**Ormiston Park Academy Curriculum Overview Years 7-11 Department: Performing Arts ‘DRAMA’ Curriculum Leader: Rachael Austen**

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|  | **Half Term 1**  | **Half Term 2**  | **Half Term 3**  | **Half Term 4**  | **Half Term 5**  | **Half Term 6**  |
| Year 11 | **Persecution SOW/Devising**What is persecution, depict it in 3 x still imagesRevisit 8 explorative strategies and discuss how they can be used creatively to enhance a performanceGive four varied stimuli to work fromAuditory exerciseAdd visual elements (use laminated element/medium sheets) Peer assessmentRead poem ‘Strange fruit’ by Abel MeerpolCreate a performanceShare image of Rubin Stacy lynched in Fort Laudedrdale in 1935Create character profilesRole on the wall | **Mental Health** SOW/DevisingStigma & SocietyDisordersNature of madnessVictorian InstitutionThe screamCare in the communityPsychosis 4.48Use various types of stimulus including pictues and music to explore mental health.Develop and abstract sequence.Use backing tracs | **External Brief released** Invite you to perform students to perform infront Appropriately showcases skills as an actor **or** a dancer* Fits with our theme of ‘??????’
* Is between 2 – 6 minutes in duration for dance performances
* Is between 4 – 10 minutes in duration for acting performances

Students may perform with others for the whole performance durationTask 1 – Planning for your live performance**What to do?** The first task is all about how you will plan for your live performance for the event. Remember that the title of the event is ‘Changes’ and your performance must fit with this title.**How long to spend on it?** It is recommended that you spend around **7 hours** on Task 1.In this time, you need to produce:1.1 Description of personal aims You need to produce a statement of your personal aims for the project, considering what you want to achieve with your live performance to an audience.Your statement must provide a clear, comprehensive and insightful description of personal aims in relation to the live performance:* One aim for the technical aspects of your performance e.g. vocal technique, dance technique.
* One aim linked to the brief (how will your chosen performance fit with the title ‘Changes.’)
* One aim for how the performance will look (think about your characterisation/stage persona)

You must also include rigorous consideration of:* Own image - Your ability to convey/communicate the chosen piece (this may include personality, energy, confidence, commitment, your casting bracket, specialist skills, your understanding of the subject matter etc)
* Repertoire – For example, the music tracks that will be danced to, the choreography, script, the scene of play being performed. How does the chosen repertoire relate to the title ‘Changes’?
* Audience expectation – What reaction do you want to get from the audience? What do you think they will be expecting?
 | **External brief continued…**1.2 Proposal of innovative ideas for the performance You need to propose innovative ideas for the performance that incorporate ideas from your chosen pathway (dance **or** acting). These could include, but are not limited to:* How will you use your chosen pathway (dance or acting) to convey the title of ‘Changes’?
* What is your chosen music/scene selection and how do they relate to the title ‘Changes.’
* How will you collaborate/interact with other performers during the performance?
* How will specific props/costume/scenery add to your performance?
* Make sure you give examples and reasons for your chosen ideas and how they will fit the brief.

1.3 Production plan You must create a comprehensive production plan for the performance that meets the needs of the brief and considers the following:* An assessment of the venue to be performed in, including the venue size.
* Personal equipment needs (for example, costume/props/scenery.) What do you need for your performance? When does it need to be sourced and where from?
* Your rehearsal plan – When and where will you rehearse? How will you structure your rehearsals? Who will attend the rehearsals? Will you have a dress rehearsal? Will you have a tech rehearsal?
* The target audience – What type of audience is your performance targeting? What size audience are you expecting?

1.4 Analysis of Health and Safety You must analyse the health and safety implication of the live performance. This could include electrical safety, noise and manual handling issues. You should analyse:* What could go wrong or present danger during a live performance.
* What measures can you put in place to stop these from occurring during your performance.

