

Year 7

Performing Arts

Name:

Class:

Teacher:

Term	Attainment 8 Estimate	Current Flightpath	To progress further I need to...	Teacher Signature
5				



KS3 Assessment criteria in Performing Arts: Drama & Dance

Please find below assessment criteria that will be used to measure attainment in reports in Drama & Dance:

	Appreciation	Performing	Devising
9	<ul style="list-style-type: none"> You can accurately identify a range of devising skills used to create successful performances. You can use adjectives and suitable vocabulary to describe performance elements and strategies with detail and analysis. 	<ul style="list-style-type: none"> You can perform complex pieces with secure use of a range of performing skills. You can perform with an imaginative sense of artistic interpretation and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise creative and challenging performance pieces and work well as an ensemble. You can devise pieces that show appropriate organisation and structure using the correct intention. You can devise performance work using a wide range of performance skills that are suitable to the theme.
8	<ul style="list-style-type: none"> You can clearly identify a range of devising skills used to create successful performances. You can use adjectives and suitable vocabulary to describe performance elements and strategies with detail and some analysis. 	<ul style="list-style-type: none"> You can perform challenging pieces with secure use of a range of performing skills. You can perform with a creative sense of artistic interpretation and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise challenging performance pieces and work well as an ensemble. You can devise pieces that show organisation and structure using the correct intention. You can devise performance work using a range of performance skills that are suitable to the theme.
7	<ul style="list-style-type: none"> You can identify a range of devising skills used to create successful performances. You can use adjectives and suitable vocabulary to describe performance elements and strategies with detail. 	<ul style="list-style-type: none"> You can perform creative pieces with a range of performing skills. You can perform with a sense of artistic interpretation and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise creative performance pieces and work well as an ensemble. You can devise pieces that show organisation and structure using a basic intention. You can devise performance work using a range of performance skills that are suitable to the theme.
6	<ul style="list-style-type: none"> You can identify a small range of devising skills used to create successful performances. You can use some adjectives and suitable vocabulary to describe performance elements and strategies with some detail. 	<ul style="list-style-type: none"> You can perform interesting pieces with a range of performing skills. You can perform with a sense of artistic interpretation and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise interesting performance pieces and work as an ensemble. You can devise pieces that show appropriate organisation and structure. You can devise performance work using some performance skills that are suitable to the theme.
5	<ul style="list-style-type: none"> You can identify a range of devising skills used to create successful performances. You can use suitable vocabulary to describe performance elements and strategies with little detail. 	<ul style="list-style-type: none"> You can perform basic pieces with some use of basic performing skills. You can perform with an imaginative sense and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise basic performance pieces and work well as an ensemble. You can devise pieces that show some organisation but lack clear structure. You can devise performance work using some performance skills.
4	<ul style="list-style-type: none"> You can accurately identify a range of devising skills used to create successful performances. You can use some suitable vocabulary to describe performance elements and strategies. 	<ul style="list-style-type: none"> You can perform very basic pieces with an attempt to use some basic performing skills. You can perform with sense of imagination and style suitable for the genre. 	<ul style="list-style-type: none"> You can devise very basic performance pieces. You can devise pieces that show basic organisation but lack structure. You can devise performance work using few performance skills.

Unit 5: Two Fights, A Wedding and A Funeral

Lesson 1

Date:

Learning Objectives

- ✓ To be able to understand key facts about Shakespeare
- ✓ To be able to recall the story of Romeo and Juliet
- ✓ To explore the prologue for Romeo & Juliet through physicality

Starter Activity: The Famous Playwright William Shakespeare

Name three things you already know about William Shakespeare

1. _____

2. _____

3. _____

Facts About Shakespeare

Fill in the following gaps with the words in the boxes

38	films	sonnets	Romeo and Juliet	modern plays
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Shakespeare's works include _____ plays, 2 narrative poems, 154 _____, and a variety of other poems.

