**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 images  Revisit 8 explorative strategies and discuss how they can be used creatively to enhance a performance  Give four varied stimuli to work from  Auditory exercise  Add visual elements (use laminated element/medium sheets)  Peer assessment  Read poem ‘Strange fruit’ by Abel Meerpol  Create a performance  Share image of Rubin Stacy lynched in Fort Laudedrdale in 1935  Create character profiles  Role on the wall | **Mental Health** SOW/Devising  Stigma & Society  Disorders  Nature of madness  Victorian Institution  The scream  Care in the community  Psychosis 4.48  Use 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 duration  Task 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 text  Describe the writers use of language and identify the demands it puts on the performer.  Describe how the author communicates role and character through language  Describe tecniques for lifting text off the page in order to convey the role/character  Performance- performances must be filmed as evidence, students must evaluate the clips.  Review and evaluate performance  Write up log book/rehearsal diary  Compare and contrast the modern and classic text, what are the similarities and differences ? | **Performing Text**  **‘Mop up’**  Describe the context of the text  Describe the writers use of language and identify the demands it puts on the performer.  Describe how the author communicates role and character through language  Describe tecniques for lifting text off the page in order to convey the role/character  Performance- performances must be filmed as evidence, students must evaluate the clips.  Review and evaluate performance  Write up log book/rehearsal diary  Compare and contrast the modern and classic text, what are the similarities and differences ? |
|  | SKILLS  Stillimage  Discussion  Thought tracking  Movement  Mime  Gesture  Sound collage  Use visual elements creatively  Peer assessment  Set design  Use poetry as a stimulus  Role play  Incorporate lighting and sound  Mark the moment  Create character profile  Role on the wall  Physical theatre | SKILLS  Role play  In role improv  Still image  Cross cutting  Forum theatre  Stylised physical movement  Climax  Build tension  Mark the moment  Add Phonic ritualised sounds  Motzart- requiem  Mad World  Artaud  Explore historical views of mental illness | **SKILLS:**  Provide a clear, comprehensive and insightful description of personal aims in relation to the live performance including rigorous consideration  of own image, repertoire and audience expectation  Propose ideas for the performance that innovatively incorporates chosen discipline: acting or dance  Produce a comprehensive production plan to meet the needs of an agreed brief  Provide 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 consideration  of own image, repertoire and audience expectation  Propose ideas for the performance that innovatively incorporates chosen discipline: acting or dance  Produce a comprehensive production plan to meet the needs of an agreed brief  Provide a comprehensive analysis of Health & Safety issues in the context of a live performance | SKILLS :  Performing  Monologue  Duologue  Group work  Directing  Staging  Lighting  Sound  Self and peer assessment  Voice projection  Staying in role  Characterisation  Writing  Analysing  evaluating | SKILLS :  Performing  Monologue  Duologue  Group work  Directing  Staging  Lighting  Sound  Self and peer assessment  Voice projection  Staying in role  Characterisation  Writing  Analysing  evaluating |

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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 Artaud  Theatre of Cruelty  Bertolt Brecht  Epic Theatre  Stanislavski-  Naturalism/realism/method acting  Stephen Berkoff  Physical Theatre | **9/11**  Watch 9/11 Nicholas cage  Respond to song lyrics ‘Beautiful city’ from Godspell  Faith, Build, Hope  Consider American people  George Bush speech  American Flag  Writing and performing Monologues  Use poetry as a stimulus ‘Out of the Blue’ by Simon Armitage  Twin Towers photo stimulus | **Blood Brothers**  Blood Brothers education pack  Read and analyse text  Watch theatre clips  Who is Willy Russell/author intentions p.13  Key Themes of text  Historical, cultural and social contexts  Analyse characters and motives  Role of the narrator  Contrast between Mickey & Eddie  Kidsgames  I wish I was our Sammy  Nature V Nurture  Perform and film above scenes  Students must keep a log book /rehearsal diary of practical lessons | **Performing Text**  **‘Blood Brothers’**  Describe the context of the text  Describe the writers use of language and identify the demands it puts on the performer.  Describe how the author communicates role and character through language  Describe tecniques for lifting text off the page in order to convey the role/character  Performance- performances must be filmed as evidence, students must evaluate the clips.  Review and evaluate performance  Write up log book/rehearsal diary | **Macbeth**  Read and analyse text  Watch film  Who is Macbeth  Authors style and intentions  Key themes of text  Analyse characters and motives  Focus on :  Banquet scene  Macbeth monologue  Lady macbeth monologue  Witches scene  Perform and film above scenes | **Performing Text**  **‘Macbeth’**  Describe the context of the text  Describe the writers use of language and identify the demands it puts on the performer.  Describe how the author communicates role and character through language  Describe tecniques for lifting text off the page in order to convey the role/character  Performance- performances must be filmed as evidence, students must evaluate the clips.  Review and evaluate performance  Write up log book/rehearsal diary  Compare and contrast the modern and classic text, what are the similarities and differences ? |
| SKILLS  Mime  Gesture  Physical theatre  Dance/movement sequences  Make audience feel uncomfortable  Break down the fourth wall  Use of a narrator  Use of songs/music  Placards  Still image  Prop/costume rail  Action  Imagination  Relaxation  Emotion memory  Exaggerated facial expression and vocal work | SKILLS  Role play  Cross cut  Mark the moment  Interview/hotseat  Thought track  Writing in role  Creating atmosphere  Building tension  Stylised performance | **SKILLS** Still image  Thought tracking  Hotseating  Improvisation  Musical Theatre  Characterisation  Narration  Role play  Learning lines  Lifting text from page to stage  Understanding and interpreting stage directions  Communicating to an audience  Using basic sound and lighting to enhance a performance  Performing monologue &  duologues | **SKILLS**  Performing  Monologue  Duologue  Group work  Directing  Staging  Lighting  Sound  Self and peer assessment  Voice projection  Staying in role  Characterisation  Writing  Analysing  evaluating | **SKILLS**  Still image  Thought tracking  Hotseating  Improvisation  Musical Theatre  Characterisation  Narration  Role play  Learning lines  Lifting text from page to stage  Understanding and interpreting stage directions  Communicating to an audience  Using basic sound and lighting to enhance a performance  Performing monologue &  duologues | SKILLS :  Performing  Monologue  Duologue  Group work  Directing  Staging  Lighting  Sound  Self and peer assessment  Voice projection  Staying in role  Characterisation  Writing  Analysing  evaluating |
| ***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 EDUCATION  Explore Theatre in Education and how to teach an audience something through a performance  Possible TIE tour, take performances into local primary schools or invite target audiences into school | TIE CONTINUED | CRAIG & BENTLEY  Derek 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 performances  Explore 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 |  |
|  | **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 MANOR  Explore 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 including  Video 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 DRAMA  An 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 & PANTOMIME  Investigating 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 Ackbourn  The following strategies and drama forms will be explored  Students 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 developed  Students 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 Theatre  Script extracts available:  Annie  Blood Brothers  Bugsy,  Oliver  Grease | MUSICAL THEATRE  Prepare 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** |