You can present your planning as an essay, interview, audio visual presentation, blog or vlog.  | **Performing Text****‘Mop up’**Describe the context of the textDescribe the writers use of language and identify the demands it puts on the performer.Describe how the author communicates role and character through languageDescribe tecniques for lifting text off the page in order to convey the role/characterPerformance- performances must be filmed as evidence, students must evaluate the clips.Review and evaluate performanceWrite up log book/rehearsal diaryCompare and contrast the modern and classic text, what are the similarities and differences ? | **Performing Text****‘Mop up’**Describe the context of the textDescribe the writers use of language and identify the demands it puts on the performer.Describe how the author communicates role and character through languageDescribe tecniques for lifting text off the page in order to convey the role/characterPerformance- performances must be filmed as evidence, students must evaluate the clips.Review and evaluate performanceWrite up log book/rehearsal diaryCompare and contrast the modern and classic text, what are the similarities and differences ? |
|  | SKILLSStillimageDiscussionThought trackingMovementMimeGestureSound collageUse visual elements creativelyPeer assessmentSet designUse poetry as a stimulusRole playIncorporate lighting and soundMark the momentCreate character profileRole on the wallPhysical theatre | SKILLSRole playIn role improvStill imageCross cuttingForum theatreStylised physical movementClimaxBuild tensionMark the momentAdd Phonic ritualised soundsMotzart- requiemMad WorldArtaudExplore historical views of mental illness | **SKILLS:**Provide a clear, comprehensive and insightful description of personal aims in relation to the live performance including rigorous considerationof own image, repertoire and audience expectationPropose ideas for the performance that innovatively incorporates chosen discipline: acting or danceProduce a comprehensive production plan to meet the needs of an agreed briefProvide a comprehensive analysis of Health & Safety issues in the context of a live performance | **SKILLS:**Provide a clear, comprehensive and insightful description of personal aims in relation to the live performance including rigorous considerationof own image, repertoire and audience expectationPropose ideas for the performance that innovatively incorporates chosen discipline: acting or danceProduce a comprehensive production plan to meet the needs of an agreed briefProvide a comprehensive analysis of Health & Safety issues in the context of a live performance | SKILLS :PerformingMonologueDuologueGroup workDirectingStagingLightingSoundSelf and peer assessmentVoice projectionStaying in roleCharacterisationWritingAnalysingevaluating | SKILLS :PerformingMonologueDuologueGroup workDirectingStagingLightingSoundSelf and peer assessmentVoice projectionStaying in roleCharacterisationWritingAnalysingevaluating |

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|  | **Assessment opportunities:****Devise and direct a performance based on stimuli** | **Assessment opportunities:****Devise and direct a performance based on stimuli** | **Assessment opportunities:****External assessed task** | **Assessment opportunities:**Externally assessed task |  |  |
| Year 10 | **Introduction to Theatre practitioners**Antonin ArtaudTheatre of CrueltyBertolt BrechtEpic TheatreStanislavski- Naturalism/realism/method actingStephen BerkoffPhysical Theatre | **9/11**Watch 9/11 Nicholas cageRespond to song lyrics ‘Beautiful city’ from GodspellFaith, Build, HopeConsider American peopleGeorge Bush speechAmerican FlagWriting and performing MonologuesUse poetry as a stimulus ‘Out of the Blue’ by Simon ArmitageTwin Towers photo stimulus | **Blood Brothers**Blood Brothers education pack Read and analyse textWatch theatre clipsWho is Willy Russell/author intentions p.13Key Themes of textHistorical, cultural and social contextsAnalyse characters and motivesRole of the narratorContrast between Mickey & EddieKidsgamesI wish I was our SammyNature V NurturePerform and film above scenesStudents must keep a log book /rehearsal diary of practical lessons | **Performing Text** **‘Blood Brothers’**Describe the context of the textDescribe the writers use of language and identify the demands it puts on the performer.Describe how the author communicates role and character through languageDescribe tecniques for lifting text off the page in order to convey the role/characterPerformance- performances must be filmed as evidence, students must evaluate the clips.Review and evaluate performanceWrite up log book/rehearsal diary |  **Macbeth**Read and analyse textWatch filmWho is MacbethAuthors style and intentionsKey themes of textAnalyse characters and motivesFocus on :Banquet sceneMacbeth monologueLady macbeth monologueWitches scenePerform and film above scenes | **Performing Text****‘Macbeth’**Describe the context of the textDescribe the writers use of language and identify the demands it puts on the performer.Describe how the author communicates role and character through languageDescribe tecniques for lifting text off the page in order to convey the role/characterPerformance- performances must be filmed as evidence, students must evaluate the clips.Review and evaluate performanceWrite up log book/rehearsal diaryCompare and contrast the modern and classic text, what are the similarities and differences ? |
| SKILLSMimeGesturePhysical theatreDance/movement sequencesMake audience feel uncomfortableBreak down the fourth wallUse of a narratorUse of songs/musicPlacardsStill imageProp/costume railActionImaginationRelaxationEmotion memoryExaggerated facial expression and vocal work | SKILLSRole playCross cutMark the momentInterview/hotseatThought trackWriting in roleCreating atmosphereBuilding tensionStylised performance | **SKILLS**Still imageThought trackingHotseatingImprovisationMusical TheatreCharacterisationNarrationRole playLearning linesLifting text from page to stageUnderstanding and interpreting stage directionsCommunicating to an audienceUsing basic sound and lighting to enhance a performancePerforming monologue &duologues | **SKILLS**PerformingMonologueDuologueGroup workDirectingStagingLightingSoundSelf and peer assessmentVoice projectionStaying in roleCharacterisationWritingAnalysingevaluating | **SKILLS**Still imageThought trackingHotseatingImprovisationMusical TheatreCharacterisationNarrationRole playLearning linesLifting text from page to stageUnderstanding and interpreting stage directionsCommunicating to an audienceUsing basic sound and lighting to enhance a performancePerforming monologue &duologues | SKILLS :PerformingMonologueDuologueGroup workDirectingStagingLightingSoundSelf and peer assessmentVoice projectionStaying in roleCharacterisationWritingAnalysingevaluating |
| ***Assessment opportunities:****Devise, direct and Create performance in style of practitioner* | **Assessment opportunities:****Create a stylised performance influenced by one or more of the theatre practitioners** | **Assessment opportunities:****Perform key scenes from Blood Brothers** | **Assessment opportunities:** | **Assessment opportunities:**Internally assessed | **Assessment opportunities:****Internally assessed** |
|  Year 9 | THEATRE IN EDUCATIONExplore Theatre in Education and how to teach an audience something through a performancePossible TIE tour, take performances into local primary schools or invite target audiences into school | TIE CONTINUED | CRAIG & BENTLEYDerek Bentley was a British man who was hanged for the murder of a policeman in 1953. Students will decide whether they think the punishment was justified as he didn’t pull the trigger.Students will benefit from watching the film ‘let him have it’ this is certificate 12 and shows the events leading to Derek Bentley’s death  | CRAIG & BENTLEY CONTINUED | SIGNIFICANT EVENTS-Students will look at significant historical events from around the world, they will explore them using various drama strategies, symbolism, drama forms and elements to create atmospheric performancesExplore different stimuli in the form of song, pictures, film footage, stories, news reports. The significant events will include. * Titanic
* Tsunami
* 9/11
* London Bombings
* WW1
* Hillsborough football disaster

