

“Rooted and grounded in Love.”

PERFORMING ARTS – Music, Dance and Drama



Intent – ‘Rooted and grounded in Love’

Intent – Rooted

Our vision for the Music Department is to create a dynamic, inclusive, and inspiring music curriculum that fosters creativity, expression, and cultural appreciation among all students. We aim to equip students with the skills, knowledge, and confidence to engage deeply with music, both as listeners and as active participants. Through a curriculum that emphasises creativity, critical thinking, and cultural literacy, we seek to nurture a lifelong appreciation for music and the arts.

Performing Arts is highly collaborative, requiring students to work in groups during rehearsals, performances, and assessments. Respect for others' ideas, contributions, and differences is essential for successful teamwork. Throughout component 1, students often explore themes such as identity, diversity, and social issues, which encourage empathy and understanding, throughout these professional works, performances will highlight different perspectives, promoting respect for human dignity and lived experiences.

Component 3 encourages students to create original work that responds to a real-world theme or issue. This encourages students to focus on social justice, community, environment, or well-being, aiming to inform, uplift, or unite an audience. It reflects the belief that performing arts should serve the wider community, not just entertain.



Performing Art – Music

Year 7



De Lisle College
A Catholic Voluntary Academy

Curriculum Outline

Link to Catholic Social Teaching:

The KS3 Music curriculum is designed to support the holistic development of students in line with the values of **Catholic Social Teaching (CST)**. Each unit provides opportunities for students to explore their **creative identity**, collaborate with others, and engage meaningfully with a diverse range of musical traditions and practices.

- **Human Dignity** is nurtured through activities that empower students to express themselves confidently through performance, composition, and improvisation. Each student's unique contribution is valued and celebrated.
- **Community and Participation** are central to the curriculum, with group performance, ensemble work, and collaborative learning fostering a sense of unity, cooperation, and mutual respect.
- **Solidarity** is promoted through engagement with a wide range of musical genres, including those with roots in culturally and historically significant communities such as jazz, reggae, and blues. This helps students appreciate diversity and develop empathy for others.
- **Rights and Responsibilities** are reinforced through inclusive access to music literacy, instrumental work, and opportunities to perform. All students are encouraged to develop their musical knowledge and take responsibility for their learning and contributions.
- **Stewardship** is reflected in the creative use and adaptation of musical themes in units such as *Variations*, encouraging students to respect, reinterpret, and build on existing musical ideas with care and imagination.
- The curriculum ensures a **preferential option for the vulnerable** by being inclusive, accessible, and responsive to the needs of all learners, including those with additional needs or limited prior experience.

In this way, Music at KS3 not only develops artistic skills and appreciation but also forms compassionate, thoughtful, and collaborative young people, aligned with the Gospel values and Catholic vision of education.

Advent	Singing with performance / Building Bricks
Description	Understand and use the elements of music within their singing. Texture, Tonality, Metre, Rhythm, pitch, Harmony, Texture. Observe Phrasing, accurate pitching, dynamic contrast. Ending with a De Lisle Sing Fest Competition. • <u>Human Dignity:</u> Singing emphasizes self-expression and builds confidence, affirming the intrinsic worth and unique talents of each student. • <u>Community and Participation:</u> Singing together in preparation for the De Lisle Sing Fest encourages teamwork, collaboration, and shared achievement.

Lent 1	Pitch and I've got Rhythm / Keyboard skills		
Description	Teaching rhythm through Ta Te method (as this year) and pitch reading in treble clef. The theory will be taught then the knowledge applied through the keyboard unit and relate this to the glockenspiel. Chords and melody will be taught using note reading. Coverage of time signatures, key signatures ostinato and cyclic patterns. • <u>Rights and Responsibilities:</u> Students learn to read music and apply theory, empowering them with skills that support lifelong learning and responsible participation.		
Pentecost 1	Sonority City	Pentecost 2	Form and structure of musical styles
Description	The instruments of the orchestra - 4 sections - timbre, recognition and identification, ensemble groupings. End of unit, to play as a 3 / 4 part ensemble incorporating and building on prior learning. • Solidarity: Exploring timbre and orchestral families fosters respect for diversity of sound and role, mirroring respect for people's unique contributions in society. • Explore musical traditions from diverse cultures to respect and affirm different identities.	Description	Binary / Ternary / Rondo form. Question and answer and call and response phrases. Being able to explain Musical contrast, repeating sections. Understanding the meaning and purpose of music. • Participation: Foster a classroom environment where every contribution matters—no one is left out.

