

## **Performing Arts at Lord Lawson of Beamish Academy**

### **What are the aims of the department?**

All Lord Lawson pupils are offered the fundamental opportunity to engage and participate in the study of Performing Arts, both within the curriculum and through a wide provision of high quality extra-curricular performance activities. All three performance disciplines Dance, Drama and Music (instrumental and vocal) are promoted equally through a practical performance approach which is underpinned with theoretical knowledge and understanding. Our aim is to make the arts accessible to all pupils during their time at Lord Lawson, as well as encourage an interest in the arts which will last a lifetime.

Engagement in Performing Arts enlightens the cultural capital of our pupils, allowing them to explore the wider world outside of their local environment, experience new cultures, develop empathy for others and establish a strong moral imperative.

Performing Arts encourages the development of creativity, collaboration, and commitment skills, which enhance both performance quality and a wide range of transferable skills, including communication and presentation skills.

Every lesson promotes our Academy values of trust, respect, ambition and courage supporting our pupils to strive towards and achieve these qualities.

At the centre of our provision, we aim to encourage all pupils to raise personal aspiration, and, to inspire pupils with a passion for performance to begin their preparation for a career in the professional industry with the study of Performing Arts qualifications and high-quality performance opportunities.

### **What will my child study in years 7, 8 and 9?**

**Year 7 Performing Arts** – Pupils engage in three multi-disciplined musical theatre performance focused projects. There is equal study of Dance, Drama and Vocal work in each project.

**Year 7 Music**- Pupils engage in two units of work, Vox Beats and Chords.

**Year 8 Performing Arts**- Pupils engage in three multi-disciplined performance and devised focused projects. There is equal study of Dance, Drama and Vocal work in each project.

**Year 8 Music**- Pupils engage in two units of work, Devices and Film Music.

**Year 9 Performing Arts Carousel**- Pupils study at least one-half term of each Performing Arts discipline, Dance, Drama and Music. Each unit of work is an introduction to GCSE Dance, GCSE Drama or GCSE Music.

Please click on the links below to see the focus of the unit, a detailed overview of the fundamental knowledge and skills your child will develop in each unit of work and the key vocabulary

[Year 7](#)

[Year 8](#)

[Year 9](#)

### **What will my child study in years 10 and 11?**

Across KS4 we offer the following Level 2 GCSE courses:

[AQA GCSE Dance](#)

[AQA GCSE Drama](#)

[EDUQAS GCSE Music](#)

Please click on the links below to see the focus of the unit, a detailed overview of the fundamental knowledge and skills your child will develop in each unit of work and the key vocabulary

[Year 10](#)

[Year 11](#)

### **What will my child study in years 12 and 13?**

Across KS5 we offer the following Level 3 courses:

[A Level Dance](#)

[BTEC National Extended Certificate Performing Arts \(Dance\)](#)

[A Level Theatre Studies and Drama](#)

[BTEC National Extended Certificate Music Performance](#)

Please click on the links below to see the theme/topic/focus of the unit, a detailed overview of the fundamental knowledge and skills your child will develop in each unit of work and the key vocabulary