Students will benefit from researching these significant events and discussing them with family and friends at home. | SIGNIFICANT EVENTS CONTINUED |
| KEY SKILLS* Create a performance with a message/meaning that educates the audience.
* Explore morals,
* Explore the tone of performance
* Audience participation, how to engage a performance

Educate the audience on key themes (linked to PSHE) racism, drugs, and bullying. |  | KEY SKILLS* Discuss Christopher Craig and Derek Bentley and the events that led to their arrests
* Discuss Film clip
* Analyse Witness statements
* Develop characters-
* Bring character to life
* Improvise a different ending
* Hotseating
* Mime
* Slow motion
* Addressing the audience
* Monologue
* Cross cutting
* Marking the moment
* Symbolism
 |  | KEY SKILLS* Symbolism
* Abstract drama/sylisation
* Including factual information into a performance
* Improvisation
* Ensemble theatre
* Character development
* Marking the moment
* Cross cutting
* Flashback
* Physical Theatre
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|  | **Assessment opportunities:****TIE continued** | **Assessment opportunities:****To create a group TIE performance for a target audience** | **Assessment opportunities:****CRAIG & BENTLEY CONTINUED** | **Assessment opportunities:****Groups to create a courtroom scene that explores the events and reactions of characters** | **Assessment opportunities:****Significant events continued** | **Assessment opportunities:****To devise a sensitive and informative group performance based on one or more of the significant events explored** |
| Year 8 | DARKWOOD MANORExplore creating atmosphere and building tension in a performance. Students will discuss what makes an audience feel uncomfortable and how we they can create atmosphere in a performance.They will create their own characters who visit a supposedly haunted house called ‘Darkwood Manor’Students will create characters and a back story as to why it is haunted.Their assessment usually ties in with Halloween. | DARKWOOD MANOR | Explore the events of the Hillsborough football disaster through a variety of strategies.Students will benefit from researching the Hillsborough football disaster.They will explore various stimuli in lessons includingVideo footage, newspaper articles, photos, poetry and witness statements.Creating performance to Music- using The Liverpool football anthem ‘You’ll n ever walk alone’ | HILLSBOROUGH | **Ormiston Park the Musical or Melodrama**Students will be given the choice to write, perform or give technical support in this whole class project.Students will work together to create a light hearted performance in the style of Melodrama or Musical Theatre based on OPA –Link with Music. | Ormiston Park the musical or Melodrama  |
| KEY SKILLS* Discuss peer pressure
* Building character
* Hotseating
* Physical theatre
* Storytelling
* Soundscaping
* Still Image
* Thought tracking
* Soundscaping
* Narration
* Building tension
* Create atmosphere using sound and lighting
 |   | Key Skills* Work in ensemble to create the atmosphere of a football match, sound of crowd, chanting
* Use physical theatre and soundscape
* Explore key characters from the Disaster, Police, fan, parent, player, manager. Create a role on the wall / character profile
* Hot seating: Consider characterisation, being convincing in role and sustaining the role
* Create the events on the day of Hillsborough
* Use poetry to create a performance ‘A survivors story’
* Use the Liverpool anthem to create atmosphere in a performance
 |   | Key Skills* Devising, Script writing, learning lines and following stage directions
* Comedy
* Choral speaking, canon, singing
* Movement /dance sequence
* Working in ensemble
* Rhythm/pace
* Lighting & sound workshops
* Operating technical equipment
 | Some performances may be showcased to a wider audience, possibly is assembly or the Summer showcase. |
| **Assessment opportunities:****Ongoing** **End of Unit assessment : October** | **Assessment opportunities:**Devising’ Create a group performance to show the group entering Dark wood manor, how will you make the audience feel tense and uncomfortable?**End of Unit assessment : December** | **Assessment opportunities:****Hillsborough ongoing** **End of Unit assessment : Feb** | **Assessment opportunities:**Assess how Drama skills are used creatively in a performance.**End of Unit assessment: April** | **Assessment opportunities:****Ongoing…****End of Unit assessment:** | **Assessment opportunities:**To write, rehearse and perform a short Musical or Melodrama performance adhering to the elements of musical theatre/ Melodrama. This will be a full class project.**End of Year assessment W/c**  |
|  Year 7 | Topic and Content:ENSEMBLE DRAMAAn Introduction to Drama, performance, Drama forms and how to work in ensemble* Team work
* Toy box- Broken toys
* Abstract Drama
* Physical theatre
* Still Image
* Thought tracking
* Creating and devising short performance in ensemble
 | MELODRAMA & PANTOMIMEInvestigating the History of Theatre and 16th Century Drama and Melodrama.* Commedia dell arte
* Slapstick comedy
* 16th Century Melodrama
* Exaggerated performance
* Introduction to Stock characters and stock lines
* Pantomime characters and Increase pupils’ awareness to the importance of ulse as a fundamental upon which music is built and performed.