Performing Art - Music

Year 8

Curriculum Outline

Link to Catholic Social Teaching:

- **Human Dignity** is nurtured through activities that empower students to express themselves confidently through performance, composition, and improvisation. Each student's unique contribution is valued and celebrated.
- **Community and Participation** are central to the curriculum, with group performance, ensemble work, and collaborative learning fostering a sense of unity, cooperation, and mutual respect.
- **Solidarity** is promoted through engagement with a wide range of musical genres, including those with roots in culturally and historically significant communities such as jazz, reggae, and blues. This helps students appreciate diversity and develop empathy for others.
- **Rights and Responsibilities** are reinforced through inclusive access to music literacy, instrumental work, and opportunities to perform. All students are encouraged to develop their musical knowledge and take responsibility for their learning and contributions.
- **Stewardship** is reflected in the creative use and adaptation of musical themes in units such as *Variations*, encouraging students to respect, reinterpret, and build on existing musical ideas with care and imagination.
- The curriculum ensures a **preferential option for the vulnerable** by being inclusive, accessible, and responsive to the needs of all learners, including those with additional needs or limited prior experience.

Advent 1	Hooks and Riffs	Advent 2	Off Beat
Description	Review of Treble clef and introduce the Bass clef. Ostinato / hooks / riffs. Melodic rhythmic and verbal hooks. Repetition including use of repeat marking in notation. Exploration of texture through use of melody, chords and bassline. • Human Dignity: Through creating and exploring memorable musical ideas (hooks, riffs), students are encouraged to develop their creative voice and musical identity.	Description	Syncopated rhythms, reviews of hooks and bassline riffs, chords I, ii, IV and V – (decision on reggae or look for other material) • Solidarity: Exploring reggae or other syncopated genres helps students engage with musical styles rooted in cultural identity and social justice, promoting empathy and global awareness. • Rights and Responsibilities: Understanding harmonic structures empowers students to interpret and create music more confidently, giving them tools to participate more fully in musical culture.

Lent 1	Variations	Lent 2	All that Jazz
Description	Review of elements of music, melodies and themes, counter melodies, augmentation and diminution, inversion and retrograde. bass: ground bass, pedal notes, major and minor chords with bassline. • <u>Stewardship:</u> Exploring variations of existing musical themes teaches respect for tradition while encouraging thoughtful reinterpretation—paralleling the CST call to care for and creatively steward God’s gifts. • <u>Human Dignity & Education:</u> Students are invited to think deeply about how music can be transformed and reimagined, supporting intellectual and artistic growth.	Description	Blues scale, Improvisation using modes, chord and chord sequences, and song structure. Chords I, IV, V, I7, VI7,V7. Accompaniment styles. Swing rhythm and ostinatos, fills, riffs and solos. Review of texture and layers. • <u>Solidarity and Global Awareness:</u> Engaging with musical traditions from diverse cultures and contexts
Pentecost 1	All about the Bass		
Description	Consolidating bass clef staff notation, bass clef musical instruments, consolidating chord construction, bass line patterns: walking bass, bassline riffs, alberti bass, broken chords, arpeggio, pedal		

Performing Art – Music

Year 9



De Lisle College
A Catholic Voluntary Academy

Curriculum Outline

Link to Catholic Social Teaching:

- **Human Dignity** is nurtured through activities that empower students to express themselves confidently through performance, composition, and improvisation. Each student's unique contribution is valued and celebrated.
- **Community and Participation** are central to the curriculum, with group performance, ensemble work, and collaborative learning fostering a sense of unity, cooperation, and mutual respect.
- **Solidarity** is promoted through engagement with a wide range of musical genres, including those with roots in culturally and historically significant communities such as jazz, reggae, and blues. This helps students appreciate diversity and develop empathy for others.
- **Rights and Responsibilities** are reinforced through inclusive access to music literacy, instrumental work, and opportunities to perform. All students are encouraged to develop their musical knowledge and take responsibility for their learning and contributions.
- **Stewardship** is reflected in the creative use and adaptation of musical themes in units such as *Variations*, encouraging students to respect, reinterpret, and build on existing musical ideas with care and imagination.
- The curriculum ensures a **preferential option for the vulnerable** by being inclusive, accessible, and responsive to the needs of all learners, including those with additional needs or limited prior experience.

