

Subject Group Overview

Arts (Visual, Performing)

Teachers: Ed Andrews, Hayley Green, Sarah Alborn

Grade 6 & 7

Unit title:	Key concept:	Related concept(s):	Global context and exploration:	Statement of inquiry:	Objectives:	ATL Skills:	Content:
VISUAL ART YEAR ONE							
Skate Without Wheel Bite. Design and Painting	Aesthetics	Visual Culture	Personal and Cultural Expression	Different Art Styles Express Elements of Culture	A i, ii, iii B i, ii, iii, C i, ii, iii D i, ii, iii,	Communication Social	<p>Students will learn about</p> <ul style="list-style-type: none"> - The elements and principles of design and apply this in their own skateboard deck design. - Develop and apply drawing and sketching skills through logo and subject design drawings. - Colour theory and colour mixing. - Stencil making, and masking to create patterns. Painting skills to create tonal gradients. - Explore alternatives and possibilities through drawing and painting studies that investigate technique, color and subject options. - Select and synthesize ideas and Identify artistic intentions in terms of subject, colour, pattern, logos. - Use the process journal to show their evolving record of ideas, processes and artistic journeys. - Present final work in exhibition.

VISUAL ART YEAR TWO

<p>Realism And Abstraction</p>	<p>Change</p>	<p>Expression</p>	<p>Personal and cultural Expression</p>	<p>An idea can be conveyed and represented through many forms</p>	<p>A i, ii, iii B i, ii, iii, C i, ii, iii D i, ii, iii,</p>	<p>Social Thinking</p>	<p>Students will learn about</p> <ul style="list-style-type: none"> - Techniques of Realism and Abstraction and the function of masks in a variety of cultures, comparing differences between observational portrait drawing and cubist portrait painting . - Realist and Cubist techniques in drawing and painting using observational drawing, rules of proportion and tone to create form . - Create cardboard marquettes exploring a variety of alternatives in sculpture. - Explore ideas for synthesis of styles in mask design. - Use a Process journal to record and reflect on ideas and processes
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MUSIC YEAR ONE

<p>Exploring Rhythm</p>	<p>Aesthetics</p>	<p>Composition Structure</p>	<p>Personal & Cultural Expression</p>	<p>Rhythm is the fundamental platform for other elements to stand upon</p>	<p>A i, ii, B i, ii, iii, C i, ii, iii D i, ii, iii</p>	<p>Collaboration Reflection</p>	<p>Students will learn about:</p> <ul style="list-style-type: none"> - The concept of rhythm and the role it plays in a variety of styles around the world. - Rhythms from styles such as African drums, Latin American percussion, American marching bands and many more will be explored.
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							<ul style="list-style-type: none"> -Note names, rests and their values Learn to perform percussion with varying rhythms keeping a steady beat -Composing their own percussion pieces and exploring rhythms -Perform rhythms alone and in groups -Keep a journal of your experiences and reflect on ways in which to improve
Music Around the World	Change	Style Expression	Personal & Cultural Expression	Various rhythm patterns and melodies are unique to different cultures around the world	A i, ii, B i, ii, iii, C i, ii, iii D i, ii, iii	Collaboration Communication	<p>Students will learn about:</p> <ul style="list-style-type: none"> -Musical and historical features from a specific culture or country. The content of the task is to be recorded in preparation to be played for the class. -Keep a journal of experiences and reflect on ways in which to improve -The presentation should also include an audio example(s) of the genre and where appropriate musical scores.
MUSIC YEAR TWO							
Exploring Rock n' Roll (music)	Change	Audience Boundaries	Orientation in space and time	Trends in Art can determine the directions of the world	A i, ii, B i, ii, iii, C i, ii, iii D i, ii, iii	Collaboration Reflection	<p>Students will learn about:</p> <ul style="list-style-type: none"> -Historical features of the Rock n Roll era -Musical features Performing chords & singing -Effective rehearsing, performing and ensemble techniques