Year 12

Year 13

**Year 7**

	• Unit 1 Performing Arts	Unit 2 Performing Arts	Unit 3 Performing Arts	Unit 1 Music	Unit 2 Music
Topic	<p><b><u>Matilda Musical Theatre</u></b> Pupil's explore a Matilda the musical based multi-disciplined musical theatre performance project. The focus of the work includes dance, drama and vocal workshops which explore the physical, technical and expressive skills of each discipline. The focus of work in Year 7 is to develop performance skills and confidence.</p> <p>Matilda Musical Theatre topic explores: Drama- Performing contrasting characters (Mrs Honey and Mrs Trunchbull) through scripted work Dance-Jazz dance including Prop-ography Vocal- Performance through song</p>	<p><b><u>Mary Poppins Musical Theatre</u></b> Pupil's explore multi-disciplined performance projects including dance, drama and vocal workshops which explore the physical, technical and expressive skills of each discipline. The focus of work in Year 7 is to develop performance skills and confidence.</p> <p>Mary Poppins Musical Theatre topic explores: Drama- Performance of characterisation including accents through scripted work. Dance- Jazz Dance including contact/ partner work Vocal- Characterisation through song and duet exploration</p>	<p><b><u>Lion King Musical Theatre</u></b> Pupil's explore multi-disciplined performance projects including dance, drama and vocal workshops which explore the physical, technical, and expressive skills of each discipline. The focus of work in Year 7 is to develop performance skills and confidence.</p> <p>Lion King Musical Theatre topic explores: Drama- Physicality and application of props Dance- African Dance and Anthropomorphic actions Vocal- Group performance including call and response and Chanting.</p>	<p><b><u>Vox Beats</u></b> During the unit pupils will explore how sounds can be used rhythmically and melodically. Pupils learn to perform using their voice, a cappella, in unison and call &amp; response. Pupils then explore how music is organised rhythmically; how to notate rhythms and develop performances using different djembe drum strokes before improvising simple rhythms. These are then combined to form a polyrhythmic texture, characteristic of much African music.</p>	<p><b><u>Chords</u></b> Pupil's will develop their ability to form and play chords individually and transitioning between chords whilst keeping a steady pulse. They will develop their awareness of rhythm and timing by developing their accompaniments to include a range of rhythms of strumming, finger picking, block chords and rhythmical accompaniments. During the unit they will explore music from differing genres and styles, characters and mood. They will be singing &amp; further developing their vocal abilities.</p>

<b>Key vocabulary</b>	Acting- Facial Expressions, Movement (Posture and Gait), Gestures, Diction, Volume, Tone of Voice Vocal- Intonation, Diction, Breath Control, Projection, Dynamics Dance- Strength, Stamina, Accuracy of action, content and timing, facial expression and projection		A cappella, Unison Call & Response, Rhythm, Pulse, Metre, Simple Time, Compound Time, Ostinato, Tempo, Fanga rhythm, Luba rhythm	Major, Minor, Phrase, Pitch, Flat, Sharp, Chord Progression, Diminished, Natural, Pitch, Rhythm, Pulse, Metre, Tempo, Duration

### Year 8

	Unit 1 Performing Arts	Unit 2 Performing Arts	Unit 3 Performing Arts	Unit 1 Music	Unit 2 Music
<b>Topic</b>	<b><u>Juke Box Musical</u></b> Pupils maintain their Year 7 role of performer but also transition to new Year 8 roles of director, choreographer, and composer as they begin to develop creative devising skills. Dance, Drama and Vocal workshops are led to introduce the work, devising projects are then launched, encouraging students to take a leading responsibility in the	<b><u>Diversity Physical Theatre</u></b> Pupils continue to develop creative devising skills exploring an abstract approach in this unit. Taking inspiration from Choreographer Ashley Banjo and dance company Diversity. Pupils select a theme from a range of stimulus and create a multi-disciplined performance piece which has a moral message. Pupils decide upon the performance style and	<b><u>Devised Ensemble Physical Theatre</u></b> Pupils develop ownership of their creative work in this unit with free choice of stimulus, genre, style and artistic intentions whilst devising a piece of ensemble based physical theatre. Pupils must still explore all three performance disciplines, Dance, Drama and Vocal but can explore	<b><u>Devices</u></b> Pupils will learn through performance how to play riffs and will look at different notations including ukulele tab and keyboard. They will explore chords and finger picking technique. They will then further explore typical compositional devices such as ornamentation, dramatic, motivic melodies punctuated by silence,	<b><u>Film Music</u></b> Pupils learn to perform leitmotifs and melodies used in screen before composing, performing and improvising a soundtrack for a specific character. They consider different harmonic and melodic effects and explore the effect of manipulating motifs and the use of a leitmotif to follow a character

