

YEAR 10 – 11 CURRICULUM MAP – PERFORMING ARTS

	<i>Half Term 1 (June – July)</i>
Scheme Title	C1: ACTING STYLES INTRO
Purpose of Scheme	<ul style="list-style-type: none"> Introduces students to the two acting styles they will explore throughout component 1. Learners will develop their understanding of the role of the actor and director by examining practitioners' work and the processes used to create performance. This builds on their knowledge of performance styles in KS3 and prepares them for their scripted and devised pieces in Component 2 and 3.
Knowledge in Sequence	<p>1. Class introductions, course info, team building and confidence games</p> <p>2-3: To develop knowledge of the stylistic qualities of acting in Realism</p> <p>4-6: To understand how the acting style in Realism contributes to the creative intentions and purpose</p> <p>7-8: To develop knowledge of the stylistic qualities of acting in Pantomime</p> <p>9-10: To understand how the acting style in Pantomime contributes to the creative intentions and purpose</p>
Skills	<p><u>MAIN FOCUS – C1 Learning Outcome A:</u> Performance Skills, Drama techniques, Reflection and Analysis</p> <p>To be able to apply/perform & describe/analyse/evaluate –</p> <ul style="list-style-type: none"> Realism acting techniques and how they communicate Frankenstein characters and themes: Pantomime acting techniques and how they communicate Cinderella characters and themes
Key Words	<p>Performance style / stylistic qualities / practitioners' work / roles / responsibilities / skills / creative intentions / purpose / practitioners' process / skills / approaches / repertoire / interrelationships / components</p> <p>Realism acting techniques: Stanislavski, Emotional memory /Magic IF</p> <p>Frankenstein extract characters and themes: Judgemental society, power, revenge, kindness, creating life De Lacey, Agatha, Felix, Creature</p> <p>Pantomime acting techniques: Exaggerated characters / Commedia Dell'arte style and characters – Zanni, Magnifico, Pantalone, Inamorati</p> <p>Cinderella extract characters and themes: Love, good vs evil Buttons, Baroness, Cinderella</p>
End Point	<ul style="list-style-type: none"> Students will be able to apply Stanislavski's Magic IF and Emotional Memory in Frankenstein workshops. They will then analyse and evaluate how the techniques contribute to the purpose and creative intentions in Realism (Written or Verbal response) in preparation for Component 1, Learning Outcome A Students will be able to apply Commedia Dell'arte characterisation techniques in Cinderella Pantomime workshops in preparation for C1, Learning Outcome B
Assessment Method	<p><u>Progress Point – Learning Outcome A 1 (Set in Lesson 6, Week 3 of HT):</u> Analyse and Evaluate how the stylistic qualities of acting contribute to the purpose and creative intentions in Realism.</p>

	Half Term 2 (September – 4 weeks)
Scheme Title	C1: ACTING STYLES CONTINUED...
Purpose of Scheme	<ul style="list-style-type: none"> • Continues to broaden students' knowledge and understanding of acting styles through introducing two more styles. • Learners will develop their understanding of the role of the actor and director by examining practitioners' work and the processes used to create performance. • This also prepared them for scripted and devised pieces in C2 & 3
Knowledge in Sequence	<p>1-2: To recap the stylistic qualities of acting in Realism and Pantomime To develop knowledge of stylistic qualities of acting and movement in Physical Theatre</p> <p>3-5: To understand how the acting style in Physical Theatre contributes to the creative intentions and purpose</p> <p>6-7: To develop knowledge of stylistic qualities of acting, singing and dancing in Musical Theatre</p> <p>8-9: To understanding how the performance style in Musical Theatre contributes to the creative intentions and purpose</p>
Skills	<p><u>MAIN FOCUS – C1 Learning Outcome A:</u> Performance Skills, Drama techniques, Reflection and Analysis</p> <p>To be able to apply/perform & describe/analyse/evaluate –</p> <ul style="list-style-type: none"> • Physical Theatre acting techniques and how they communicate A Curious Incident of the Dog in the Night-time characters and theme • Musical Theatre performance techniques and how they communicate Hairspray characters and themes
Key Words	<p>Physical Theatre acting techniques: Body as Prop / Ensemble movement</p> <p>A Curious Incident of the Dog in the Night-time extract characters and themes: Christopher Boone, Autism</p> <p>Musical Theatre performance techniques: 1960s Dance Movement / American Accent / Singing techniques</p> <p>Hairspray extract characters and themes: Racial Prejudice, Freedom of Expression, Individuality and acceptance Tracey Turnblad, Corny Collins, Velma, Amber</p>
End Point	<ul style="list-style-type: none"> • Students will be able to apply Frantic Assembly's Body as Prop and Ensemble Movement techniques in Curious Incident workshops. They will then analyse and evaluate how the techniques contribute to the purpose and creative intentions in Physical Theatre (Written or Verbal response) in preparation for Component 1, Learning Outcome A • Students will be able to apply 1960s movement and singing techniques to in Hairspray Musical Theatre workshops in preparation for C1, Learning Outcome B •
Assessment Method	<p>Progress Point – Learning Outcome A 1 (Set in Lesson 5, Week 2 of HT): Analyse and Evaluate how the stylistic qualities of acting contribute to the purpose and creative intentions in Physical Theatre.</p>