							-Artistic intentions & evaluations through the process journal
Music Heroes	Aesthetics	Audience Innovation	Personal and Cultural Expression	“History only remembers those that had courage to stand apart from the crowd...” (Anonymous)	A i, ii, B i, ii, iii, C i, ii, iii D i, ii, iii	Collaboration Communication	Students will learn about: - Repertoire from several ‘Music Heroes’ across a range of styles, developing collaborative and performance skills -Creating a presentation relating to the achievements of one famous musician/composer, addressing the statement of inquiry as to what constitutes the label of being a ‘Music Hero’ - Reflecting and evaluating their work through the process journal including peer and self assessment

DRAMA YEAR ONE

Mask Theatre (Face Off)	Communication	Audience	Personal & Cultural Expression	Non-verbal communication can be as powerful a tool in communicating emotion to an audience as words	A i, ii, iii B i, ii, C i, ii, iii D iii	Collaboration Communication	Students will learn about : - Explore drama conventions and various Drama techniques through workshop sessions aimed at developing performing and staging skills. - Mask Theatre and the historical and theatrical context of this influential performance style. - The challenges of communicating clearly using their physicality, culminating in their own original, devised mask theatre performance using
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masks from Trestle Theatre.

DRAMA YEAR TWO

Students will learn about:

- The stock character types / character archetypes commonly associated to the genre of Melodrama
- The variety of performance conventions of Melodrama
- The historical and social context of Victorian Melodrama
- Professional performance conventions
- The value of comedy in performance
- How to play comedic roles and the challenges of comic timing
- The relevance of gender roles and representations to contemporary audiences
- The concept of good vs evil

Melodrama

Communication

Genre, Style

Identities and Relationships

Genres have fixed conventions in order to **communicate** identities, relationships and recognisable semiotics of performance

- A: i, ii, iii
- B: i, ii
- C: i, i, iii
- D: i, iii

Communication
Self Management

Grade 8 & 9

Unit title:	Key concept:	Related concept(s):	Global context and exploration:	Statement of inquiry:	Objectives:	ATL Skills:	Content:
VISUAL ART YEAR 1							
Stories through the ages	Identity	Narrative, Representation	Orientation in space and time	Cultural stories and values are communicated through	A i, ii, iii B i, ii, iii,	Communication	Students will learn about :

				systems of representation	C i, ii, iii D i, ii, iii,		<ul style="list-style-type: none"> - Prehistoric and Ancient Egyptian Art and modern Neo Expressionist painting. -Painting and mark making techniques experimenting with traditional and non-traditional art making materials. - Develop themes with a focus on global issues of personal interest. - Develop a series of drawings, paintings, prints and mixed media work and present in exhibition. - Use a Process journal to record and reflect on ideas and processes
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VISUAL ARTS YEAR TWO

One man's trash - Collections and Assemblage	Change	Interpretation	Personal and Cultural expression	The value of an object changes given the context it is viewed through	A i, ii, iii B i, ii, iii, C i, ii, iii D i, ii, iii,	Communication Research	<p>Students will learn about :</p> <ul style="list-style-type: none"> -The role and function of traditional forms of sculpture and development of assemblage art and artists who use appropriated imagery and found objects. - Analyse techniques and functions and apply understanding to development of their own work. - Develop skills in portraiture photography, digital editing and collage using appropriated materials. - Explore sculptural materials, media and processes including casting and construction techniques to transform and manipulate materials. - Create drawings and sketches using 1 and 2 point perspective to develop ideas and marquettes for assemblage
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							<p>sculpture and composition development.</p> <ul style="list-style-type: none"> - Use of process journal to document development of skills and conceptual ideas used in development of artistic projects. - Reflect on how the value and context of materials and media of assemblage sculpture can change from waste and rubbish to fine art depending on the context in which it is viewed.
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DRAMA YEAR ONE