Advent 1	Soundtrack and Programme Music	Advent 2	Beethoven
Description	Review of orchestration, timbre and sonority, leitmotif and sequencing, musical clichés, dissonance and consonance, understanding and describing the impact of musical elements on the listener. Music that tells a story and takes a listener on a journey. • Human Dignity: Students learn to create and interpret music that tells a story and evokes emotion, affirming the value of human experience and expression.	Description	Consolidating and reinforcing musical elements in an orchestral setting. Score reading, analysis of his music through listening, development of the orchestra through classical and early romantic periods. Consolidating harmony knowledge. • Human Dignity and the Common Good: Beethoven's music, especially in his later years, reflects personal struggle, perseverance, and triumph. Studying his work encourages respect for the dignity and potential of all people, including those with disabilities. • Stewardship of Culture: Engaging with orchestral developments and classical music history teaches respect for cultural heritage and the creative legacy of humanity.

Lent 1	New Directions	Lent 2	Samba
Description	Exploration of minimalism, expressionism and serialism. Melody; phase shifting, metamorphosis, additive melody, augmentation and diminution, inversion and retrograde of melodies, motif and cell. Note and tone rows and creation of hexachords. • <u>Participation and Solidarity:</u> Understanding unfamiliar or challenging music styles helps foster openness to diversity and respect for different modes of expression.	Description	Review of pulse beat and rhythm introduce cyclic rhythms and polyrhythms, review of call and response and question and answer. Review of improvisation, performing as an ensemble and Latin American percussion. Structure of a piece. • <u>Preferential Option for the Poor:</u> Samba's roots in marginalized communities provide opportunities for discussions about social justice, resilience, and cultural identity.
Pentecost 1	What makes a good song		
Description	Reviews of hooks and riffs, texture, melody and counter melody, chords, accompaniment, bassline, instruments. Introduction of notation lead sheets, lyric and song words, popular song structure, timbres and sonorities in songs. • <u>Rights and Responsibilities:</u> Learning notation and song structure equips students with tools for full musical participation and literacy. • <u>Community:</u> Working collaboratively on performance or songwriting fosters mutual respect and inclusion.		

Performing Art - Drama

Year 10



De Lisle College
A Catholic Voluntary Academy

Curriculum Outline

CATHOLIC SOCIAL TEACHING

1. The Dignity of All People – we treat all people with respect
 - Drama Specification: Encourages students to explore human experiences and emotions, fostering empathy and understanding of different perspectives, the study of *Too Much Punch for Judy* explores
 - The Crucible: Highlights how false accusations and hysteria strip individuals of their dignity—especially characters like Elizabeth Proctor and John Proctor. The play critiques how society fails to uphold human dignity under fear and control.
2. The Common Good – everyone deserves to enjoy the goodness of creation
 - Drama Specification: Drama is a group subject where students work together to create and perform. It values every individual's contribution—regardless of ability, background, or confidence level. This teaches respect, equality, and the idea that everyone has something valuable to offer.
 - The Crucible: Exposes how personal vendettas and power struggles (e.g. Abigail's manipulation) disrupt the harmony of the Salem community. The play suggests that when people act selfishly, the common good is lost.
3. Solidarity – we stand by each other, particularly when others suffer
 - Drama Specification: Fosters teamwork and collective storytelling, highlighting the importance of unity and shared experiences. The devised stimulus
 - The Crucible: Shows examples of both solidarity and its absence. Giles Corey and John Proctor support others by refusing to betray their values. Their resistance becomes a powerful form of standing by truth and justice.
4. Subsidiarity – we give all people a voice
 - Drama Specification: Allows all students to create and perform, empowering their voices and encouraging critical thinking.
 - The Crucible: Criticises the theocratic system that silences dissenters. Characters like Mary Warren struggle to be heard. The play is a warning about the danger of unelected leaders who gain power without the needs of all being considered.
5. Participation – we recognise the value of joining in
 - Drama Specification: Emphasises active participation in drama through devising, performing, and evaluating.
 - The Crucible: Demonstrates how fear prevents healthy participation in society. However, John Proctor's eventual truth-telling is a reclaiming of moral agency and courage to participate in justice.
6. Stewardship of Creation – we care for the world and all that is on it
 - Drama Specification: Encourages appreciation of human stories, cultures, and environments through theatre.
 - The Crucible: While not directly about the natural world, it serves as a cautionary tale about protecting moral and social ecosystems—encouraging students to reflect on their responsibility toward truth and justice.
7. Option for the Poor – we put the needs of the poor first in our decision making
 - Drama Specification: Often explores marginalised voices and social justice themes, giving students a platform to highlight inequality.