	<i>Half Term 2 (October – November 5 weeks)</i>
Scheme Title	C1: FRANKENSTEIN
Purpose of Scheme	<ul style="list-style-type: none"> • Builds on students' knowledge of design elements from KS3. • Develops students' knowledge and understanding of the stylistic qualities of Frankenstein, now adding set design. • Introduces students to the roles and responsibilities to create a performance in this style and gives students the opportunity to practically explore the skills, process and approaches needed in preparation for Component 2 and 3.
Knowledge in Sequence	<p>Computer Lessons and Studio lessons may be taught in a slightly different order depending on the availability of the Computer rooms.</p> <p>1-2 (computer):</p> <ul style="list-style-type: none"> • To deepen understanding of the creative intentions, purpose and themes in Frankenstein (LO A1) • To develop knowledge of the influences in the creation of the play, Frankenstein (LO A1) <p>3-4 (studio):</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Writer (LO B1&2): • To understand how to approach adapting an extract from a novel into a realistic scene (LO B1 - Writer) <p>5-6 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Director and Actor (LO B1&2): • To develop acting and directorial skills and techniques for rehearsal in the style of Realism (LO B1&2) <p>7 (computer):</p> <ul style="list-style-type: none"> • To deepen knowledge of the stylistic qualities of acting in Frankenstein (LO A1) • To understand how to examine the acting style in Frankenstein (LO A1) <p>8-9 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Set Designer (LO B1&2): • To understand how to create a set design in the role of a designer (LO B1) <p>10-11 (computer):</p> <ul style="list-style-type: none"> • To develop knowledge of set design elements in Theatre - using examples from Frankenstein (LO A 1) • To understand how to examine the use of design elements for Frankenstein (LO A1) <p>12 (studio)</p> <ul style="list-style-type: none"> • To develop knowledge of the stage managers and technicians in theatre (LO B2) • To understand how roles work together in the production process (LO B2) <p>13 (computer):</p> <ul style="list-style-type: none"> • To understand the responsibilities and skills of the Writer / Director / Actor / Set Designer / stage managers of Frankenstein (LO A2)
Skills	<p>MAIN FOCUS 1 – C1 Learning Outcome A: Stagecraft Skills, Drama techniques, Reflection and Analysis</p> <p><u>To be able to research & describe/analyse/evaluate –</u></p> <ul style="list-style-type: none"> • Creative intentions and purpose of Frankenstein