Devising from a Stimulus (Starting from Scratch)	Communication	Audience, Innovation	Personal and Cultural Expression	The communication of a strong narrative is at the core of innovative , provoking and relevant devised theatre	<p>A - i,iii B - i, ii, C - i, ii, iii D - i, ii, iii</p>	Communication	<p>Students will learn :</p> <ul style="list-style-type: none"> - Drama conventions and devising skills through workshop sessions aimed at developing engaging and thought provoking theatre. - Subject specific vocabulary and to perform scripted and devised scenes to practice their developing skills in non-naturalistic performance - The process of creating truly original and innovative materia - The power of using personally selected starting points (including images, text, poems, music, events, objects) as inspiration for their own devised performance work to impact and affect an audience
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Theatre for Young People	Communication	Audience, genre	Personal and Cultural Expression	The power of performance is in educating a young audience to question the world around them via the genre of Theatre in Education and communicating a clear message or meaning	<p>A i, ii, iii B i, ii, C i, ii, iii D - x</p>	Collaboration, self management	<p>Students will learn :</p> <ul style="list-style-type: none"> - The didactic power of theatre as a tool for education - The value of identifying a specific target audience when devising and consolidating the intention of the performance
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							<ul style="list-style-type: none"> - The theories of Bertolt Brecht, the impact he had on the development of theatre, the difference between an active and passive audience and the search for theatre that is both entertaining and educational - How to apply elements of Brechtian theory to a practical performance in order to heighten or magnify the message or meaning of the performance to the intended audience - How to elicit both informative and relevant information prior to the devising process to ensure propriety and clear communication, and how to elicit relevant and useful feedback post performance to assess the impact of the performance
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DRAMA YEAR TWO

Issue Based Theatre	Communication	Representation, Style	Personal and Cultural Expression	Abstract theatre and documentary drama are powerful tools in communicating and representing authentic, relevant and contemporary style issues to modern audiences	A - i, ii B - i, ii, iii C - i, ii, iii D - i, ii, iii	Communication	<p>Students will learn about:</p> <ul style="list-style-type: none"> - The breadth and impact social issues have on young people's lives - Ways in which abstract techniques can deepen meaning for an audience and create powerful messages in performance - Creating authentic and relevant theatre using research and case studies to underpin subject matter - How to pull out key ideas from research to help structure and create own devised work - The place of documentary theatre and verbatim in issue based theatre - Use of digital production elements to pull out the effect and impact on an audience
From Page to Stage - A Directors Journey	Communication	Audience, role, narrative	Personal and Cultural Expression	The director's role is key to the clear communication of	A - i, ii B - i, ii, iii	Communication	<p>Students will -:</p> <ul style="list-style-type: none"> - Research the role of a director, with brief introductions to the work of

				<p>narrative to an audience - they are the bridge between the text and the experience</p>	<p>C - i, ii, iii D - i, ii, iii</p>		<p>Stanislavski, Brecht and Brook and use these as inspiration for a podcast interview.</p> <ul style="list-style-type: none"> - They will explore the process by which a director creates a vision for a scripted play text through analysis, creative mapping, practical explorations with actors, blocking, annotating and creating meaning for an audience. - The creative process by which directors research and pull out the themes and central ideas of a pre-written script - Exploring the notion of interpretation, authenticity and originality - The process of mood boarding, textual and character analysis, blocking, annotating scripts - The place of the director in creating a unified vision of all the production elements - Use of digital production elements to pull out the effect and impact on an audience
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MUSIC YEAR ONE

<p>Unit One Exploring Film Music</p>	<p>Aesthetics</p>	<p>Expression Audience</p>	<p>Personal and Cultural Expression</p>	<p>Music and sound has the ability to influence the viewers emotions in films</p>	<p>A - i, ii B - i, ii, iii C - i, iii D - i, iii</p>	<p>Communication Collaboration</p>	<p>Students will learn about:</p> <ul style="list-style-type: none"> -The four main functions of film music -Analyzing the musical elements in a variety of film music pieces Performing film music individually and in groups Composing music to match that of a visual stimulus
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Unit Two The Musical	Communication	Audience Expression	Personal and Cultural Expression	Musicals often deal with serious issues and convey emotion in a fun and entertaining manner	A - i, ii B - i, ii, iii C - i, iii D - i, iii	Communication Reflection	Students will learn about: -Creating a plot for an intended Musical to be produced relating to current issues. They adapt lyrics to suit the emotions in a particular moment of the Musical. -Performing a varied repertoire from famous Musicals -Reflecting throughout the process in their journals, especially focussing on evaluation of the work
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MUSIC YEAR TWO

