

Performing Arts (Music and Drama) – Key Stage 3

Intent:

- develop core transferable skills that underpin successful music and drama
- apply a range of conventions and styles to structure innovative performance
- interpret and perform a range of material.
- develop written and verbal evaluative skills embedded with subject specific language
- appreciate live performance
- participate in a range of performance genres.
- understand the process of planning, rehearsing and reviewing performance
- develop their individual character, including their confidence, resilience and independence contributing positively to the life of the school
- empathise and engage with others outside their own social, cultural and historical setting

Implementation:

Term	Year 7			Year 8			Year 9		
	Topic	Knowledge	Skills	Topic	Knowledge	Skills	Topic	Knowledge	Skills
Term 1	Drama- Introduction to Drama	To know how to gain the attention of the audience using a range of “Marking the Moment” techniques	<ul style="list-style-type: none"> • Creating interesting tableau • Using facial expressions and exaggeration to create effect. • Developing group work skills, communication and confidence • Concentration in character • Using freeze frame, repetition, slow motion and spoken thought to mark a moment. • Evaluation (peer and self) and response to feedback • To perform as a whole class and in 	Music- Playing as an Ensemble	Knowledge of ensemble skills, rhythm, timing and fluency	<ul style="list-style-type: none"> • Performing an independent part in an ensemble performance (whole class and small group). • Performing parts of increasing difficulty. • Creating a simple arrangement of a group piece by varying the use of the elements of music (dynamics, rhythm, tempo, instrumentation). 	Drama- Introduction to Devising (Incorporating practitioners)	How do theatre practitioners create theatre? Responding to a stimulus to create theatre. Techniques used by Brecht, Stanislavski and Frantic Assembly	<ul style="list-style-type: none"> • Creating and developing storylines from stimulus. • Selecting and using appropriate practitioner techniques in performance. • Combining cross-cutting/flashbacks, spoken thought, direct audience address, multi-role, split role and physical theatre to move a story along. • Evaluation (peer and self) and response to feedback
				Drama- Interpreting a script and teaching through theatre (TIE) (Bullying)	Know how to create and maintain interest in a performance Further development of				

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	Music- Introduction to Rhythm	<p>To understand the cultural context of West African Djembe drumming</p> <p>To read and communicate rhythms in a number of aural and written styles</p>	<p>a small group, using words to recall rhythms, performing in unison and polyrhythm, call and response.</p> <ul style="list-style-type: none"> To compose rhythmic ostinatos, call and response introduction and ending sections, structures. To vary dynamics and tempo within a rhythmic performance. Reading and writing rhythms using graphic notation and traditional western notation. To perform a West African Call and Response song. To listen to instrumental and vocal music from West Africa. Evaluation (peer and self) and response to feedback 		<p>how to create a character</p> <p>Further extension of improvisation techniques</p>	<ul style="list-style-type: none"> Use improvisation techniques to extend a story Voice projection (speaking slowly, loudly and clearly). Staying in character for a longer performance. Use theatre as a tool to teach others (TIE). Creating a montage of short scenes on a theme. Evaluation (peer and self) and response to feedback 	Drama- Documentary Theatre	<p>How can theatre be used to tell true stories?</p> <p>Research of historical events to create theatre.</p>	<ul style="list-style-type: none"> Performing as real characters based on historical research. Creation of fictional characters based on research of real characters. Telling the story of a historical event in creative ways. Performing expressively and emotionally. Creating audience empathy. Evaluation (peer and self) and response to feedback

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Term 3			<ul style="list-style-type: none"> Evaluation (peer and self) and response to feedback 			<ul style="list-style-type: none"> physical and vocal skills in character. Evaluation (peer and self) and response to feedback 			
	Drama- Introduction to script	<p>To know how improvisation can be used to set the scene and create a character.</p> <p>To know how to add personal interpretation to a simple script</p>	<ul style="list-style-type: none"> Team work and collaboration Use of voice and movement to create a character. Improvising an introduction to set the scene and introduce themselves as a character To learn lines of script by heart. Evaluation (peer and self) and response to feedback 	Music- The Blues and Reggae	The cultural and historical background of the Blues and Reggae Musical features of the Blues (walking bass, 12 bar blues, blues scale, improvisation) and Reggae (off-beat rhythms).	<ul style="list-style-type: none"> Performing Blues pieces (individual and/or paired) using 12 bar blues chords structures, walking bassline, syncopated blue melodies. Improvisation using the Blues scale. Performing in a reggae style (off beat accompaniments, syncopated rhythms) using keyboards, ukuleles and voice. Evaluation (peer and self) and response to feedback 	Drama- Devising Drama from Stimulus	<p>Research techniques on a range of stimuli.</p> <p>Further development of practitioner techniques</p> <p>Using research to make appropriate choices</p>	<ul style="list-style-type: none"> Further development of devising skills, creating storylines from stimuli. Group work and collaboration. Further incorporation of appropriate practitioner techniques in performance. Combining cross-cutting/flashbacks, spoken thought, direct audience address, multi-role, split role and physical theatre to move a story along. Evaluation (peer and self) and response to feedback

Drama – Key Stage 4

Term		Year 10/11		
		Topic	Knowledge	Skills
Term 1		Performance and Response (based on Missing Dan Nolan by Mark Wheeller)	<p>The role of theatre makers in contemporary professional practice, including:</p> <ul style="list-style-type: none"> • actors • choreographer • costume designer • director • lighting designer • lyricist • playwright • set designer • sound designer • stage managers • understudy <p>Stage types</p> <ul style="list-style-type: none"> • End on • Black box • In the round • Promenade • Proscenium arch • Site specific • Thrust • Traverse <p>Context Structure The design and use of a set. Characters and their relationships Costume and make-up</p>	<p>Evaluate the roles that theatre makers have on developing, performing and responding to a performance text</p> <p>Advantages and disadvantages for the decisions made directing, acting and designing for a performance.</p> <p>Applying knowledge and understanding of the development of drama and performance to the studied performance text</p>
		Devising Drama	<p>Research techniques based on given stimuli Performance Structures Practitioner techniques</p>	<p>Creating performance from stimulus Incorporating practitioner conventions into group performances Character development Planning, decision making and revision Performance structures Evaluation and review</p>

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	Topic	Knowledge	Skills
Term 2	Performance and Response (based on Missing Dan Nolan by Mark Wheeler)	The use of light, sound and media technology	Advantages and disadvantages for the decisions made directing, acting and designing for a performance.
	Performing and Presenting Texts	Communication through vocal and physical skills Use of semiotics Rehearsal techniques- Improvisation, hotseating, role on the wall, characterisation Playwright's artistic intention Style and Genre Interpretation of script	Applying knowledge and understanding of the development of drama and performance to the studied performance text Learners develop and apply theatrical skills in acting or design by preparing and presenting a showcase from a performance text.
Term 3	Performance and Response (Exam section B- Live Theatre Evaluation)	Style Genre Structure Staging terms Performance terminology Light/sound/costume/set terminology Rehearsal or preparation strategies for building character	Analysis and evaluation of a live theatre performance, including acting, realisation of artistic intent, design (costume, lighting, sound).