

YEAR 9 CURRICULUM MAP – PERFORMING ARTS

	Half Term 1 (June - July)	Half Term 2 (Sept-Oct)	Half Term 3-4 (Nov – Jan)	Half Term 4-5 (Feb – Mach)	Half Term 6 (April – June)
Scheme Title	ACTING TECHNIQUES FOR REALISM - STANISLAVSKI	BLOOD BROTHERS - STANISLAVSKI	NOUGHTS AND CROSSES - BRECHT	EVERYBODY'S TALKING ABOUT JAMIE	RESPONDING TO A STIMULUS
Purpose of Scheme	<ul style="list-style-type: none"> Introduces students to Stanislavski's techniques to create more realistic performances and characters. Develops students' physical and vocal performance skills to communicate more believable characters. <p><i>Other progressions:</i></p> <ul style="list-style-type: none"> Builds on students' application of stagecraft skills to communicate different contexts. 	<ul style="list-style-type: none"> Develops students' knowledge and application of Stanislavski's techniques to perform a realistic context in a scripted performance. Builds on students' physical and vocal performance skills to communicate emotions and believable characters from a script. Develops students' analytical skills through analysing professional actors' performance skills and techniques. 	<ul style="list-style-type: none"> Introduces students to Brecht's techniques to communicate the message in a script. Builds on students' group skills working independently to direct a scripted performance. <p><i>Other progressions:</i></p> <ul style="list-style-type: none"> Develops students' performance skills through selecting and applying physical and vocal skills to communicate more mature scripted interactions. 	<ul style="list-style-type: none"> Introduces students to stagecraft skills, including technical elements, when staging a musical theatre performance. Builds on students' knowledge and application of advanced vocal and physical performance skills, but now in the discipline of Musical Theatre. Develops students' ability to work as a group, taking on leadership roles and responsibilities. 	<ul style="list-style-type: none"> Introduces students to devising work responding to a stimulus Gives the opportunity for students to work in a discipline and style of their choice and independently devise a performance. Brings together all the skills they have built up in years 7-9 , however, students will gain experience of creating their own Theatre Company and have to consider their purpose, creative intentions, target audience and design.
Knowledge in Sequence	<ol style="list-style-type: none"> To develop knowledge of Stanislavski's 'given circumstances'. To develop the given circumstances for my scene. To develop my characterisation in my scene. Rehearsals and final performance. 	<ol style="list-style-type: none"> To understand the context and general plot of 'Blood Brothers' To understand how to communicate characters in Blood Brothers 3-4: To develop the knowledge and skills to use Stanislavski's characterisation techniques 5: To refine my characterisation using physical and vocal skills 6: To be able to reflect on and analyse my own and others' performances 7-8: To be able to perform a scripted extract from Blood Brothers. 	<ol style="list-style-type: none"> To develop knowledge of the themes in Nought and Crosses through montage 2-3: To be able to stage a group scene from Noughts and Crosses 4: To be able to engage the audience through Direct Address 5-6: To be able to apply Brechtian techniques to alienate the audience 7: To reflect on and analyse my own performance 8: To be able to perform a scene in the style of Epic Theatre 	<ol style="list-style-type: none"> To develop knowledge of the themes in ETAJ To be able to stage a scene from the script To be able to learn choreography from a Musical To understand how to support the voice in Musical Theatre To develop performance skills in Musical Theatre To be able to perform an extract from a Musical To develop knowledge of design elements in Musical Theatre To understand how to analyse the design elements in performance 	<ol style="list-style-type: none"> To be able to explore a stimulus and develop concepts To be able to develop a theme and plot To understand how to develop a character To understand how to write a script extract To develop knowledge of 'style' and 'stage types' in Theatre To be able to devise using Brechtian techniques To develop costume and music ideas for my piece FINAL PERFORMANCE OF ONE SCENE
Skills	<p>MAIN SKILLS FOCUS - Performance Skills: Physical - Gestures / Stance / Posture and Body Language / Eye contact / Expressions / Dynamics and movement Advanced - The leading technique / levels of tension Vocal - Diction / Emphasis and volume / Pitch / Accent / Rhythm and tempo / Tone</p> <p>Drama Techniques and Conventions: Stanislavski techniques - Off-text improvisation / Magic IF / visualisation / Given Circumstances</p>	<p>MAIN SKILLS FOCUS - Performance skills: Physical - Gestures / Stance / Posture and Body Language / Eye contact / Expressions / Dynamics and movement Advanced - The leading technique / levels of tension Vocal - Diction / Emphasis and volume / Pitch / Accent / Rhythm and tempo / Tone</p> <p>Drama techniques: Stanislavski techniques - Given circumstances / seven questions / Magic IF / visualisation / Conscience Alley</p> <p>Reflection and Analysis: -Analyse using 'What, Where, How, Why' structure -List / Define / Identify / Describe / Explain / Analyse skills used in performance</p>	<p>MAIN SKILLS FOCUS – Drama Techniques : Brecht techniques - Montage / Narration / Direct Address / Third Person Narration / Multi-role / Placards / Gestus</p> <p>Stagecraft Skills: Blocking / Entrances and Exits / Proxemics / Levels / Audience Awareness / Concentration / Energy / Set and Props interaction</p> <p>Group Skills: - Creativity, Communication, Openness, Leadership, Organisation, Understanding, Research, Respect</p>	<p>MAIN SKILLS FOCUS – Performance Skills: Physical - Gestures / Stance / Posture and Body Language / Eye contact / Expressions / Dynamics and movement Advances – leading techniques / levels of tension</p> <p>Vocal - Diction / Emphasis and volume / Pitch / Accent / Rhythm and tempo / Tone Advanced – breath control / resonance</p> <p>Dance - Dynamics / Rhythm and Timing / Energy and Commitment / Awareness of Space / Movement Memory / Stamina</p> <p>Stagecraft skills: Blocking / Entrances and Exits / Proxemics / Levels / Audience Awareness / Concentration / Energy / Set and Props interaction</p> <p>Lighting Design - Position / intensity / colour / shadows</p> <p>Set Design - Materials / Audience / Colours / Style and stage type</p> <p>Group Skills: - Creativity, Communication, Openness, Leadership, Organisation, Understanding, Research, Respect</p>	<p>Stagecraft Skills (including design): Sound Design - Style / Recorded, live / Effect / Diegetic, non-diegetic Music - Dynamics / rhythm / Structure / Melody / Instruments / Texture, tonality, tempo / Harmony Costume – Material / Accessories / Colour / Style and Size</p> <p>Performance Skills: Gestures, Stance, Posture, Expression, Eye Contact, Dynamics, Diction, Emphasis, Pitch, Accent, Rhythm, Tone</p> <p>Drama Techniques and Conventions: A choice of all techniques explored in Years 7-9 - Role-Play, Thought Tracking, Tableaux, Role on the Wall, Split-Stage, Improvisation, Slow Motion, Soliloquy, Monologue, Conscience Alley, Physical Theatre, Cross-cutting, Sound-Scape, Melodrama, Direct Address, Dialogue, Hot-Seating, Mime, Narration. Brecht specific techniques: Montage / Narration / Direct Address / Third Person Narration / Multi-role / Placards / Gestus</p> <p>Group Skills: - Creativity, Communication, Openness, Leadership, Organisation, Understanding, Research, Respect</p> <p>Reflection and Analysis: -Verbal reflections throughout -List / Define / Identify / Describe / Explain / Analyse skills used in performance</p>
Key Words	Off-text improvisation / Characterisation / Given Circumstances / Magic IF / Context / Levels of Tension / Vocality / Physicality / The leading technique / Rehearsal / Stanislavski / Lecoq	Nature / Nurture / Social Class / Working Class / Middle Class / Upper Class / Stanislavski / Objectives / Given Circumstances / Magic IF / Seven Questions / Setting / Characters / Synopsis	Brecht / Epic Theatre / Verfremdungseffekt / Alienation techniques / Montage / Narration / Direct Address / Third Person Narration / Multi-role / Placards / Gestus / bigotry / terrorism / injustice / racism / war / terrorism / friendship	Identity / Relationship / Resilience / Respecting Difference / Tolerance / Director / Lighting / Set / Musical / Choreographer / Off-text improvisation / characterisation / context / leading technique / levels of tension / warm-up / relaxing face / larynx / diaphragm / breath control / resonance / tongue twisters / Hip-hop	Brief / Stimulus / Research / Target Audience / Theme / Context / Structure / Story-board / Style / Realism / Minimalism / Fantasy / Symbolism / Stage Type / Thrust / End-on / Proscenium Arch / Traverse / In the Round / Creative Intentions / Concept / Symbols / Directing / Mood and Atmosphere / Climax / Tension / Technical rehearsal / Dress-rehearsal / Costume / Music / Sound

