

Curriculum Sequencing Rationale

1a.	<p>What are the key topics taught in Year 7?</p> <p>We teach the 4cs of commitment, collaboration, creativity and confidence along with the basic drama skills of still image, role play, mime, narration, chorus and bodies as props. Year 7 starts with the origins of drama looking at the social and historical context as well as the skills needed to perform in the genre of Greek Theatre, we then move through mime and silent comedy and finish with the contemporary theatre practitioner Kneehigh and the text Hansel & Gretel.</p>
1b.	<p>Why is this?</p> <p>We want students to be able to access the basic drama skills as well as those important transferable skills. A lot of the work is done as whole class or groups activities to help build performance skills and confidence. It is important that students have an understanding of the foundation of drama as well as being introduced to practitioners work early on.</p>
2a.	<p>What order is this taught in and why?</p> <p>Students need to have a basic understanding of how to work together so this is taught first and foremost, they then work with teacher as a director in their exploration of Greek Theatre so that they can understand basic staging. They then have the opportunity to apply this themselves with the silent comedy. Once this has been accomplished students are ready to start working with text in small groups applying what they have learnt from the previous units and bringing in the new skill of body as props.</p>
3a.	<p>How do we build on these topics and rationale in Year 8?</p> <p>In Y8 students continue to develop their ability to work collaboratively, in a committed, creative and confident way. Students build on their creativity through improvisation and develop their physical skills by learning about the genre of Commedia dell'arte. Both of these skills are then combined in their study of the genre pantomime and the year culminates with a study of two texts, firstly Peter Pan where students start to consider the design elements and then the practitioner Berkoff and the text Metamorphosis.</p>
3b.	<p>What order is this taught in and why?</p> <p>Within Year 8 students are moving away from play and start to become more self-conscious and aware of 'performing' in front of their peers. The year starts with improvisation to break down any barriers that may be starting to form and allow students to reengage with their creativity. This builds into the topic of Commedia which is based on improvisation and introduces stock characters and the develops the physical skills learnt in mime and silent comedy work in Year 7. Pantomime combines both improvisation and stock characters and is seasonally fitting for the Christmas period. Peter Pan continues the panto theme but allows students to work as an ensemble in the exploration of a text, revisiting some of the choral skills from Greek Theatre, as well as introducing the design elements. The year ends with the study of a key practitioner, Berkoff, building on the physical skills learnt in Year 7 and allowing the students to explore a variety of texts.</p>
4a.	<p>How do we build on these topics and rationale in Year 9?</p> <p>Improvisation skills are needed within the first 3 units, with students needing to be able to work creatively and collaboratively to build tension and devise their own work. The physical skills explored through Kneehigh and Berfkoff are built on with the introduction of two more physical theatre practitioners, Frantic Assembly and Complicite. Students are also introduced to the realistic style of Stanislavski as their knowledge and understanding of theatre practitioners is broadened within the exploration of rehearsal techniques. The basics of staging and the actor/audience relationship is more clearly refined in the staging conventions unit, with the ability to work as an ensemble embedded into practical tasks and the design elements taught more specifically.</p>
4b.	<p>What order is this taught in and why?</p> <p>Year 9 adds in control to the 4 Cs and starts with building tension and stage combat. The next topic of Devising uses the practitioners studied in Year 7 & 8 and introduces Frantic Assembly and Complicite as students are taught the skills needed to devise their own piece of original theatre. Students then build on their experiences of working with texts in Years 7 & 8 and explore various rehearsal techniques in the working with texts unit, they are also introduced to some of the ideas of the practitioner Stanislavski. Staging conventions, consolidates the rehearsal techniques explored previously and asks students to further consider the actor/audience relationship as first introduced in Silent Comedy and Commedia. Technical theatre and exploration of the job roles gives a greater understanding of the career opportunities within the industry and prepares students for the final unit where they need to consider all the elements needed to produce a piece of theatre, in this case Blood Brothers which links to the GCSE English Curriculum.</p>

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5a.	<p>Select one concept/theme you teach in your subject across more than one key stage</p> <p>How is this taught in each year?</p> <p>Collaboration is taught in all years – this is done through small group work which moves students away from friendship groups and really gets them to consider the challenges of being able to listen and build on the ideas of others.</p>
5b.	<p>How does this become progressively more challenging?</p> <p>The challenge comes as students becomes more self-conscious and less comfortable working, especially performing, outside of friendship groups. Within Year 7 this is more about being able to listen to the ideas of others. Working with comedy, especially slapstick, allows for students to use laughter to break down barriers and by structuring the work to ensure that everyone has their turn, all contributions are valued.</p> <p>Year 8 – starts with improvisation and teaches the ability to accept and build which is fundamental to both improvisation and collaborative work. There is a strong emphasis on working as an ensemble and valuing the contribution of every member.</p> <p>Year 9 is the most challenging year for collaboration, within the technical theatre unit students have the opportunity to work with/as a director and this gives students valuable insight into the skills needed and the difficulties that can be faced when trying to get ideas across to a group.</p>
6.	<p>What exam boards do you use in KS4 and KS5 and why? How does this link to your KS3 curriculum?</p> <p>We are currently looking at offering the WJEC vocational award in Performing Arts. The syllabus requires students to perform an existing piece of repertoire – which students will have prepared for in ks3 by learning how to work with a text and apply rehearsal techniques. Unit 2 requires students to devise an original piece of theatre using the influences of a practitioner. Students are introduced to a variety of practitioners throughout KS3 and have been introduced to the skills needed to devise within Year 9.</p>
7.	<p>What career opportunities does the study of your subject bring?</p> <p>In the last 10 years jobs in the UKs Creative Industries have grown x3 the UKs average (Creative industries federation 2020). The skills needed to be creative, collaborative, committed and confident are vital for all industries but within the changing work place creativity really matters. Studying drama/performing arts not only gives students the vital transferable life skills valued by so many employers but can also lead directly to careers in areas as varied as performing, computer games development and design, fashion, teaching and law.</p>