	development of the performance piece. Taking inspiration from Juke box musical genre pupils will study Mama Mia, Saturday Night Fever and We Will Rock You, before creating their own original Juke box Musical based upon the work of a musical artist of their choice.	select performance material of their choice to explore and successfully realise their theme and achieve their artistic intentions.	each in their own chosen manner. Pupils must work with a professional company approach to rehearsals and responsibilities to successfully realise their artistic intentions.	which capture the listeners' attention, sequence & pedal notes. Pupils will develop a performance of Toccata.	throughout a film/show /opera
<b>Key vocabulary</b>	Director, Choreographer, Composer, Genre, Creativity, Collaboration and Commitment	Artistic Intentions, Stimulus, Theme and Abstract Genre.	Artistic Intentions, Professional Company, Stimulus, Genre, Style, Physical Theatre and Ensemble	Fretboard, Motive/Motif, Sequence, Pedal, Chord, Texture, Call & Response, Flat & Sharp, Tonic/Home note	Leitmotif (motif), Chord, Concord, Discord, Major, Minor, Diminished, Pentatonic, Fanfare, Syncopation

**Year 9 Performing Arts Carousel**

	<b>Unit 1: Drama</b>	<b>Unit 2: Dance</b>	<b>Unit 3: Music</b>	<b>Unit 4: Music</b>
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<b>Topic</b>	<i>Making Theatre (Devising)</i>  Pupils discuss a range of stimulus around the theme of: Y Band- bullying X Band- bullying and wartime Pupils will collaborate to devise an original performance and take responsibility for their own characterisation and storytelling. Pupils will develop a range of physical and vocal acting skills whilst also attempting a range of drama performance techniques such as narration and audience address.	<i>Introduction to Dance Analysis and Choreography</i>  Pupils observe and discuss a variety of professional dance works from the GCSE Dance Anthology and develop the skills required to critically appreciate these works and the features of the production. Students practically explore the stimulus/ themes raised in the professional works to create choreography exploring the elements of dance Actions, Space, Dynamics and Relationships	<i>The Development Jazz &amp; Blues</i>  Pupils look at Swing rhythms in the big band era and practice improvising with using swing rhythms with the blues scale. Pupils perform walking base lines. Explore rag time music and the concept of syncopated rhythms.	<i>The Development of Pop Music:</i>  <i>R&amp;B/Soul/Disco</i> Students explore the roots of early pop developing from Jazz & Blues. They compare the features of Jazz with R&B/Soul examples and learn to perform James Brown’s I Feel Good. They then investigate how pop developed from R&B/Soul into Disco music looking for links and differences between the styles. Students then go on to perform Gloria Gaynor’s I Will Survive.
<b>Key vocabulary</b>	Narration, audience address, devising, facial expression, gestures, movement (gait and posture), tone of voice, volume and diction.	Action, Space, Dynamics, Relationships, themes, Stimulus, Staging/ set, lighting, props, costume, dancers (number/ gender), aural setting and dance for camera.	Swing, Syncopation, improvisation, walking base, cultural appropriation, call and response and improvised conversation.	Horn section, Rhythm section, Call & Response, Swing Rhythms, Riff, Unison, Chord, Sharp & Flat, Tempo, Rhythm, Four on the Floor, Diminished,

**Year 10 and 11 GCSE MUSIC (EDUQAS)**

	Component 1	Component 2	Component 3
<b>Topic</b>	<b>Performing</b>	<b>Developing Musical Ideas</b>	<b>Listening and Appraising</b>