Many of Shakespeare's plays have been adapted for _____ and _____
_____.

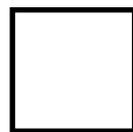
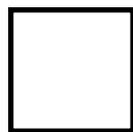
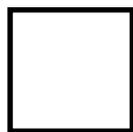
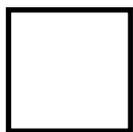
A famous adaption of one of Shakespeare's plays is Baz Luhrmann's

_____ premiered in 1996 featuring the famous Leonardo DiCaprio as Romeo.

Romeo and Juliet Storyline

Using the table below, write down the order of each scene from the story Romeo and Juliet using the helpful pictures on the PowerPoint.

List the scenes in order from one to six:



Beginning

End

Creative Task: The Prologue

In groups, learn the following prologue from Romeo and Juliet and include physicality whilst speaking, just as the actors do from 'The Reduced Shakespeare Company'.

Consider what gestures you could link to particular words. How could you include a variety of levels? How could you make contact between you?

Two households both alike in dignity,
In fair Verona where we lay our scene
From ancient grudge, break to new mutiny,
Where civil blood makes civil hands unclean:
From forth the fatal loins of these two foes,
A pair of star crossed lovers take their life:
Whose misadventured piteous overthrows,
Doth with their death bury their parents' strife.

Performance Review

Provide peer feedback for your creative work referring to the specific success criteria.

Progress made (what did you do well?):

Progress further (what could you do to improve)?

PROGRESS MADE

- Successful at recalling the story of Romeo and Juliet
- I worked to the best of my ability
- Good use of gestures, facial expression and levels

PROGRESS FURTHER & TASK

- Remember the order of the story Romeo and Juliet
- I could have been more focused
- Better use of gesture, facial expression and levels

Unit 5: Two Fights, A Wedding and A Funeral

Lesson 2

Date:

Learning Objectives

- ✓ I will be able to recall the characters from Romeo and Juliet
- ✓ I will be able to understand a Shakespearean script

Starter Activity: Capulet and Montague

Using your knowledge of Romeo and Juliet, list the characters in their correct households.

House of Montague	House of Capulet	No Household/ Neutral

Creative Task: Extract 1

In small groups, learn the following script from extract one. Rehearse this scene using the correct vocal and physical skills and make sure you and your group are prepared to perform.

A street

ENTER SAMPSON and GREGORY of the house of Capulet, in conversation.

GREGORY Here come two of the house of Montague.

ENTER two other serving men, ABRAHAM and BALTHAZAR

SAMPSON I will bite my thumb at them, which is disgrace to them if they bear it.

[He bites his thumb]

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON I do bite my thumb, sir.

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON [**to GREGORY**] Is the law of our side if I say ay?

GREGORY No.

SAMPSON

No sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

ABRAHAM

You lie.

SAMPSON

Draw if you be men.

ENTER BENVOLIO

BENVOLIO

Part, fools. Put up your swords, you know not what you do.

ENTER TYBALT

TYBALT

[*To BENVOLIO*] What, art thou drawn amongst these hartless hinds?³ Turn thee Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace.

TYBALT

What, drawn,⁴ and talk of peace? I hate the word
As I hate hell, all Montagues, and thee.

What do you believe is happening in this scene?

Storyboard Shakespeare Scene

Using the script like a story, create a storyboard of what is happening in this scene by drawing the character and action in the scene. You can add details about each drawing or include what each character is saying.

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Unit 5: Two Fights, A Wedding and A Funeral

Lesson 3

Date:

Learning Objectives

- ✓ I will be able to draw a costume that is suitable for the character
- ✓ I will be able to complete a character profile for a specific character

Starter Activity: Vocal Skills - The 5 P's

Vocal skills are an important part of an actors' performance and improving these skills is just as important as improving our physical skills.

List the 5P's below:

1. _____
2. _____
3. _____
4. _____
5. _____

Analysing Professional Work

Name three of the vocal skills you hear and describe how the actors use these skills to make the performance successful.

