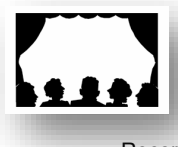
THA Performing Arts Learning Journey

Progression

The final performance; your own creativity

Planning and devising following a stimulus

Performing - the application of skill and process



Taking on roles and responsibilities

Component 3: Responding to a Brief

Reviewing own journey; the value of audits

Rehearsing employing the creative process

Component 2: Developing own skills

Applying knowledge and skills to our CET Shakespeare production

YEAR 11

Research to the stage; practical workshops

Stylistic Qualities

Compiling a scrapbook of learning – your understanding

Hearing from the professionals – a speaker

Research of professional practitioners

Roles and Responsibilities

Component 1: The Industry

Responding to a brief; exploring stimuli

Reviewing own skills; setting regular targets

Working as a company; rehearsal etiquette

Qualities of live theatre; process to product

Introduction to the qualification BTEC

Developing own skills through Shakespeare production

Following direction and choreography

Physical and vocal workshops

Understanding the Creative Process

Recording sound and voice for an audience

YEAR 10

Introduction to the qualification

Vocalizing characters; new skills, effective use of breath

Radio plays; entertaining an audience through audio

"Noughts and Crosses" by Malorie Blackman?

Tackling everyday issues through drama

Themes in drama

Performance qualities

Naturalistic acting

Showing contrasting characters

Proxemics – relationships in the space

Creating younger characters

Interpreting a script

Baseline Test: where is your ability?

Action and Reaction

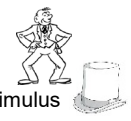
Introducing characters in a scene

"Blood Brothers" by Willy Russell

Slapstick scenes for entertainment

Improvisation: spontaneous and planned

Using a stimulus



Impact of theatre on the audience

YEAR 9

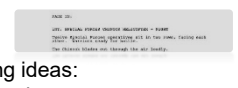
Mime and comedy

Charlie Chaplin / Laurel & Hardy

Devising Techniques

Planning a clear story

Scripting ideas: layout and presentation



Evaluating your process and performance

The history of Silent Movies

Using mime to tell the story

Facial Expression, Body Language, Gesture and Action

How do the two main characters contrast?

Building a character: physically

How to interpret a script

How do we use scripts?

Stance, Posture and Gait

Pitch, Pause, Pace, Tone and Volume

Building a character: vocally

What is the plot?

"**Our Day Out**" by Willy Russell

Baseline Test. Where is your ability?

Why do we warm-up?

What makes a good performance?

Disciplines in Musical Theatre

How can feedback help your rehearsal?

What expression is suitable for this style?

YEAR 8

The Creative Process

Research to inform drama

What makes a good rehearsal?

Which muscles help you to sing?

How do we characterise dance?

How can you engage your audience?

How do we choose which skills to use?

Developing characters

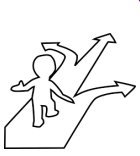
Body language

Facial Expression

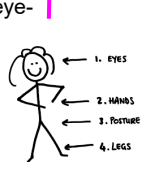
What do you know? Baseline Test

Introduction to Performing Arts

YEAR 7



What impact does eye-line have on a performance?



Gesture and Action

What is a Freeze-frame?

What are our core drama skills?

Conduct in the studio

Welcome

THISTLEY HOUGH ACADEMY
Creative Education Trust

"**Actors are agents of change. A film or a piece of theatre. It can change the world**." British actor and director Alan Rickman