	<p>Learners are encouraged to develop their knowledge and understanding of music through <b>performing</b>. All learners are required to perform a <b>minimum of two pieces</b> of which <b>at least one</b> must be as part of an <b>ensemble performance lasting at least one minute</b>. The other piece(s) may be performed either solo and/or as part of an ensemble. One piece must be linked to one of the four areas of study.</p> <ul style="list-style-type: none"> <li>1. Ensemble Performance (minimum of one minute in length)</li> <li>2. At least one other Performance</li> </ul>	<p>All learners are required to create and develop musical ideas. Learners must <b>submit two compositions</b> with a <b>total playing time of between 3-6 minutes</b>.</p> <ul style="list-style-type: none"> <li>1. One composition is in response to a <b>brief</b> set by EDUQAS. The brief will be released during the first week of September in Year11. Learners select one from a choice of four briefs, each related to a different area of study: Area of study 1: Musical Forms and Devices Area of study 2: Music for Ensemble Area of study 3: Film Music Area of study 4: Popular Music.</li> <li>2. A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition. The brief itself is not assessed; however, learners are assessed on their musical response to the brief.</li> </ul>	<p>Written examination: 1 hour 15 minutes (approximately) 40% of qualification (96 marks). This examination will assess knowledge and understanding of music through the following four areas of study:</p> <ul style="list-style-type: none"> <li>Area of study 1: Musical Forms and Devices</li> <li>Area of study 2: Music for Ensemble</li> <li>Area of study 3: Film Music</li> <li>Area of study 4: Popular Music.</li> </ul> <p>Learners will develop knowledge and understanding of musical elements, musical contexts and musical language.</p> <p>Students will study 2 set works</p> <ul style="list-style-type: none"> <li>Africa by Toto</li> <li>Badinerie by J.S. Bach</li> </ul> <p>There will be 6 unfamiliar listening questions on the exam</p>
Key vocabulary	Accuracy, technical control, expression and interpretation	Sequence, layering, tutti/unison, descant, countermelody, backing ideas, contrasting timbres, effective control of chordal sections, use of imitation/call and response/echo + antiphonal devices, clearly defined structures (32 bar, verse-chorus, 12 bar, binary, ternary, theme & variations, ronco), chorus with melodic hook, verses with changing words, intro/outro, instrumental/solo, improvisation/bridge ideas, leitmotif, use of riffs, clarity of chord progression, close harmony work, guitar licks, strong bass lines, walking bass, clear-cut rhythms, strongly	<p><b>Musical Elements:</b> Melody, harmony, tonality, form and structure, dynamics, sonority, texture, tempo, rhythm, metre</p> <p><b>Musical Language:</b> reading and writing treble and bass clef staff notation in simple and compound time, roman numerals for chords I, ii, iii, IV, V and vi in a major key, contemporary chord symbols for chords within a major key e.g. C, Dm, Em, F G(7) and Am, reading and writing key signatures to four sharps and flats</p>

		emphasised pulse, appropriate instrumentation, modulation/key change	
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**Year 10 and 11 GCSE Dance (AQA)**

	Component 1	Component 2
<b>Topic</b>	<ul style="list-style-type: none"> <li><b>Performance and Choreography</b> Pupils will study and perform set phrases Breathe and Flux Pupils will collaborate on either a duet or trio performance incorporating aspects of set phrases Scoop and Shift. Pupils will create either a solo or group choreography in response to an externally set question.</li> </ul>	<ul style="list-style-type: none"> <li><b>Dance Appreciation</b> Pupils will develop their knowledge and understanding of choreographic processes and performance skills Pupils will develop their critical appreciation of their own work and professional works through the study of the GCSE Dance Anthology.</li> </ul>
<b>Key vocabulary</b>	Action, Space, Dynamics, Relationships, Physical Skills, Technical Skills, Expressive Skills, Mental Skills and Attributes, Movement Memory, Commitment, Concentration, Confidence, Safe Working Practices, Choreographic Processes, Structuring Devices, Choreographic Devices, Aural Setting, Performance Environments and Choreographic Intentions.	Features of Production, Staging/ set, Lighting, Props, Costume, Dancers (number and gender), Aural Setting, Dance for Camera, Choreographic approaches, Choreographic Content and Choreographic Intent.