1. _____

2. _____

3. _____

Character Profile: Choose a character from the play Romeo and Juliet. Use the character profile to write key information about this character.

Name of Character: _____

Age of character:

Height:

Hero or Villain:

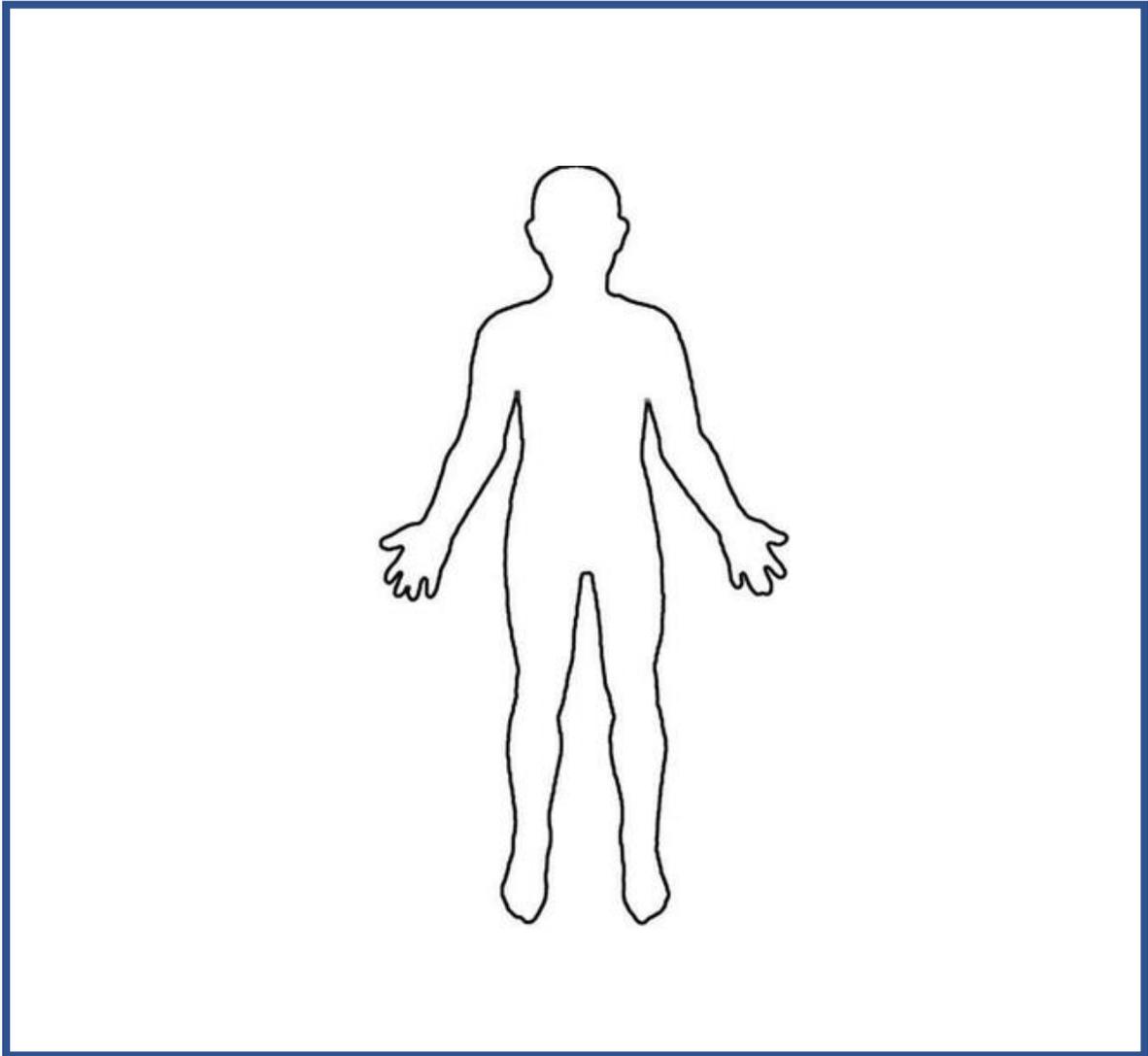
Character traits:

Favourite Activity:

Favourite Line in the Script:

Creative Task: Drawing a Character Costume

Draw a costume for the character in the box below.



