

Scheme of work: Performing Arts

This resource gives you an example of a scheme of work for Technical Award in Performing Arts (3745) over two years. This scheme of work is designed as a suggestion only and not as a prescriptive approach. You are free to organise your teaching material in any way that suits the needs of your students.

Year one:

Autumn term

Weeks	Specification content	Activities and additional notes
Through-out	<p>Exploration of the performing arts industry through case studies of companies; job roles; venues; publicity and marketing. It would be very relevant to explore this in a local context but also contrast with more nationally-based examples, such as the West End.</p> <p>First hand engagement with the performing arts industry would be extremely useful in term one – visits to production/venues/talks from practitioners.</p>	<p>Encourage students to keep a notebook/jotter to record this exploration together with their thoughts and responses. This will inform the development of Unit 1 ideas and also form revision material for Unit 3.</p> <p>Material from the notebook can be selected for inclusion in the Unit 1 portfolio.</p>
1–5	<p>Introductory workshops in at least one performance discipline and one production discipline. These sessions do not need to be very extensive but will serve as an introduction to professional approaches including: warm-up; rehearsal; skills development; exploration and design and group work (where appropriate to each session).</p> <p>All students should create a skills audit/cv for themselves which could be used as the first pages of the Unit 1 portfolio.</p>	<p>As well as experiencing practical, skills-based learning, students can be introduced to a range of language appropriate to the disciplines they have been exploring.</p> <p>Example vocabulary (not extensive):</p> <p>Drama terms (movement and space):</p> <ul style="list-style-type: none"> • physicality • proxemics • tension

		<ul style="list-style-type: none">• pace• dynamics• gesture. <p>Drama terms (voice):</p> <ul style="list-style-type: none">• accent• emphasis• volume• tone• pause• pitch. <p>Dance terms:</p> <ul style="list-style-type: none">• motif• unison• canon• tableaux• balance• coordination• accuracy• control• timing. <p>Singing terms:</p> <ul style="list-style-type: none">• pitch• breathing• harmony• projection• expression• accuracy• pace• timing. <p>Design:</p> <ul style="list-style-type: none">• scale• functionality• colour
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		<ul style="list-style-type: none"> • form • material • texture • semiotics. <p>Students should document the workshops undertaken for the Unit 1 portfolio without being overly narrative. It is most important to focus on what has been learnt.</p>
6–10	<p>Explore the performing arts industry in a range of contexts – including media-based forms such as film. Require students to consider the purpose and function of the performing arts industry in each context and possibly research attitudes towards performing arts practice in the locality through questionnaires etc.</p> <p>Students should begin to recognize their individual strengths whilst maintaining a holistic approach. Practical work could focus on a mini-brief where students can explore different disciplines whilst working towards one aim. This would be useful preparation for Unit 1. They should also explore how to operate effectively as a group; how to run meetings (agendas and minutes etc) and action plan.</p>	<p>This exploration will help to give a context and aim to their Unit 1 work and a purpose to the way they respond to the Unit 1 brief.</p> <p>Skills improvement should continue with records being made in the notebook.</p>
10 to end of term	<p>Unit 1 brief is released in November. A period of exploration should follow the initial reading of the brief to help fully understand the possibilities and potential for development.</p> <p>If Unit 2 is to be undertaken during the first year, it will also be necessary to select one brief from the five options and begin preparation.</p>	<p>Following the initial exploration of the Unit 1 brief, it would be good practice to require each group to put forward a proposal with their initial ideas including aims and intentions, potential audience/s; venue and individual roles to be undertaken. It would be helpful if this could be video recorded as it would serve as useful practice for the pitch performance.</p> <p>Teachers will decide whether or not to enter students for Unit 1 in year one (for a May 7th deadline) or to make recordings/ complete portfolios in year one but hold off entry until year two.</p> <p>It is important that teachers support students with continued input throughout Unit 1. Production ideas will demonstrate more maturity if students have been introduced to styles/genres/other specific influences.</p>

Spring term

Week	Specification content	Activities and additional notes
Ongoing	Continued investigation into the performing arts industry, mainly to support the development of ideas for Unit 1 but also to inform learning for the written paper (Unit 3).	
1–12	Unit 1 – developing ideas for the pitch and performance extracts. Refer to unit checklist (see appendix A).	It would be useful if further encounters with performing arts practice could occur during this period to challenge student's concepts/promote ideas.
1–12	<p>Unit 2 – if students are being entered for Unit 2 in year one of the course, time will have to be equally divided between the practical units.</p> <p>The learning connected to Unit 1 should feed into Unit 2 development and rehearsal. It is important that the Unit 2 logbook is completed during the process and not retrospectively. For guidance on Unit 2 delivery refer to the guidance document on the AQA secure website.</p> <p>Careful planning and rehearsal should be given to the Unit 1 pitch presentation and several practices should be staged prior to the recording.</p>	<p>Teachers should think carefully about entering students for both Unit 1 and Unit 2 in year one.</p> <p>The learning generated from the Unit 1 exploration will greatly benefit students during their work on Unit 2.</p>
1–12	Students should be introduced to the style of questions that they will encounter in the Unit 3 examination.	This could be achieved through starter activities or homework tasks. Teachers could set questions that would be relevant to the specific stage of development of Unit 1 or Unit 2.