	<ul style="list-style-type: none"> • Characters and themes in Frankenstein • Set Design Elements • Responsibilities and skills of a set designer <p>MAIN FOCUS 2 - C1 Learning Outcome B: Performance Skills, Group Skills</p> <p>To be able to apply/perform describe/analyse/evaluate -</p> <ul style="list-style-type: none"> • The processes and approaches to create a performance in the style of Realism and Symbolism • Stanislavski's techniques for Realism
Key Words	<p><u>Design Elements:</u></p> <ul style="list-style-type: none"> • Set Vocabulary: Backdrops, cyclorama, gauze, tabs, ground row, flat, projections, hydraulics, smoke, truck, revolve, flying, trap doors, set dressing, pyrotechnics, in the round, thrust, proscenium arch, traverse, end on, promenade <p>Roles and Responsibilities in Theatre:</p> <ul style="list-style-type: none"> • Set Design (MACS acronym): Materials, audience positioning, colours, style and stage type. <p>Frankenstein:</p> <ul style="list-style-type: none"> • Creative intentions and purpose of Frankenstein: To create a tense / hostile / mysterious / powerful / frightening atmosphere. To educate / challenge/ question/ provoke the audience • Characters and themes in Frankenstein: Dangerous Knowledge, Birth, Creation, Monstrosity, Family, Revenge, Loneliness, Power, Religion • Design elements in Frankenstein: Symbolic lighting, set, sound and music. Realistic costume, makeup • Stanislavski's techniques for Realism: Emotional Memory, Magic IF, Given Circumstances, Visualisation, Objectives, Circles of Attention
End Point	<ul style="list-style-type: none"> • Students will be able to identify and describe the stylistic qualities of the writing, acting and set design in Frankenstein (verbal or written response). They will then analyse and evaluate how the set design contributes to the purpose and creative intentions, in preparation for C1 coursework, Learning Outcome A • Students will be able to apply Stanislavski's Realism techniques in Frankenstein workshops. They will then analyse and evaluate the process, skills and techniques (verbal or written response), in preparation for C1 coursework, Learning Outcome A2 & B
Assessment Method	<p><u>Progress point (set in Lesson 6 – week 7 of HT 2) – Learning Outcome B:</u></p> <p>1 – Describe the process you went through as an actor in Frankenstein. 2 – Analyse the techniques and skills you used in the process of preparing to play a character Frankenstein 3 – Evaluate how successful this was for your performance</p> <p><u>Progress Point (set in lesson 11 – week 2 of HT 3) – Learning Outcome A:</u></p> <p>1 – Identify and describe the stylistic qualities of the set design in Frankenstein. 2 – Identify and describe the responsibilities and skills a set designer would need. 3 – Analyse and Evaluate how this contributes to the purpose and creative intentions of Frankenstein.</p>

	<i>Half Term 3 (November – December – 5 weeks)</i>
Scheme Title	C1: PANTOMIME PROJECT
Purpose of Scheme	<ul style="list-style-type: none"> • Gives students the opportunity to rehearse and prepare for a performance, working in a production role. • Students gain first-hand experience of the production process and performing in front of a live audience. • Deepens students' knowledge and understanding of the roles and responsibilities to create a performance in this style and gives students the opportunity to practically explore the skills, process and approaches needed in preparation for Component 2 and 3.
Knowledge in Sequence	<p>1-2:</p> <ul style="list-style-type: none"> • To understand the casting process and how to run auditions • To be able to carry out a successful read through of a script • To understand how to plan and organise a rehearsal schedule <p>3:</p> <ul style="list-style-type: none"> • To understand the responsibilities and skills of the Choreographer and Musical Director in a Pantomime • To understand the process, skills and approaches when preparing to direct / choreograph / Musically Direct a Pantomime <p>4-5:</p> <ul style="list-style-type: none"> • To develop knowledge of rehearsal techniques in the style of Pantomime • To understand the responsibilities and skills of the actors in a Pantomime • To understand the process, skills and approaches when preparing to perform a Pantomime script <p>6-7:</p> <ul style="list-style-type: none"> • To be able to lead a rehearsal as a Choreographer / Musical Director / Director <p>8:</p> <ul style="list-style-type: none"> • To develop knowledge of the costume / lighting (depending on the choice in other HTs) design elements in a Pantomime • To develop knowledge of sound and music design and direction in a Pantomime <p>9:</p> <ul style="list-style-type: none"> • To be able to work in a designer role to plan and design lighting / set / costume / sound & music for a Pantomime <p>10:</p> <ul style="list-style-type: none"> • To be able apply skills and techniques effectively in a Pantomime rehearsal • To understand how to take notes and give notes in a rehearsal process <p>11:</p> <ul style="list-style-type: none"> • To deepen understanding of how roles work together in the production process to create a whole performance <p>12-13:</p> <ul style="list-style-type: none"> • To be able to carry out a successfully technical and dress rehearsal <p>To be able to apply skills and techniques to effectively perform to a live audience</p>
Skills	<p><u>MAIN FOCUS 1 – C1 Learning Outcome A2:</u> Drama techniques, Group Skills</p> <p><u>To be able to apply/perform -</u></p> <ul style="list-style-type: none"> • Roles and Responsibilities to create a Performance in the style of Pantomime • Techniques used in Pantomime <p><u>MAIN FOCUS 2 - C1 Learning Outcome B:</u> Performance Skills, Stagecraft Skills, Group Skills</p> <p><u>To be able to apply/perform –</u></p> <ul style="list-style-type: none"> • Design elements for a Pantomime production