Task Review

Provide feedback for your work referring to your costume.

Progress made (what did you do well?):

Progress further (what could you do to improve)?

PROGRESS MADE

- Successful costume design with specific details given
- Correct details given in character profile
- I worked to the best of my ability

PROGRESS FURTHER & TASK

- Include more details with the costume design
- My details in my character profile too basic
- I could have been more focused

Unit 5: Two Fights, A Wedding and A Funeral

Lesson 4

Date:

Learning Objectives

- ✓ I will understand what happens during the battle between Mercutio and Tybalt
- ✓ I will be able to analyse an extract of a script

Starter Activity: Recall the 5P's

List the vocal skills the 5P's below:

1. _____
2. _____
3. _____
4. _____
5. _____

Reading Task: Mercutio's Death

Read through the following script.

TYBALT	Well, peace be with you, sir, here comes my man.
ROMEO	Romeo! The love I bear thee can afford No better term than this: thou art a villain. Tybalt, the reason that I have to love thee Doth much excuse such a greeting: villain am I none.
TYBALT	Boy, this shall not excuse the injuries thou hast done me.
ROMEO	I do protest I never injured thee. And so, good Capulet, which name I tender As dearly as mine own, be satisfied.
MERCUTIO	O calm, dishonourable, vile submission! [He draws his sword] Tybalt, you rat catcher, will you walk?
TYBALT	What wouldst thou have with me?

MERCUTIO Good King of Cats, nothing but one of your nine lives.

TYBALT I am for you. [*He draws his sword*]

ROMEO Gentle Mercutio –

They fight.

MERCUTIO is the better swordsman, TYBALT is struggling to keep up.

ROMEO Tybalt! Mercutio! The Prince expressly hath Forbid this. Hold, Tybalt! Good Mercutio!

TYBALT under ROMEO's arm wounds MERCUTIO

BENVOLIO Art thou hurt?

MERCUTIO Ay, ay, a scratch, a scratch. Marry, 'tis enough.

ROMEO Courage man, the hurt cannot be much.

MERCUTIO 'Twill serve. Ask for me tomorrow and you shall find me a grave man. A plague o' both your houses. A plague o' both your houses.

MERCUTIO dies

BENVOLIO Here comes Tybalt.

ROMEO Alive, in triumph, and Mercutio slain. Tybalt, Mercutio's soul Is but a little way above our heads, Staying for thine to keep him company. Either thou, or I, or both, must go with him.

TYBALT Thou, wretched boy, shalt with him hence.

They FIGHT. ROMEO kills TYBALT

BENVOLIO Romeo, away, be gone. The prince will doom thee to death. Hence, be gone, away!

ROMEO O, I am fortune's fool.

EXIT ROMEO

ENTER PRINCE, MONTAGUE, CAPULET, their wives and others.

Once you have read the script extract, then watch the video on the PowerPoint.

Once you have watched the video, answer the following questions:

What has happened in this extract of the script?

How does watching the scene being performed help the audience understand what is happening in the scene?

If Shakespeare were alive today, do you think he would have written the script in the same way?

What do you think Shakespeare could have changed for this script?

Lesson Review

Provide feedback for your understanding of today's lesson.

What had you learnt about Romeo and Juliet before this lesson?

What have you learned in today's lesson?