- The Crucible: The powerless (e.g. Tituba, the accused women) suffer most under the Salem trials. The play criticizes how the powerful exploit the vulnerable challenging us to consider justice for the poor and voiceless.

Conclusion: Both the Edexcel GCSE Drama course and The Crucible align with Catholic Social Teaching by exploring themes of justice, voice, dignity, and community. They encourage students to engage with moral questions and social responsibility through the lens of performance and analysis.

Advent 1	Performance Skills / Explorative Strategies / The Crucible Act 1	Advent 2	Monologue Performance / Live Theatre Review / The Crucible Act 1
Description	<u>2 lessons Introduction to GCSE Drama:</u> Outline of the course with each Edexcel component explained and assessments outlined. Provide every student with a course overview for folders. How and when they will be assessed in drama and the breakdown of marks in the components. <u>6 lessons Performance Skills Module:</u> Introducing students to the core skills needed in performance over the course of. <u>8 lessons Explorative Strategies Module:</u> Students will be given the opportunity to understand different explorative strategies and how to apply them to the text Too Much Punch For Judy Explorative Strategies: Role Play Marking the Moment Cross-Cutting Thought-tracking and still image Hot Seating <u>4 lessons The Crucible ACT 1</u> Students will be introduced to the component three set text The Crucible play through study of: Themes/ Context / Characters / Plot	Description	<u>10 Lessons The Crucible ACT 1</u> Students will explore Act 1 through practically workshops and theoretical study. Students will explore the role of the performer Students will be introduced to section A questions from the Comp 3 Exam. As a class we will practice answering a questions using the me, us, you model. Students will explore the core characters, their motivations and functions in the play and how to communicate these roles to an audience. This includes: The performer use of; voice, physicality, stage directions and stage space when performing: John Proctor / Abigail Williams / Rebecca / Parris / Mr and Mrs Putnam/ Hale <u>8 Lessons Monologue Module:</u> Students will be introduced to the function of monologues in theatre. Through a combination of theory and practical lessons they will explore; The features of a monologue How to write a monologue using a character from Too Much Punch for Judy Exploring context for performance – 1 year before, 1 week after and 5 years later How to effectively engage the audience through monologue performance. Vocal skills to deliver a monologue Physical skills to deliver a monologue <u>LIVE THEATRE REVIEW 3 lessons:</u> Students will watch a digital production and analyse and evaluate performance skills.
ADVENT ASSESSMENT	• Section A, A questions The Crucible as a performer questions. • Section C Live Theatre Review • Performance of a 2-4-minute devised monologue		