**Year 10 and 11 GCSE Drama (AQA)**

	<b>Component 1</b>	<b>Component 2</b>	<b>Component 3</b>
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<b>Topic</b>	<ul style="list-style-type: none"> <li>• <b><u>Understanding Drama</u></b> Pupils must study and explore Blood Brothers as their set text for the written exam. Pupils will explore this practically and develop in a written format. Pupils will write from a performer’s point of view and will work as a technical designer (costume, set, lights and sound)</li> <li>• Pupils must analyse and evaluate the successes of a live theatre performance, focusing on maximum of two performer’s and the skills they have used to portray the character.</li> <li>• Pupils will gain understanding of roles and responsibilities of theatre makers.</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>Devising Drama</u></b></li> <li>• Pupils must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Pupils will complete research, develop their own ideas and collaborate with others to rehearse and refine their work. Pupils will achieve coursework consisting of analysis and evaluation their rehearsal process in a log book format.</li> <li>• All pupils will present their final performance in front of a live audience.</li> </ul>	<b><u>Texts in Practise</u></b> Pupils must prepare two extracts from the same play which will be individual to the group. Pupils must interpret their characters and staging to create a high quality performance which will be externally assessed by a visiting examiner.
<b>Key vocabulary</b>	End on staging, Thrust staging, Traverse staging, Promenade Theatre, Stage Manager, Theatre Manager, Costume Designer, Lighting Designer, Sound Designer and Set Designer.	Devise, Refine, Rehearse, Develop, Stimulus, Collaborate, Characterisation, Dramatic Aim, Dramatic Irony, Act upon feedback.	Interpret, Script, Dramatic Aim, Audience Response, Sensitivity to Context, Characterisation,

**Year 12 BTEC National Extended Certificate in Music Performance**

	<b>Unit 6 SOLO PERFORMANCE</b>	<b>Unit 2</b>
<b>Topic</b>	Learners explore the preparation and performance of music as a soloist before performing in front of an audience.	Learners explore what it is that makes someone a professional in the music industry and how to put forward a bid for work.

	Being able to perform in front of an audience remains one of the most exciting experiences for a musician, regardless of the genre they work in. In this unit, you will explore and practise the specific skills associated with performing as a soloist. These will include: how to engage your audience, stagecraft, as well as musical practice and rehearsal required. There are many hours of preparation and practice involved and you will develop the process – that all successful musicians undertake – of creative reflection in order to improve. This unit prepares you for studying performance as a soloist as well as for performing live.	In this unit, you will gain an understanding of what is meant by the term ‘professional practice’ as well as what it means to be a freelancer working in the music industry. You will understand the professional skills that are important in the industry and learn the importance of financial management, effective interpersonal skills and working with others.
<b>Key vocabulary</b>	accuracy and confidence, precision of timing, intonation, notes and tuning microphone and instrumental technique, tone production, musical communication with other musicians, interpretation and appropriateness to the style/genre stagecraft, to include stage presence, positioning and audience engagement.	intellectual property rights, licensing, fair dealing and fair usage, PRS, PPL, contract, public liability, front of house, Production, A&R, Marketing and promotion, session musician, recording engineer, studio manager, live sound engineer, logistics, director, conductor

### Year 12 BTEC National Extended Certificate in Performing Arts (Dance)

	<b>Unit 3: Group Performance Workshop</b>	<b>Unit 10: Jazz Dance Technique</b>	<b>Unit 12: Contemporary Dance Technique</b>
<b>Topic</b>	1 of 2 Mandatory externally assessed units. Students will respond to an externally set brief/ stimulus, working as a professional company to create an informal performance event which will be presented to an invited audience.	Learners develop Jazz dance techniques with an emphasis on practical development, application and performance skills. Learners will understand the development of Jazz dance, develop and apply skills and techniques to a performance and review	Learners develop their knowledge, skills and techniques with an emphasis on practical development, application and performance skills. Learners will understand the development of contemporary dance, develop and apply contemporary dance skills and techniques

		personal development and own performance.	to a performance and review personal development and own performance
<b>Key vocabulary</b>	Stimulus, Primary and Secondary Research, Practical Exploration, Personal Management and Collaborative Skills	Origins of Jazz Dance: African and Caribbean traditional dances, Bulesque, Vaudeville, Katherine Dunham, Lester Horton, Jack Cole, Matt Mattox, Bob Fosse, Jerome Robbins and Gus Giordano.	Contemporary dance Key Practitioners: Isadora Duncan, Martha Graham, Merce Cunningham, Christopher Bruce, Richard Alston, Akram Khan and Matthew Bourne.