	The processes and approaches to create a Pantomime as an actor and production role
Key Words	<p>Creative intentions and purpose of Cinderella (or alternative pantomime): To create a comical / fun / childish / chaotic / romantic atmosphere To entertain/engage/excite the audience</p> <p>Characters and themes in Cinderella: good vs evil, magic, love, femininity, rags to riches, happily ever after</p> <p>Design elements in Cinderella: Fantasy lighting, set, sound, music, costume and makeup.</p> <p>Acting Styles in Comedy: Slapstick, Mime, Exaggeration, Melodrama, Audience Participation, Commedia Dell'arte, Dance</p>
End Point	<ul style="list-style-type: none"> • Students will be able to apply Pantomime performance skills and techniques in Pantomime rehearsals and performance. Preparation for C1 coursework, Learning Outcome A2 & B • Students will be able to take on a production role (director / dance captain / choreographer / Musical Director) and lead a workshop in their role, in preparation for C1 coursework, Learning Outcome A2 & B • Students will be able to apply design elements to their Pantomime Performance, in preparation for C1 coursework, Learning Outcome A2 & B
Assessment Method	<p><u>Progress point (set in Lesson 7 – week 5 of HT 3) – Learning Outcome A2 & B:</u> 1 – Application of skills and techniques in a pantomime rehearsal 2 – Leading a slapstick / dance / music rehearsal</p> <p><u>Progress Point (set in lesson 12 – week 7 of HT 3) – Learning Outcome B:</u> 1 – Application of skills and techniques in a pantomime performance 2 – Application of design elements in the pantomime performance</p>

	<i>Half Term 4 (January – 4 weeks)</i>
Scheme Title	C1: HAIRSPRAY (OPTION 1)
Purpose of Scheme	<ul style="list-style-type: none"> • Builds on students' knowledge of design elements from previous half term, now adding costume design. • Develops students' knowledge and understanding of the stylistic qualities of Musical Theatre. • Introduces students to the roles and responsibilities to create a performance in this style and gives students the opportunity to practically explore the skills, process and approaches needed in preparation for Component 2 and 3.
Knowledge in Sequence	<p>Computer Lessons and Studio lessons may be taught in a slightly different order depending on the availability of the Computer rooms.</p> <p>1-2 (computer):</p> <ul style="list-style-type: none"> • To deepen understanding of the creative intentions, purpose and themes in Hairspray(LO A1) • To develop knowledge of the influences in the creation of the Musical, Hairspray(LO A1) <p>3-4 (studio):</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Writer / Composer (LO B1&2): • To understand how to approach adapting a story into a song for a Musical (LO B1 - Composer) <p>5-6 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Director and Actor (LO B1&2): • To develop acting and directorial skills and techniques for rehearsal in the style of Musical Theatre (LO B1&2) <p>7 (computer):</p> <ul style="list-style-type: none"> • To deepen knowledge of the stylistic qualities of performance in Hairspray (LO A1) • To understand how to examine the performance style in Hairspray (LO A1) <p>8 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Costume Designer (LO B1&2): • To understand how to create a costume design in the role of a designer (LO B1) <p>9 (computer):</p> <ul style="list-style-type: none"> • To develop knowledge of costume design elements in Theatre - using examples from Hairspray (LO A 1) • To understand how to examine the use of design elements for Hairspray LO A1) <p>10 (computer):</p> <ul style="list-style-type: none"> • To understand the responsibilities and skills of the Writer / Director / Actor / Costume Designer / stage managers of Hairspray (LO A2)
Skills	<p><u>MAIN FOCUS 1 – C1 Learning Outcome A:</u> Stagecraft Skills, Drama techniques, Reflection and Analysis</p> <p>To be able to research & describe/analyse/evaluate –</p> <ul style="list-style-type: none"> • Creative intentions and purpose of Musical Theatre • Characters and themes in Musical Theatre • Costume Design Elements <p><u>MAIN FOCUS 2 - C1 Learning Outcome B:</u> Performance Skills, Group Skills</p>