Lent 1	Design Module / The Crucible Act 2 / Practitioner	Lent 2	The Crucible Act 2 & 3 / Physical Theatre Module / Live Theatre Review
Description	<u>6 Lessons: Design Module</u> This module aims to give students an insight into the roles of designers in the theatre. Exploring the different roles that come under the umbrella of ‘designer’ Students will explore a range of designs and analyse and evaluate their impact. Students will work towards creating a set design presentation for a performance of Macbeth with a clear concept and justification that links to the play’s themes. <u>6 Lessons The Crucible Act 2</u> Students will explore Act 2 through practical workshops and theoretical study. Students explore the context, plot and key events of Act 2. Students will explore the role of the designer. Students will be introduced to the C question from the Comp 3 Exam. As a class we will practice answering B questions using the me, us, you model with a focus on set and lighting. Students will explore the role of the designer in communicating meaning to an audience, including highlighting the themes, context, period and relevance. The design roles explored include: Set Design / Lighting Design <u>6 lessons: Introduction to professional practitioners Bertolt Brecht, Stanislavski and Artaud.</u> Students will explore the practitioner approaches through practical workshops and independent research, Students will begin to apply Drama practitioner’s skills into their independent group performance from a text – Blood Brothers (22) Students will begin to work in the space to blocking performance pieces.	Description	<u>6 Lessons: The Crucible Act 2</u> Students will explore Act 2 through practical workshops and theoretical study. Students will explore the role of the designer and continue to practice answering the C question in Comp 3, focusing answers on costume and sound. Students will explore the role of the designer in communicating meaning to an audience, including highlighting the themes, context, period and relevance. The design roles explored include: Costume Design / Sound Design <u>6 Lessons: The Crucible Act 3</u> Students will explore Act 3 through practical workshops and theoretical study. Students explore the context, plot and key events of act three. They will be introduced to the B questions from the component 3 exam – approaching the text as a director. Students will understand the role of the director and the how to develop a director’s concept. students will apply understanding of the role of the director to key scenes from act 3. <u>6 Lessons – Physical Theatre Module/Frantic Assembly</u> This module will introduce the students to the influential theatre group ‘Frantic Assembly’ they will become familiar with the groups style and techniques through the practical study of: Hymn Hands / Chair Duets / Push Hands Students will be introduced to the elements of Frantic Assembly work through ‘The Curious Incident of a Dog in the Night-Time’ (potential live theatre visit) Students will demonstrate knowledge and understanding of Frantic Assembly techniques by applying them to an extract from Romeo and Juliet. <u>LIVE THEATRE REVIEW 3 lessons:</u> Students will watch a digital production and analyse and evaluate design skills.
LENT ASSESSMENT	- Section A: A questions The Crucible as a performer questions; C question The Crucible as a designer question. - Section C Live Theatre Review - Devised Performance		

Pentecost 1	The Crucible Act 3 / Component 1 Devised Module	Pentecost 2	Component 1 Devised Module / Pentecost Assessments / Live Theatre Review
Description	<u>3 Lessons-The Crucible Act 3</u> Students will explore Act 3 through practical workshops and theoretical study. Students explore the context, plot and key events of act three. They will be introduced to the B questions from the component 3 exam – approaching the text as a director. Students will understand the role of the director and the how to develop a director’s concept. students will apply understanding of the role of the director to key scenes from act 3. Students will apply this knowledge to B style exam questions. <u>12 Lessons – Component One Devised Module</u> Introduce students to the aims of component one and outline the assessment criteria. Through the lesson’s students will explore four stimulus pieces and use them to develop ideas for a devised performance. They will include: • Art/Photo • Music/Song • Poem/Quote • Newspaper article/Headline Students will be arranged into groups for the final assessment and write their full script.	Description	<u>12 Lessons – Component One Devised Module</u> In devising groups students will develop a plot with a detailed scene by scene plan that draws inspiration from the chosen stimuli. Groups will practically explore scene outcomes through improvisation to identify purpose and structure. Using the script students will develop and refine the performance of their devised piece. The will focus rehearsal sessions on the following: • Characterisation and the use of performance skills to communicate character to the audience. • Relationships and interactions between characters. • Blocking – positions on stage and movements around it. • Communicating meaning and engaging an audience. • Linking performance to the stimulus <u>STUDENTS WILL PERFORM THEIR COMPONENT ONE EXAM AND BE FILMED FOR MODERATION DEC</u> <u>3 Lessons - PENTECOST ASSESSMENTS</u> • The Crucible – Full paper • Scripted Performance – Full dress and tech of final C1 piece • COMPONENT ONE DEVISED EXAM <u>LIVE THEATRE REVIEW 3 lessons:</u> Students will watch a digital production and analyse and evaluate directing skills.

