

CURRICULUM OVERVIEW FOR YEAR 9

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2		
Topic	Skills Development		Component 1		Component 1			
	<p>Component 1: Exploring the Performing Arts Students will develop their understanding of the performing arts by examining practitioners' work and the processes used to create performance. Students will look at elements such as roles, responsibilities and the application of relevant skills and techniques. You will broaden your knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material.</p> <p>This component will give students an understanding of practitioners' work and the processes and practices that contribute to a range of performance styles.</p>							
	<p>Learning aims A Examine professional practitioners' performance work B Explore the interrelationships between constituent features of existing performance material.</p>							
	<table border="1"> <tr> <td> <p>Learning aim A: Examine professional practitioners' performance work</p> <p>A1 Professional practitioners' performance material, influences, creative outcomes and purpose</p> <p>A2 Practitioners' roles, responsibilities and skills.</p> </td> <td> <p>Learning aim B: Explore the interrelationships between constituent features of existing performance material</p> <p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Techniques and approaches used in performance.</p> </td> <td> <p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Techniques and approaches used in performance.</p> </td> </tr> </table>						<p>Learning aim A: Examine professional practitioners' performance work</p> <p>A1 Professional practitioners' performance material, influences, creative outcomes and purpose</p> <p>A2 Practitioners' roles, responsibilities and skills.</p>	<p>Learning aim B: Explore the interrelationships between constituent features of existing performance material</p> <p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Techniques and approaches used in performance.</p>
<p>Learning aim A: Examine professional practitioners' performance work</p> <p>A1 Professional practitioners' performance material, influences, creative outcomes and purpose</p> <p>A2 Practitioners' roles, responsibilities and skills.</p>	<p>Learning aim B: Explore the interrelationships between constituent features of existing performance material</p> <p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Techniques and approaches used in performance.</p>	<p>B1 Processes used in development, rehearsal and performance</p> <p>B2 Techniques and approaches used in performance.</p>						
Knowledge	<p>Students must use a combination of practice and theory to draw conclusions about processes, techniques, approaches and interrelationships.</p>							
	<p>Evidence - teacher observations, recordings of workshops, extended writing, a blog, PowerPoint presentations.</p>							
Skills	<p>Students will access recorded and/or live examples of performance styles and discipline(s). This will give them the opportunity to examine practitioners' work in order to develop their understanding of influences, outcomes and purpose. Students will explore short extracts of repertoire in workshops and classes as a performer, allowing them to develop their understanding of the processes, techniques and approaches used, and the interrelationships of constituent features within the created performances.</p>							

Key Marked Piece (Summative Assessments in bold)	Practitioner research.	Workshop perf.	Interrelationships between constituent features of existing repertoire.	Group perf.	Roles, responsibilities and skills.	Final assessment for C1.
Vocabulary	Creative intention, repertoire, stylistic qualities, practitioners, outcome, analyse, workshops, interrelationships, techniques, processes.		Observation, justify, purpose, rehearsal, performance, genre, roles, responsibilities, naturalism, melodrama, commedia dell'arte, physical theatre, Brecht, Stanislavski.		Conclusion, evaluation, constituent features, key influences.	