End Point	<ul style="list-style-type: none"> -To be able to use Stanislavski's techniques to communicate realistic characters -To be able to use Stanislavski's techniques to communicate the context clearly in a performance 	<ul style="list-style-type: none"> -To be able to use Stanislavski's techniques to communicate emotions and believable characters from a script -To be able to use Stanislavski's techniques to communicate the context of a script -To be able to describe and explain how and why performance skills are used in a professional performance 	<ul style="list-style-type: none"> -To be able to work independently as a group to stage a scripted scene -To be able to use Brecht's techniques to communicate the message in a script 	<ul style="list-style-type: none"> -To be able to perform a scene from a Musical using vocal, physical and dance performance skills -To be able to lead a vocal and physical exercise to support the voice and body -To be able to create a set and lighting design plan for a scene in a musical 	<ul style="list-style-type: none"> -To be able to devise and perform a scene based on a stimulus -To be able to apply Brecht techniques to tell the story in a performance -To be able to plan costumes, sound and music for a devised piece
Assessment Method	Short scripted and improvised performance in class (assessed using skills ladder)	<ul style="list-style-type: none"> Scripted performance of Blood Brothers scene (assessed using skills ladder) Knowledge Organiser Quiz Written analysis of professional theatre performance (Performance skills and Stanislavski techniques) 	<ul style="list-style-type: none"> Scripted performance of Noughts and Crosses scene (assessed using skills ladder) Knowledge Organiser Quiz Written self-reflection (Brecht techniques) 	<ul style="list-style-type: none"> Scripted performance and dance routine from Everybody's Talking about Jamie (assessed using skills ladder) Knowledge Organiser Quiz Set and lighting design diagram with annotations 	<ul style="list-style-type: none"> Devised performance (assessed using skills ladder) Knowledge Organiser Quiz Costume and sound design plan with annotations