Unit 5: Two Fights, A Wedding and A Funeral

Lesson 5

Date:

Learning Objectives

- ✓ I will be able to learn about the story A Midsummer Nights Dream
- ✓ I will know how to draw a character costume

Starter Activity: Analysing Professional Work

Name three skills that made this performance successful:

1. _____
2. _____
3. _____

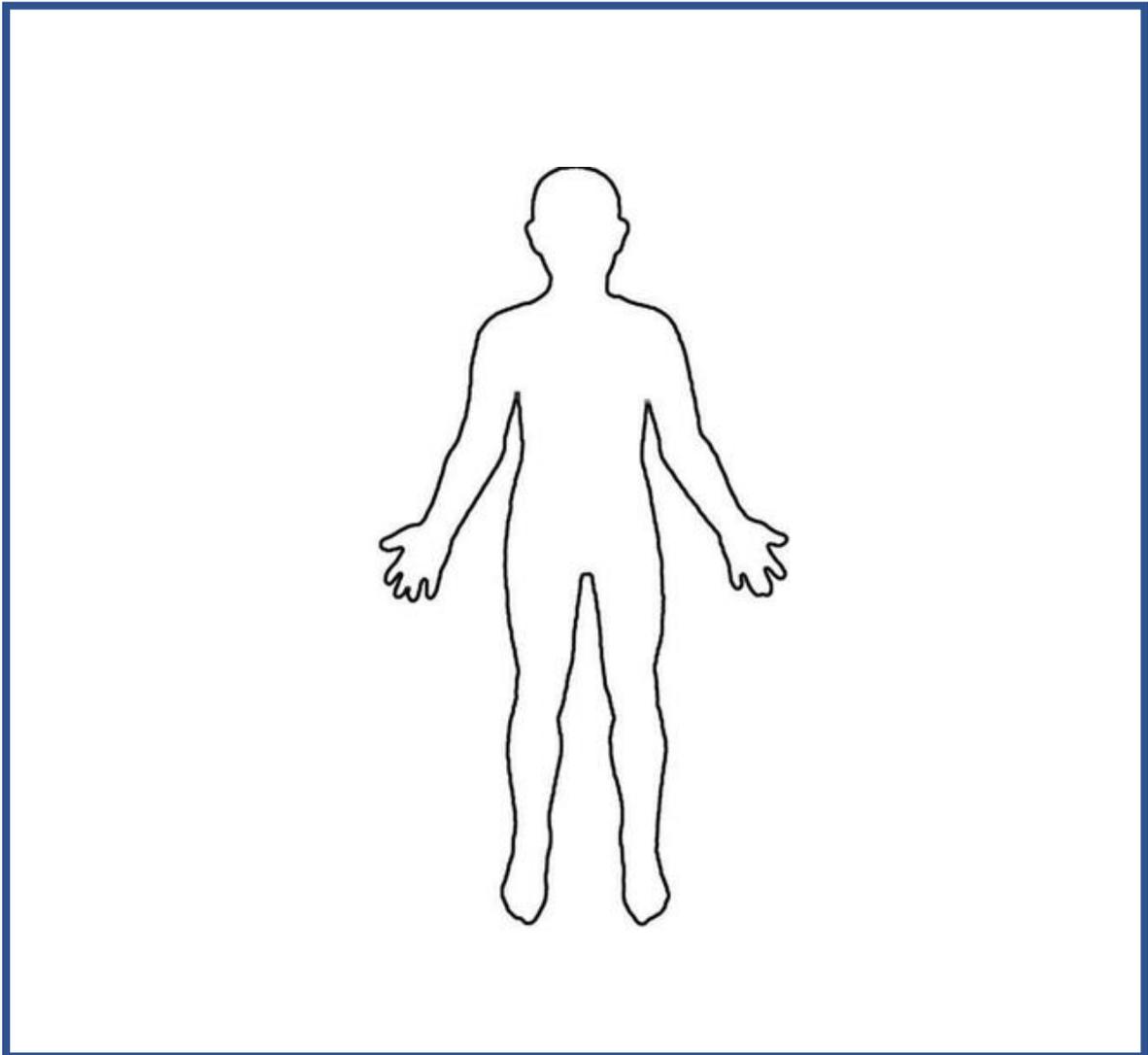
A Midsummer Night's Dream

Using your knowledge of A Midsummer Night's Dream, link the following characters to their description.