	<p>To be able to apply/perform & describe/analyse/evaluate</p> <ul style="list-style-type: none"> • Roles and Responsibilities to create a Performance in the style of Musical Theatre • Techniques used in Musical Theatre
Key Words	<p><u>Design Elements:</u></p> <ul style="list-style-type: none"> • Costume/Makeup Vocabulary: Fabric, ornamentation, dyeing, textures, scale, jewellery, footway, accessories, padding, tailored, fitting, Preparation, Foundation base, Contour, Powder <p><u>Roles and Responsibilities in Theatre:</u></p> <ul style="list-style-type: none"> • Costume Design (MACS acronym): Material, Accessories, Colours, Context, Shape and Fit <p>Creative intentions and purpose of Hairspray: To create an energetic / romantic / tense / powerful / comedic atmosphere Characters and themes in Hairspray: Racial prejudice, Freedom of Expression, Individuality and acceptance Design elements in Hairspray: 60s influence for set, music, costume and makeup. Bright colours, exaggerated cartoon-like style. Features of Musical Theatre: Solo/Duets, Chorus songs, Action songs, Libretto, Lyrics, Dance sequences, Underscore, Incidental music, Orchestra, spoken dialogue, Heightened Realism, Comedy, Melodrama -Also includes Musical performance skills (SQUARED): Support, Quality, Accuracy of pitch, Rhythm and timing, Execution, Dynamics</p>
End Point	<ul style="list-style-type: none"> • Students will be able to identify and describe the stylistic qualities of the writing, acting and costume design in Hairspray (verbal or written response). They will then analyse and evaluate how the lighting design contributes to the purpose and creative intentions, in preparation for C1 coursework, Learning Outcome A • Students will be able to apply Musical Theatre techniques in Hairspray workshops. They will then analyse and evaluate the process, skills and techniques (verbal or written response), in preparation for C1 coursework, Learning Outcome A2 & B
Assessment Method	<p><u>Progress point (set in Lesson 6 – week 3 of HT 4) – Learning Outcome B:</u></p> <ol style="list-style-type: none"> 1 – Describe the process you went through as a performer in Hairspray. 2 – Analyse the techniques and skills you used in the process of preparing to play a character Hairspray 3 – Evaluate how successful this was for your performance <p><u>Progress Point (set in lesson 9 – week 4 of HT 4) – Learning Outcome A:</u></p> <ol style="list-style-type: none"> 1 – Identify and describe the stylistic qualities of the costume design in Hairspray/ 2 – Identify and describe the responsibilities and skills a costume designer would need. 3 – Analyse and Evaluate how this contributes to the purpose and creative intentions of Hairspray.

