**Performing Arts Year 13 Curriculum Overview**

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|  | **Autumn Term** | **Spring Term** | **Summer Term** |
|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Topic**  | Unit 19: Acting Styles | Unit 3: Group Performance Workshop |  |
| **Critical Prior Knowledge**  | Students will have had prior experience of investigating styles and associated practitioners, and the practical application of techniques through their work in Unit 1 and Unit 2 in Year 12. | Students will have had prior experience of working with a stimulus and stylistic influence in their work on Component 2 of the GCSE. The will also have had experience of investigating styles and associated practitioners, and the practical application of techniques through their work in Unit 1 and Unit 2 in Year 12. |  |
| **Overall Intent****(Big ideas and key concepts)** | Development of acting methods by exploring different acting styles. Application of stylistic and associated practitioner techniques to the development, rehearsal and performance of practical work. | Exploration and integration of creative, physical and vocal skills and techniques, working collaboratively to create a performance in response to a given stimulus. |  |
| **Essential****Knowledge milestones** **(What students must master)** | * Exploring and understanding the key features of acting styles for performance.
* Exploring and understanding the key features of acting styles for performance. • Performance style. • Vocal and physical performance skills. • Relationship with audience.
* Understanding processes and practices in theatre performance • Processes and practice, such as research, observation, analysis/deconstruction of text, experimentation, improvisation, role play, developing imagination, developing character. • Actors’ mental preparation. • Actors’ vocal preparation. • Actors’ movement/physical preparation.
* Understanding processes and practices in theatre performance • Processes and practice, such as research, observation, analysis/deconstruction of text, experimentation, improvisation, role play, developing imagination, developing character. • Actors’ mental preparation. • Actors’ vocal preparation. • Actors’ movement/physical preparation.
* Developing acting styles, skills and techniques for performance. This includes the ability to • Interpret text. • Interpret characters. • Apply research. • Apply theatre practitioners’ techniques. • Apply key features of the acting style. • Develop physical and vocal action of character(s). • Vocal expression, such as: tone, pitch, range, inflection, articulation and diction, dialect and accent (if appropriate), pace, vocal interaction and response, control and clarity of voice and speech, vocally inhabit the character/role, meet the specific demands of the work in relation to vocal interpretation. • Physical expression, such as: posture, gait/movement, gesture, facial expression, dynamics and rhythm, pace, physical interaction and response, control and clarity of physicality, physically inhabit the character/role, handle props and costume, meet the demands of the work in relation to the physical creation of the character. • Interpret and communicate the character’s journey. • Interpret and communicate the relationships and interactions between characters. • Develop emotional range.
* Reviewing and evaluating the development and application of acting styles and theatrical techniques • Acting styles. • Acting skills and techniques. • Development skills. • Feedback, including audience response. • Strengths. • Target setting. • Areas for development.
 | * Understanding how to use stimulus for developing performance • Analysis of stimulus material: discussion, brainstorm, improvisation and practical responsive techniques. • Artistic intention. • Target audience. • Form and style of the performance. • Creative and staging possibilities. • Developing performance roles (casting).
* Utilising primary and secondary research • Primary research: existing performance works, practitioners, existing performance texts, interviews. • Secondary research: internet, printed publications, digital archives.
* Applying techniques for practical exploration and shaping of creative ideas • Discussion: mind mapping, brainstorming, debate. • Improvisation. • Physical experimentation. • Aural experimentation. • Experiment with techniques and methods of known practitioners. • Visual/graphic notation, scriptwriting/storyboarding, style/genre. • Staging techniques. • Performance techniques. • Structural elements.
* Reviewing and reflecting on the effectiveness of the working process and the workshop performance • Interpretation of stimulus and ideas. • Use of exploratory techniques. • Own development and contribution of ideas. • Effectiveness of the development of own performance skills to develop and shape performance material. • Strengths. • Areas for development/improvement • Effectiveness of the performance in realising the creative intention. • Effectiveness of own performance skills in realising the creative intention. • Development of the material in terms of staging and production elements if this were to be realised as a fully resourced production. • Development of own performance skills if this were to be realised as a fully resourced production. • Strengths. • Areas for improvement.
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| **Cultural Capital** | Throughout the BTEC course students will be exposed to a whole range of works and ideas, predominantly which reflect the establishment of the modern world we live in. Students will study, for example, Brechtian theory alongside the works of Dario Fo, DV8 and Stephen Berkoff. Theatre and drama, by its very nature, explores, investigates and reflects upon the world we live in. The culmination of this cultural investigation is the creation of new devised work in Unit 3.  |
| **Assessment Points** | Acting Styles report, milestone rehearsals, process log and assessed performance | Process log and performance externally assessed. |  |
| **ECC Student Characteristics** | At Post 16 our students become active theatre practitioners who explore a wide range of theoretical and practical concepts to help shape there own ideas of what makes good theatre. We provide a supportive environment where we encourage independent thinkers and we promote a thirst for development of both knowledge and skill.  |
| **Connection to future learning****(When is this developed / revisited)?** | The BTEC Level 3 National Extended Certificate in Performing Arts is a modular course that prepares students for further study of or employment in the Performing Arts industry. The focus on practitioner influence and stylistic understanding provides a good grounding for degree level courses.  |