<u>Character</u>	<u>Arrows</u>	<u>Description</u>
Puck		Over confident actor, who has his head turned into an ass (donkey) head.
Bottom		Oberon's jester, a mischievous fairy who delights in playing pranks on mortals.
Demetrius		The king of the fairies, who is bickering with his wife because she refuses to give control of a young prince whom he wants for a knight.
Lysander		Queen of the fairies, who is arguing with her husband over a young prince that she has been given.
Hermia		In love with Hermia but he cannot marry her openly because of her father wishes her to marry Demetrius.
Oberon		Young knight, initially in love with Hermia and ultimately in love with Helena.
Helena		In love with Lysander. As a result of the fairies' mischief with a love potion, both Lysander and Demetrius suddenly fall in love with her friend Helena, which resulted in upsetting this character.
Titania		In love with Demetrius but he fell in love with her friend leaving her heart broken.

Creative Task: Drawing a Character Costume

Draw a costume for either Titania or Bottom in the box below.



Task Review

Provide feedback for your work referring to your costume.

Progress made (what did you do well?):

Progress further (what could you do to improve)?

PROGRESS MADE

- Successful costume design with specific details given
- Correct details given for each character
- I worked to the best of my ability

PROGRESS FURTHER & TASK

- Include more details with the costume design
- My details for each character needs more support
- I could have worked harder

Unit 5: Two Fights, A Wedding and A Funeral

Lesson 6

Date:

Learning Objectives

- ✓ I will be able to adapt a Shakespearean scene into a modernised piece.
- ✓ I will be able to re-write a script to modernise a script extract

Assessment Starter Activity: Recalling the 5P's

Read the following descriptions below and fill in the vocal skills (5P's) they refer to.

The strength of speaking or singing whereby the voice is used loudly and clearly.	
Communicating your character by making decisions about how you say the words, for example speaking with a specific accent	
Helps to convey emotion. For example, it could be used to suggest excitement or agitation	
Can be used to build an awkward tension between characters	
Performing key words in this way allows your audience to appreciate the important messages your character is communicating	

Written Task: Adapting Shakespeare

Take a look at the first scene of A Midsummer Night's Dream below.

Enter EGEUS and HERMIA his daughter, LYSANDER, and DEMETRIUS in heated discussion. They stand to attention with the arrival of Duke THESEUS arm in arm with HIPPOLYTA.

EGEUS: Happy be Theseus, our renowned Duke!

THESEUS: Thanks, good Egeus: what's the news with thee?

EGEUS: Full of vexation am I, with complaint
Against my child, my daughter Hermia.
Stand forth Demetrius.

(DEMETRIUS stands forward) My noble lord,
This man hath my consent to marry her.
Stand forth Lysander;

(LYSANDER stands forward) and my gracious Duke,
This man hath bewitched the bosom of my child.

(to LYSANDER)

Be it so she will not here before your Grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her;
Which shall be either to this gentleman,
Or to her death, according to our law
Immediately provided in that case.

THESEUS: What say you, Hermia? Be advised, fair maid.

Demetrius is a worthy gentleman.

HERMIA: So is Lysander.

I beseech your Grace, that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

THESEUS: Either to die the death, or abjure

For ever the society of men.