Unit One All That Jazz!	Change	Expression Play	Fairness and Development	Hardship and struggle can lead to brilliant human innovation	A i, ii, B i, ii, iii, C i, ii, iii D i, iii	Collaboration Communication	Students will learn about: -Creating a Blues song -Performing a varied repertoire from famous Jazz classics -Reflecting throughout the process in their journals, especially focussing on evaluation of the work -The musical elements of Blues & Jazz through a set of inquiry tasks
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Unit Two The British Invasion	Change	Audience Expression	Identities and Relationships	Hardship and struggle can lead to brilliant human innovation	A i, iii B i, ii, iii, C i, , iii D i, iii	Collaboration Communication	Students will learn about: -Creating a RAFTS assessment acting as a band from the British Invasion & answering questions from an interviewer to educate the class -Performing a varied repertoire from famous British Invasion pieces -Reflecting throughout the process in their journals, especially focussing on evaluation of the work -Analyzing one particular song in detail and share their findings through the RAFTS assessment
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Year 5: Grade 10

Unit title:	Key concept:	Related concept(s):	Global context and exploration:	Statement of inquiry:	Objectives:	ATL Skills:	Content:
VISUAL ART UNITS							
People and Place. Expressionist Portraiture	Aesthetics	Narrative Boundaries Presentation	Identities and relationships	Personal and societal aesthetics can be challenged and shaped through painting	A i, ii, iii B i, ii, iii, C i, ii, iii D i, ii, iii,	Communication Research	<p>Students will learn about</p> <ul style="list-style-type: none"> -Turning points in European and American Art history known as Expressionism and Fauvism and the work of Henri Matisse. - Understand the function and purpose of portraiture painting to document society and convey message and meaning through the use of colour, tone,subject, composition and expression. - Use subject-specific terminology to show critical awareness when discussing their work or the work of others. - Develop drawing skills using rules of proportion and tone to create form. Use Studio portrait photography to develop subject and compositional understanding. - Apply Colour theory and use colour and compositional devices in painting to convey emotion, message and meaning. - Use a process journal to identify conceptual ideas and directions in work. Identification of conceptual, contextual and skills based aspects of their artistic project (artist statement). - Record Reflection of ideas and processes whilst researching and developing ideas and making their Paintings <p>Present final work and artistic statement in exhibition.</p>

<p>Abstraction In Art</p>	<p>Aesthetics</p>	<p>Composition Expression</p>	<p>Personal and Cultural Expression</p>	<p>Abstraction challenged and changed perceptions of 20th century aesthetics</p>	<p>A i, ii, iii B i, ii, iii, C i, ii, iii D i , ii, iii,</p>	<p>Communication</p>	<p>Students will learn about</p> <ul style="list-style-type: none"> - Abstraction in Painting and photography in the 20th century - Develop concepts and personally relevant themes and explore how ideas can be effectively communicated through the use of abstraction. - Develop skills and apply a variety of painting and photography techniques in order to create Abstract artworks.
<p>Surrealism. Escape from Reality</p>	<p>Change</p>	<p>Narrative</p>	<p>Personal and Cultural Expression</p>	<p>Surrealists change and challenge perceptions of reality</p>	<p>A i, ii, iii B i, ii, iii, C i, ii, iii D i , ii, iii,</p>	<p>Communication Social</p>	<p>Students will learn about</p> <ul style="list-style-type: none"> - How the world was influenced the thinking of artists of the time and brought rise to Surrealism as an art form. - Analyse the work of Rene Margritee to understand how artistic devices of distortion of figure, object and scale are used to convey Surrealist aesthetics within a two dimensional artwork. - Develop drawing skills of 1, 2 and 3 point perspective to create the illusion of depth in an artwork. - Develop tonal . painting and rendering skills using tonal modeling to show form and atmospheric perspective. - Apply still life photography skills to develop subject. - Apply key drawing techniques used by Surrealists in order to gain access to the subconscious.