Performing Art – Drama

Year 11



De Lisle College
A Catholic Voluntary Academy

Curriculum Outline

Advent 1	Performance skills / The Crucible Act 3 & 4/ Component 2 Text	Advent 2	Section A of exam paper / Set phrases / Motif development
Description	<u>1 lesson Review of GCSE Drama course content:</u> Outline of the course with each Edexcel component explained and assessments outlined. Share plan for the year and assessments. <u>4 lessons Performance Skills Module:</u> Revisit the core performance skills required to communicate character and apply to key characters from The Crucible, a practical exploration of Section A, A questions from component 3. • Voice • Movement and Gesture • Facial expression and Positioning <u>4 lessons The Crucible Act 3</u> Students will explore Act 3 through practical workshops and theoretical study. Students explore the context, plot and key events of act three. Students will apply knowledge to the C question in the comp 3 exam. focusing answers on costume and sound. Students will explore the role of the designer in communicating meaning to an audience, including highlighting the themes, context, period and relevance. The design roles explored include: Costume Design / Sound Design <u>6 lessons Component 2 Text</u> Students will be introduced to component 2: Performance from text. Students will read texts and choose an appropriate performance piece. Students will be put into groups for both performance extracts. <u>6 lessons The Crucible ACT 4</u>	Description	<u>8 Lessons: The Crucible ACT 4</u> Students will explore Act 4 through practically workshops and theoretical study. Students will develop their explorations into how a director uses; staging, costumes and sound. How the performer uses; voice, physicality, stage directions and stage space and how the stage designer uses; lighting, props, stage furniture and set. Students will explore the playwright intention and compare contrast to their own interpretations of the piece. They will examine and analyse different productions of The Crucible and the approaches of different designers, performers and directors. Students to be given opportunities to complete all section A questions from component three exam. <u>10 lessons Component 2 Text</u> Students will be introduced to component 2: Performance from text. Students will read texts and choose an appropriate performance piece. In groups they will begin researching the play and playwright to develop greater understanding of the approaches and objectives. Students will be exploring their given texts and select two contrasting extracts for their performances; they will discuss and select characters for their performance. Students will continue to develop their set texts and develop skills for interpreting their texts as a performer with two contrasting scenes.

	Students will explore Act 4 through practical workshops and theoretical study. Students will develop their explorations into how a director uses; staging, costumes and sound. How the performer uses; voice, physicality, stage directions and stage space and how the stage designer uses; lighting, props, stage furniture and set. Students will be given a range of opportunities, including practical sessions, to develop their underpinning knowledge. Students to be given opportunities to complete section B questions from component three exam.		Students begin their portfolio of evidence detailing their devising process. <u>LIVE THEATRE REVIEW 5 lessons:</u> Students will watch a digital production and analyse and evaluate performance skills.
ADVENT ASSESSMENT (2 lessons)	• MOCK EXAM – FULL THE CRUCIBLE PAPER • Performance of an extract from the devised performance		
Lent 1	Component 2 / The Crucible Review	Lent 2	The Crucible Revision / Live Theatre Review
Description	<u>10 Lessons: Component Two Performance from a Text</u> Students will continue to develop their set texts and develop skills for interpreting their texts as a performer with two contrasting scenes Rehearsal will focus on refining scenes and developing their character understanding and communication using core performance skills. In groups they will develop a clear understanding of their intentions and outcomes and work collaboratively to achieve these through rehearsals. All students will prepare two contrasting scenes for performance and ensure refinements are recorded in their portfolio. <u>STUDENTS WILL BE ASSESSED FOR COMPONENT 2 BY A VISITING EXAMINER</u> <u>6 Lessons The Crucible Review</u> Students will explore Act 1-4 through practical workshops and theoretical study. Students explore the context, plot and key events of the play. Students will explore the role of the designer in communicating meaning to an audience, including highlighting the themes, context, period and relevance. The design roles explored include: Set Design / Lighting Design Students will complete their final designs for the play.	Description	<u>8 Lessons: The Crucible Revision</u> Revision of the play <i>The Crucible</i>, students will explore key themes such as hysteria, power, reputation, and integrity, while deepening their understanding of character motivations and relationships. Through practical scene work students will revise characterisation of figures like Abigail Williams, John Proctor, and Reverend Hale as well as examine staging techniques, voice, and movement. Further revision of how to analyse Miller's historical and political context and how it influenced the play's messages. All revision will work alongside theoretical study and practice of how to answer the component 3 section A exam questions. <u>10 Lessons: Live theatre review</u> Opportunity to visit the theatre and watch a live performance followed by lessons to explore the production from a performance, designer and director perspective. FULL MOCK EXAM – COMPONENT 3