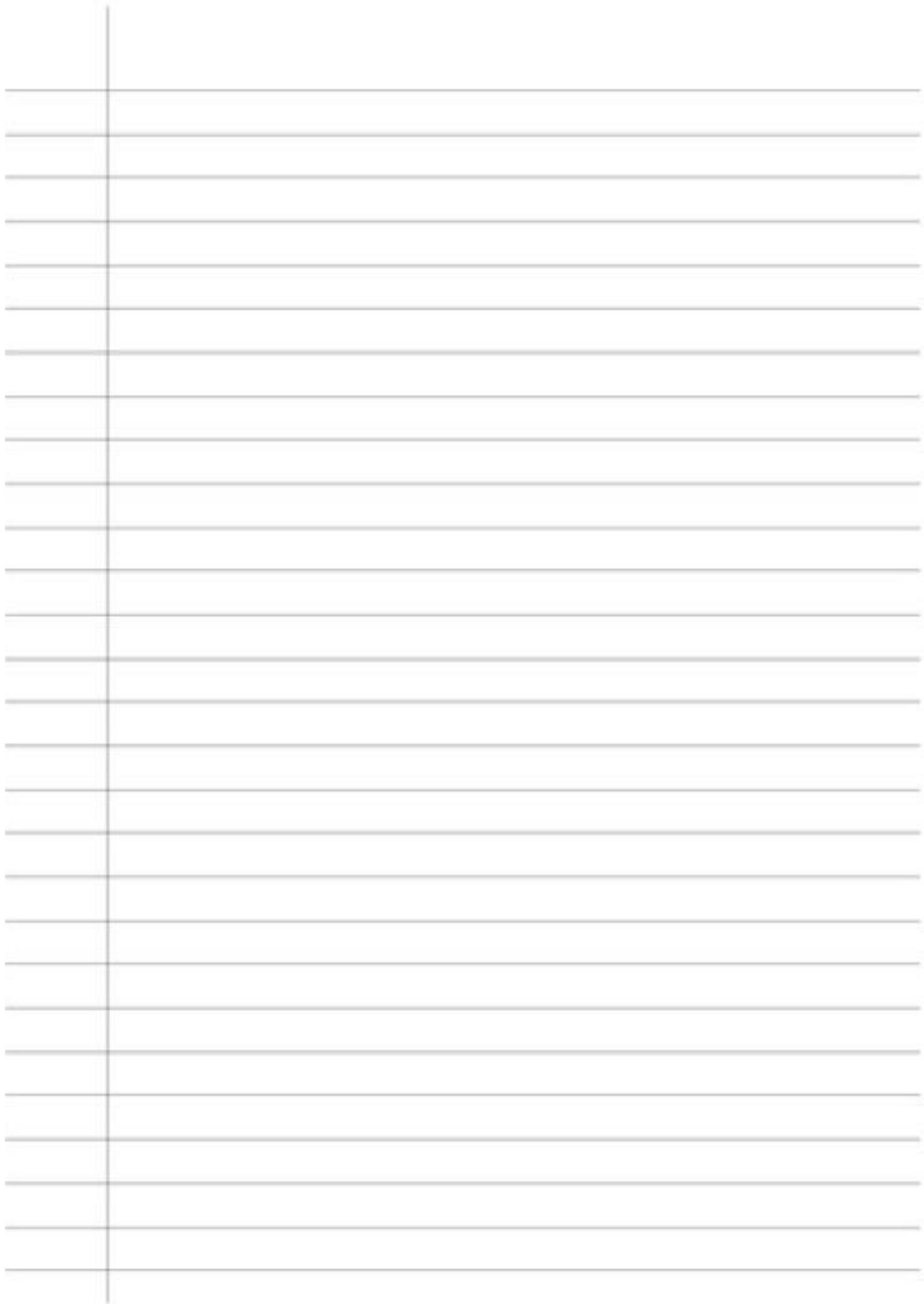
THESEUS: Take time to pause, **(he thinks)**, until the next new moon,

The sealing-day betwixt my love and me

Written Task

Your task is to now modernise the scene by changing the language. However, the plot of the scene must stay the same, Egeus must still want to have his daughter Hermia marry Demetrius and he must still ask the Duke for his support, but the language of the scene can change.

As an **extension task**, you can change the ending of the scene for example, the Duke could decide Hermia can marry who she wants.



Performing Arts End of Term Review

This term I have learnt...

Next term, I need to focus on improving...

Teacher Comment