							<ul style="list-style-type: none"> - Use concept development planning employing Surrealist devices to change traditional elements of depiction of space of background, midground and foreground in order to convey a message and meaning in their own artwork. - Use the process journal to show evolving records of artistic intentions, ideas processes and artistic journeys. - Produce works in a set time period. Exhibit work
The Body in Question	Aesthetics	Representation Audience	Personal And Cultural expression	The representation of the Body reflects attitudes, Values and Beliefs in Cultures	<ul style="list-style-type: none"> A i, ii, iii B i, ii, iii, C i, ii, iii D i , ii, iii, 	Communication Self Management	<p>Students will learn about</p> <ul style="list-style-type: none"> -How to research mathematical principles of body canons developed in Ancient Greece to understand how the representation of the body reflects different cultural and societal values. - Research the significance of body art /modification in cultures and the development of the tattoo as an art form exploring how cultural symbols may be appropriated and misused in contemporary times. - Acquire skills and techniques of Figurative proportional drawing applying the canons of proportion to depict the form /human body to reflect idealized proportional values. - Acquire skills and techniques of Casting / Sculpture to cast the body using modroc plaster casting techniques. - Acquire skills and techniques of Ink drawing.

- Develop & elaborate ideas, themes & compositions to a point of realization. Reflect on ideas of balance, proportion, unity and harmony in own work and use this to form creative solutions for their own sculpture.

- Produce works in a set time period. Exhibit work

MUSIC UNITS

<p>Unit One Exploring Musical Form (Music)</p>	<p>Aesthetics</p>	<p>Structure</p>	<p>Personal and cultural expression</p>	<p>Artists use structure to transform ideas into compositions</p>	<p>A i, ii, B i, ii, iii, C i, ii, iii D i, iii</p>	<p>Collaboration Reflection</p>	<p>Students will learn about: -The various musical forms and established structures. -Applying them in practical situations and recognizing them in a range of musical examples. -Composing a piece of music using one of the forms explored in class -Reflect & self/peer evaluate the process journal</p>
<p>Unit Two Music Technology</p>	<p>Change</p>	<p>Composition</p>	<p>Personal and cultural expression</p>	<p>Technology can enhance our ability to create Art</p>	<p>A i, ii, iii B i, ii, iii, C i, ii, iii D i, ii, iii</p>	<p>Collaboration Reflection</p>	<p>Students will learn about: -Various musical forms through listening and score reading -Music composing software -Experimentat in the processes involved in creating a composition with a formal structure -Reflecting through question and answer sessions relating to composing and consideration of famous works</p>
<p>Unit Three Protest Music</p>	<p>Aesthetics</p>	<p>Composition</p>	<p>Personal and cultural expression</p>	<p>Artists use music as a vehicle to drive social change and justice</p>	<p>A i, ii, B i, ii, iii, C i, ii, iii D i, , iii</p>	<p>Communication Self Management</p>	<p>Students will learn about: -The concept of artists using music as a vehicle for social change. -Composing their own piece of</p>

music to raise awareness for a particular cause of their choice.
 -Creating a presentation inquiring into the life of a musician/activist,
 -Considering the statement of inquiry throughout along with musical analysis of a chosen piece of music.

DRAMA UNITS

<p>UNIT ONE Verbatim Theatre</p>	<p>Identity</p>	<p>Interpretation Presentation</p>	<p>Identities and relationships</p>	<p>Verbatim Theatre allows audiences to connect with events, people and relationships on a truthful level, presenting authentic characters rather than assumed interpretations</p>	<p>A: i,ii B: i, ii, iii C: i, ii, iii D: x</p>	<p>Communication, Self management</p>	<p>Students will -:</p> <ul style="list-style-type: none"> - Explore the concept of building ensemble to create a powerful - working dynamic. - Study and apply newly acquired performance skills related to the first unit of work, Verbatim Theatre, through challenging skill based - drama games and activities. - Explore the power of Verbatim Theatre, a direct, immediate and highly naturalistic style of theatre, culminating in an original devised performance applying their new theatre knowledge
<p>UNIT TWO Commedia Dell Arte</p>	<p>Identity</p>	<p>Genre, Boundaries</p>	<p>Personal and cultural expression</p>	<p>The genre of the theatre tradition Commedia Dell Arte pushes performative boundaries and leads us to self discover our own artistic identity</p>	<p>A: i,ii, iii B: i, ii, iii, C: x D: i , ii, iii</p>	<p>Communication</p>	<p>Students will :</p> <ul style="list-style-type: none"> - Understand the history and cultural context of Commedia Dell Arte and the impact its still has in modern theatre and performance - Explore the character archetypes and the performance conventions of each - Understand the notion of status and conflict within a comedic context - Explore the concept of what makes a moment comedic and notion of humour - Develop and refine improvisational skills - Create and perform a Commedia performance inspired by the lazzi studied in class
							<p>Students will -:</p>