Students will benefit from researching the History of Theatre, in particular 16th Century Drama. Watch Commedia Dell Arte and melodrama clips. This will deepen their understanding of exaggerated theatre and pantomime characters. | ERNIE & His Incredible Hallucinations.Working from a script, understanding a script, reading and communicating stage directions to an audience, performing extracts from the script ‘Ernie and his Incredible Hallucinations’ by Alan AckbournThe following strategies and drama forms will be exploredStudents will benefit from reading the short play ‘Ernie and his incredible hallucinations’ written by Alan Ackbourn, the play has been adapted for TV and can also be found online. | ERNIE & His Incredible Hallucinations.Prepare and rehearse key scenes from the text and devise a performance for an audience | MUSICAL THEATRE Students will look at Musical Theatre and the skills required, these skills will be developedStudents would benefit from watching some Musical Theatre extracts, visiting the theatre or film versions of the Musicals listed below. This will develop a deeper understanding of Musical TheatreScript extracts available:AnnieBlood Brothers Bugsy,OliverGrease | MUSICAL THEATREPrepare and rehearse key scenes from the scripts provided and prepare a performance for an audience. |
|  Key Skills* Choral speaking
* Confidence building
* Voice projection
* Physical theatre
* Thought tracking
* Still image
* Exaggeration
* Team work
* Soundscaping
 | Key skills * Slap stick comedy
* Confidence building
* Mime
* Rhythm and pace
* Timing
* Characterisation
* Audience participation
* Communicating with an audience
* Self and peer assessment and evaluation
 |  Key skills* Narration
* Addressing the audience
* Thought tracking
* Still image
* Split staging
* Developing character from page to stage
* Creating atmosphere with sound and lighting
* Physical theatre
 |  Key skills* Performance
* Direct
* Characterisation
* Eye contact
* Voice projection
* Stage presence
* Proxemics
 | Key skills* Script work learning lines and following stage directions
* Choral speaking, canon,
* singing
* Movement /dance sequence, choreographed transitions
* Working in ensemble
* Rhythm/pace
 |  |
| **Assessment opportunities:**Use the stimulus provided to create an ensemble performance. This should incorporate all skills learned during the unit. How will you use them creatively?Self and peer assessment and evaluation**End of Unit assessment: October** | **Assessment**Create a short pantomime performance - using Skills developed throughout the unit, can use extract of pantomime scripts or can be devised End of unit assessment: December | **Assessment opportunities:****End of Unit assessment: On going until Easter** | **Assessment opportunities:**Direct and perform a scripted performance, students will bring sections of the script to life and perform to a live audience**End of Unit assessment: April** | **Assessment opportunities:****End of Unit assessment ongoing until end of summer term** | **Assessment opportunities:****Create a musical theatre performance, this can be inspired by the scripts studied or devised.****End of Year Assessment July** |