### Year 13 A Level Dance

	<b>Component 1: Performance and Choreography</b>	<b>Component 2: Critical Engagement</b>
<b>Topic</b>	<ul style="list-style-type: none"> <li>Learners will create and perform a solo performance linked to a specified practitioner within an area of study (for example Rambert Dance- Christopher Bruce, Richard Alston or Robert North)</li> <li>Learners will perform in a quartet</li> <li>Learners will respond to an externally set choreography question</li> </ul>	<ul style="list-style-type: none"> <li>Learners will develop their knowledge, understanding and critical appreciation of two set works</li> <li>One Compulsory set work- Rooster, Christopher Bruce (1991)</li> <li>One Optional set work- Singin' in the Rain, Stanley Donen and Gene Kelly (1952)</li> <li>Component 2 is assessed through a written exam lasting 2 hours and 30 minutes. Section A- Compulsory set work and area of study. Learners will be required to respond to both short answers and essay questions and in Section B – Optional set works and areas of study students will be required to answer two essay questions, One on the optional set work and one on the corresponding area of study.</li> </ul>

<b>Key vocabulary</b>	Physical Skills, Technical Skills, Spatial Control, Dynamics, Interpretation, timing, musicality, focus, emphasis and expression, Choreographic devices, aural setting. Movement Components- action, space and dynamic elements Dancer- number, gender, role and physique Aural Setting- music, sound, spoken word, the audible aspect of dance and silence Physical setting- costume, properties, set, lighting design, performance environment and film.	Rambert Dane, Marie Rambert, Glen Tetley, Robert North, Richard Alston, American Jazz Dance, Gene Kelly, Stanley Donen, Jerome Robbins, Bob Foss, Stylistic Features, Genre, Significance of Character, Form, Origins, Choreographic Approach and Context.
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**Year 12 and 13 A Level Drama and Theatre (AQA)**

	Component 1	Component 2	Component 3
<b>Topic</b>	<ul style="list-style-type: none"> <li><b>Understanding Drama</b> Pupils must study and explore <i>Servant to Two Masters</i> by Carlo Goldoni and <i>Our Country's Good</i> by Timberlake Wertenbaker as their two set texts for the written exam. Pupils will explore these practically and develop in a written format. Pupils will write from a performer's point of view for both texts and will also develop their knowledge and practical work as a director and a technical designer (costume, set, lights and sound) for <i>Our Country's Good</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Devising Drama</li> <li>Pupils must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Pupils will complete research based on their stimulus, and their chosen theatre maker / practitioner, in order to develop their own ideas and collaborate with others to rehearse and refine their work in a suitable style. Pupils will achieve coursework consisting of analysis and evaluation their rehearsal process in a log book format.</li> <li>All pupils will present their final performance in front of a live audience,</li> </ul>	<p>Texts in Practise</p> <p>Pupils must prepare three extracts different plays, which consists of a range of plays, era and types of characters. The plays chosen will be individual to the group, and must also be different to their set texts. Two extracts will be assessed internally only, but will be explored in a written format, for the Reflective Report, which is an extended piece of coursework. The third extract will be assessed by a visiting examiner in year 13, and must be inspired in style by a theatre maker / practitioner, which differs to their chosen practitioner form Component 2. This will also be developed in the same written format of the Reflective</p>

	<ul style="list-style-type: none"> <li>Pupils must analyse and evaluate the successes of a live theatre performance, focusing on maximum of two performer's and the skills they have used to portray the character, and how they contribute to the total dramatic effectiveness of the piece.</li> </ul>	<p>and must use props and costume for a high-quality end product.</p>	<p>Report, presented to the examiner before the practical examination begins. Pupils must interpret their characters and staging to create a high quality performance for an audience.</p>
<p>Key vocabulary</p>	<p>End on staging, Thrust staging, Traverse staging, theatre promenade  red theatre, stage manager, theatre manager, costume designer, lighting designer, sound designer and set designer,</p>	<p>Devise, refine, rehearse, develop, Stimulus, practitioner, style, collaborate, characterisation, dramatic aim, dramatic irony, act upon feedback.</p>	<p>Interpret, Script, dramatic aim, audience response, sensitivity to context, characterisation, practitioner</p>