p>	<p>Articulation</p> <p>Accents</p> <p>Vocal Warm-ups</p> <p>Costume of PP</p> <p>Set of PP</p> <p>Lighting of PP</p> <p>Actors of PP</p> <p>Linking all factors of PP together to understand how performances are put together.</p>	<p>Skills Audit</p> <p>Setting long term targets</p> <p>Vocal warm-ups</p> <p>Projection</p> <p>Drama diaries</p> <p>Relaxation</p> <p>Imagination</p> <p>Exploring a script</p> <p>Independent rehearsals</p> <p>Monologues</p> <p>Stereotypes</p>	<p>Exploring a script</p> <p>Independent rehearsals</p> <p>Monologues</p> <p>Stereotypes</p> <p>Exploring a plays themes</p> <p>Keeping logs</p> <p>Writing evaluations in exam conditions</p> <p>Sticking to a schedule</p>	<p>respond to a brief discussion</p> <p>practical exploration activities</p> <p>developing work</p> <p>working in a group</p> <p>sticking to roles</p> <p>selecting and developing skills</p>	

	<p>Chari duets Round by through Social, historical and cultural information of three existing repertoires. Curious Incident Impact of movement over vocals Costume of Curious Set of Curious Lighting of Curious Actors of Curious Linking all factors of Curious together to understand how performances are put together. Peer Feedback Private Peaceful Naturalism Stanislavski Magic If Given Circumstance Emotional Memory</p>	<p>Linking Curious and PP commenting on how they are different and similar. Verbatim theatre Hard to swallow Mark Wheeler Costume of H2S Set of H2S Lighting of H2S Actors of H2S Linking all factors of H2S together to understand how performances are put together. Linking Curious, PP and H2S commenting on how they are different and similar.</p>	<p>Exploring a plays themes Devising Drama Using a scenario Using a stimulus</p>			
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