Summer term

Week	Specification content	Activities and additional notes
1–5	<p>Recording of Unit 1 pitch performance.</p> <p>Note – if Unit 1 is not being entered during year one, this could take place later in term 3.</p> <p>Completion of Unit 1 portfolio.</p> <p>Recording of Unit 2 performance and completion of Unit 2 logbook (if entering in year one).</p> <p>Submission of marks through e-sub in May.</p>	<p>Refer to teacher guidance notes (AQA secure site) for specific things to remember when recording pitches/performances. The identification of students is particularly important.</p>
1–end of term	<p>If entering students for Unit 3 written exam, practice should become more formalized with times responses.</p> <p>Students should prepare revision material including:</p> <ul style="list-style-type: none"> • notes on productions seen with relevant detail – venues/names of performers/critical responses etc. • notes/evaluations on practical work that they have been involved in • key learning points from their investigation into the performing arts industry <p>Refer to appendix B for suggested pro-forma for this task.</p> <p>If students are not being entered for Unit 3, teachers could consider setting a trial exam using the sample assessment materials.</p>	
1–end of term	<p>If students have not been entered for Unit 2, begin the process of exploring the potential of the five briefs. Groups can be formed and the initial exploration carried out over the summer break.</p>	<p>Consider running further practical workshops to extend the students' skills-based and challenge them with new styles and approaches.</p>
June	<p>Unit 3 exam</p>	

Year two:

Autumn term

Week	Specification content	Activities and additional notes
Ongoing	Exploration of the performing arts industry through case studies of companies; job roles; venues; publicity and marketing.	Organize an opportunity for students to experience a live performance. Make notes using template (appendix B).
1–3	Reflection on unit results/consideration of resit options (if relevant).	
1–3	If Unit 2 is to be taken this year use this time to conduct influential workshop activities/require groups to offer proposals for Unit 2 ideas. Target setting begins in Unit 2 logbook.	
3–end of term	Unit 2 rehearsals.	Ensure that regular progress checks are made with mini performance opportunities. Ensure that production students work closely with performers so they are working towards the same concept/aim.

Spring term

Week	Specification content	Activities and additional notes
1–12	Structured Unit 2 rehearsals.	<p>Give careful consideration for the timing of the Unit 2 recording. Refer to the teacher guidance notes for detailed instructions on the requirements for this.</p> <p>Although it is important to produce the best quality recording possible, do encourage students to perform to a supportive audience (if a live piece is the outcome) as this will create a much more meaningful occasion.</p> <p>It would be advisable to complete all recordings prior to the Easter break to ensure that sufficient time is left for Unit 3 preparation.</p>

		Logbooks to be completed – final evaluation may take place over the Easter break.
1–12	If students are re-sitting units, careful planning needs to be made to ensure that time spent on one unit does not outweigh time spent on the other. Each unit has equal weighting – 30%.	

Summer term

Week	Specification content	Activities and additional notes
1 – study leave	Structured preparation for Unit 3 examination with timed responses and feedback.	
1–4 (approx.)	Internal assessment and standardization for Unit 1 and/or Unit 2. Marks entered on e-subs May. Sample sent to moderator.	
June	Unit 3 examination.	

Appendix A1: Unit 1 checklist

Include in portfolio	Include in pitch presentation
<ul style="list-style-type: none"> • Initial skills audit/ targets • Evidence of practical workshops in two disciplines – one performance; one production • Research into the performing arts industry • Exploration/investigation/research of the Unit 1 brief • Proposal for idea (pitch) • Synopsis for the production including notes on the style • Investigation into the potential audience/s • Agendas and minutes from company meetings held during the preparation stage • Venue and stage design ideas • For performers: scripts/lyrics/rehearsal notes • For designers: detailed designs for your final chosen ideas with clear justifications • Exploration into the costs of the production/budget • Practical considerations – like movement of equipment if you are touring etc • Risk assessments • Ideas for promotion/advertising and merchandising– posters/programmes/tickets etc • Notes for your pitch/copies of PowerPoint slides (with annotations) • An evaluation of the success of your pitch performance 	<ul style="list-style-type: none"> • Introduction– name of the company/members/roles • Starting point – how your idea was developed • Audience • Venue/s • Style of the performance • Plot • Budget considerations • Examples of design ideas with drawings/models etc • Posters/programmes/tickets etc • How the show will be promoted/advertised • Extracts from the performance – why the show is a ‘stand out’ idea • Question and answer section

Appendix A2: preparation checklist for the pitch

- What are the main roles within the group? Who will specialise in each area? Performance/technical/marketing etc
- What technical requirements are required for the pitch?
- How will the roles and responsibilities be allocated for the pitch?
- What episodes/aspects for the performance need showcasing?
- Which technical design elements need showcasing? How will this happen? Demonstration? Set model?
- Rehearsal for the pitch-feedback/review/refinements
- Arrangements in place for effective recording of the pitch
- Final rehearsals for the pitch, working with cameras
- The pitch is an important occasion – who will be in the audience?

Appendix B: recording experiences for the Unit 3 examination

Critical review of my own participation in a production	Name of production here
Information on the venue/date/company etc.	A brief summary of the role you played in this production and what the production entailed.
If you worked in the production team: Notes on three or four aspects of your role within the production and how this contributed to the overall success. Cover strengths and areas for improvement. Be specific.	If you were a performer: Notes on three or four aspects of your own performance. Cover strengths and areas for improvement. Be specific.
Comments on two other members of the performance or production team.	Audience response (to specific moments). What have you learnt from this production?

Appendix C: useful websites

<http://www.aqa.org.uk/contact-us/secure-services/eaqa>

<http://www.theatretrust.org.uk/resources/exploring-theatres/who-works-in-a-theatre>

www.nationaltheatre.org.uk

<https://www.royalexchange.co.uk/our-company>

<http://theatre.susu.org/budget.php>