	<i>Half Term 4 (January – 4 weeks)</i>
Scheme Title	C1: CURIOUS INCIDENT (OPTION 2)
Purpose of Scheme	<ul style="list-style-type: none"> • Builds on students' knowledge of design elements from Frankenstein, now adding lighting design. • Develops students' knowledge and understanding of the stylistic qualities of Curious Incident. • Introduces students to the roles and responsibilities to create a performance in this style and gives students the opportunity to practically explore the skills, process and approaches needed in preparation for Component 2 and 3.
Knowledge in Sequence	<p>Computer Lessons and Studio lessons may be taught in a slightly different order depending on the availability of the Computer rooms.</p> <p>1-2 (computer):</p> <ul style="list-style-type: none"> • To deepen understanding of the creative intentions, purpose and themes in Curious Incident (LO A1) • To develop knowledge of the influences in the creation of the play, Curious Incident (LO A1) <p>3-4 (studio):</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Writer (LO B1&2): • To understand how to approach adapting a novel into a script (LO B1 - Composer) <p>5-6 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Director and Actor (LO B1&2): • To develop acting and directorial skills and techniques for rehearsal in the style of Physical Theatre (LO B1&2) <p>7 (computer):</p> <ul style="list-style-type: none"> • To deepen knowledge of the stylistic qualities of performance in Curious Incident (LO A1) • To understand how to examine the performance style in Curious Incident (LO A1) <p>8 (studio)</p> <ul style="list-style-type: none"> • To understand the process, skills and approach used by the Lighting Designer (LO B1&2): • To understand how to create a costume design in the role of a designer (LO B1) <p>9 (computer):</p> <ul style="list-style-type: none"> • To develop knowledge of lighting design elements in Theatre - using examples from Curious Incident (LO A 1) • To understand how to examine the use of design elements for Curious Incident LO A1) <p>10 (computer):</p> <ul style="list-style-type: none"> • To understand the responsibilities and skills of the Writer / Director / Actor / Lighting Designer / stage managers of Curious Incident (LO A2)
Skills	<p><u>MAIN FOCUS 1 – C1 Learning Outcome A:</u> Stagecraft Skills, Drama techniques, Reflection and Analysis</p> <p><u>To be able to research / apply & describe/analyse/evaluate –</u></p> <ul style="list-style-type: none"> • Creative intentions and purpose of Curious Incident • Characters and themes in Curious Incident • Lighting Design Elements

	<p>MAIN FOCUS 2 - C1 Learning Outcome B: Performance Skills, Group Skills</p> <p><u>To be able to apply/performance describe/analyse/evaluate -</u></p> <ul style="list-style-type: none"> • Roles and Responsibilities to create a Performance in the style of Physical Theatre • Techniques used in Physical Theatre
Key Words	<p><u>Design Elements:</u></p> <ul style="list-style-type: none"> • Lighting Vocabulary: Fresnel, Par Can, Floor, Profile Spot, Gobos, Strobe <p><u>Roles and Responsibilities in Theatre:</u></p> <ul style="list-style-type: none"> • Lighting Design (PICS acronym): Position and amount, intensity, colour, shadows. <p><u>Curious Incident:</u></p> <ul style="list-style-type: none"> • Creative intentions and purpose of Curious Incident: To create a busy / comical / tense / futuristic / angry / fearful / awkward / happy atmosphere. To challenge/educate/question the audience • Characters and themes in Curious Incident: Honesty / trust / isolation / independence / coping with loss / love / family / autism • Design elements in Curious Incident: Minimalistic lighting, set, sound and music. Realistic costume, makeup • Techniques used in Physical Theatre: Body as prop, round-by-through, grid walking, 'The Fives', ensemble movement, direct address, narration, interaction with set and props <p>Also includes dance performance skills (DREAMS): Dynamics, rhythm and timing, Execution, awareness of space, movement memory, stamina.</p>
End Point	<ul style="list-style-type: none"> • Students will be able to identify and describe the stylistic qualities of the writing, acting and set design in Curious Incident (verbal or written response). They will then analyse and evaluate how the lighting design contributes to the purpose and creative intentions, in preparation for C1 coursework, Learning Outcome A • Students will be able to apply Frantic Assembly's Physical Theatre techniques in Curious Incident workshops. They will then analyse and evaluate the process, skills and techniques (verbal or written response), in preparation for C1 coursework, Learning Outcome A2 & B
Assessment Method	<p><u>Progress point (set in Lesson 6 – week 3 of HT 4) – Learning Outcome B:</u></p> <p>1 – Describe the process you went through as an actor in Curious Incident. 2 – Analyse the techniques and skills you used in the process of preparing to play a role in Curious Incident. 3 – Evaluate how successful this was for your performance</p> <p><u>Progress Point (set in lesson 9 – week 4 of HT 4) – Learning Outcome A:</u></p> <p>1 – Identify and describe the stylistic qualities of the lighting design in Curious Incident. 2 – Identify and describe the responsibilities and skills a lighting designer would need. 3 – Analyse and Evaluate how this contributes to the purpose and creative intentions of Curious Incident.</p>