Pentecost 1	Professional work – Shadows / Section C of exam paper	Pentecost 2	GCSE EXAM
Description	Core revision of The Crucible and component three exam. Students will revisit Component 3: Theatre makers in practice with a thorough study and further exploration of The Crucible set text. Students will explore and revise Live Theatre review questions on the component 3 exam Students will continue to prepare live theatre evaluation notes not exceeding 500 words. Students prepare revision notes for The Crucible and theatre review.	Description	/

BTEC Performing Art – Dance

Year 10



De Lisle College
A Catholic Voluntary Academy

Curriculum Outline

Link to Catholic Social Teaching:

Solidarity is embedded throughout the BTEC Performing Arts Level 2 course thematically, through study of work about social struggle, particularly seen in Component 1. Learners analyse works created by practitioners who create performances around social justice and collective struggle, such as Christopher Bruce, Jerome Robbins and Alvin Ailey.

In Component 3, **subsidiarity** is demonstrated as the themes provided by the exam boards are real-world themes/issues allowing learners to choose whose voices they want to represent. Learners become advocates through art, telling stories that need to be heard. Everyone in the group is required to contribute to the concept – ensuring all students have a voice in the creative process.

Participation is embedded throughout Component 2 as it is the most hands-on component – everyone participates in movement and dance. Students learn by doing and are encouraged to support one another during skills development. The environment is supportive, helping even hesitant learners take part and gain confidence. The theme of stewardship of creation – we care for the world and all that is on it can strongly be embedded in how the components are taught and what students choose to create and study. For example, in component 3, students can choose to explore environmental or global issues in their devised performances.

Option for the poor – we put the needs of the poor first in our decision making, can be expressed both in the subject matter students engage with and in how they work together. Students study performances and practitioners who give a voice to marginalised communities, including those affected by poverty, homelessness, or social inequality such as Christopher Bruce – Shadows and Jerome Robbins – West Side Story. Students learn how theatre can be used to challenge injustice and raise awareness of the conditions faced by those living in poverty.

Advent 1	Introduction / Workshops / Practical and theoretical exploration of Practitioner 1	Advent 2	Practical and theoretical exploration of Practitioner 2 & 3 / PSA
Description	Introduction to the course: distribution of resources, introduction to practical requirements, and health and safety. Workshops: Exploration of technical and performance skills through a range of dance styles. Introduction to component 1 (Exploring the performing Arts). Practical and theoretical exploration of Practitioner 1: Bruce.	Description	Practical and theoretical exploration of Practitioner 2: Jerome Robbins – West Side Story Practical and theoretical exploration of Practitioner 3: Kenrick H20 Sandy – Emancipation of Expressionism PSA release early December.
Lent 1	Research Log Task 1 & 2	Lent 2	Internal marking
Description	Theory and practical lessons focusing on the professional work chosen for Comp 1 coursework to match theme.	Description	12 hours on coursework Internal marking, resubmission and remarking

Pentecost 1	Component 1 / Preparation for Component 2	Pentecost 2	Preparation for Component 3
Description	Component 1 work to be with examiner May-June Preparation for Component 2 (Developing Skills and Techniques in the Performing Arts): workshops, learning rep in different dance styles.	Description	Preparation for component 3 (Responding to a brief): learning how to choreograph with a stimulus and in a group.

BTEC Performing Art - Dance

Year 11



De Lisle College
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Curriculum Outline

Advent 1	Component 2 PSA / Performance Piece	Advent 2	Performance Piece / Final Performance
Description	Component 2 brief released 1st September. Learn and rehearse performance piece. Mid-term assessment on performance piece	Description	Rehearsal of performance piece. Final performance and evaluation.
Lent 1	Component 3 PSA / Research Responding / AO1 & 2	Lent 2	AO 3 & 4
Description	Begin Component 3 Research responding to a brief: selecting and rejecting ideas, group discussions and job roles. C3 brief released Jan. AO1 – Responding to a brief (written log 1) Rehearsals: choreographing movement, selecting and rejecting ideas, job role and development. AO2 – Selecting and developing skills and techniques (written log 2)	Description	AO3 – Applying skills in a workshop performance: Group performance AO4 – Evaluating the development and outcomes (written log 3) Work submitted to exam board.
Pentecost 1	COURSE COMPLETED	Pentecost 2	COURSE COMPLETED
Description	/	Description	/