<p>UNIT THREE Forum Theatre and Augusto Boal</p>	<p>Change</p>	<p>Audience, boundaries</p>	<p>Fairness and Development</p>	<p>Theatre can be a powerful political tool, empowering the audience to instigate change for a fairer world by breaking down boundaries both physically and mentally</p>	<p>A: x B i, ii, iii, C i, ii, iii D: x</p>	<p>Communication</p>	<ul style="list-style-type: none"> - Understand the power of theatre in instigating social change - Understand the notion of political theatre and theatre of the oppressed - Understand the experiential nature of theatre and power of displacing the environment experience - Take on the role of actor, spect-actor and joker to deepen their understanding of the dynamics of the roles - Develop and refine spontaneous improvisation skills - Create and devise their own - anti-model in response to a chosen and relevant social issue - Perform their forum theatre to an invited audience showcasing their understanding of the intention of the style and the structure of forum theatre - Respond, review and evaluate their own work and that of others
<p>UNIT FOUR Production Unit</p>	<p>Communication</p>	<p>Innovation, boundaries,</p>	<p>Personal and cultural expression</p>	<p>Pushing theatrical boundaries is the gateway to creating truly innovative performance</p>	<p>A: i, ii, B: i, ii, iii, C: i, ii, iii D: i , ii, iii</p>	<p>Communication Self Management</p>	<p>Students will -:</p> <ul style="list-style-type: none"> - Understand the power of innovative theatre in creating impact and change in an audience's perception - Understand the experiential nature of theatre and power of physicalising scripted text - Take on the role of actor, creator and designer - Set and structure a rehearsal schedule and ensure it is maintained - Create and devise their own moments of theatre inspired by an extract from the play 'Fugee' by Abi Morgan - Perform their piece to an invited audience showcasing their understanding of the intention of the piece and the desired impact on the audience

- Elicit audience feedback via a talkback session to assess the success of their performance in achieving their desired impact

- Respond, review and evaluate their own work and that of others

Arts Key Concepts Tally

Aesthetics - 8	Communication - 8	Change - 9	Identity - 4
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Arts Related Concepts Tally

Audience - 8	Boundaries - 4	Composition - 5	Expression - 4
Genre - 4	Innovation - 2	Interpretation - 3	Narrative - 4
Presentation - 2	Representation - 2	Style - 2	Visual Culture - 1
Play - 1	Role - 1	Structure - 3	

(Grade 6/7) Year 1 Key concepts

MUSIC ✓	VISUAL ART ✓	DRAMA (Mask) ✓
Aesthetics Change	Aesthetics Change	Communication

(Grade 6/7) Year 1 Related concepts

MUSIC ✓	VISUAL ART ✓	DRAMA (Mask) ✓
Composition Structure	Visual Culture	Audience

(Grade 6/7) Year 2 Key concepts

MUSIC ✓	VISUAL ART ✓	DRAMA (Melodrama) ✓
Identity Change	Change	Communication

(Grade 6/7) Year 2 Related concepts

MUSIC ✓	VISUAL ART ✓	DRAMA (Melodrama) ✓
Composition Structure	Expression	Genre Style

(Grade 8/9) Year 1 Key Concepts

MUSIC ✓	VISUAL ART ✓	DRAMA ✓
Aesthetics Communication	Identity	Devising Unit - Communication Theatre for Young People Unit - Communication

(Grade 8/9) Year 1 Related concepts

MUSIC ✓	VISUAL ART ✓	DRAMA ✓
Expression Audience	Narrative Interpretation	Devising Unit - Audience, Innovation Theatre for Young People- Audience, Genre

(Grade 8/9) Year 2 Key concepts

MUSIC ✓	VISUAL ART ✓	DRAMA ✓
Change	Change	Issue based Theatre Unit - Communication Page to Stage Unit - Communication

(Grade 8/9) Year 2 Related concepts

MUSIC ✓	VISUAL ART ✓	DRAMA ✓
Expression Audience Play	interpretation	Issue based Theatre Unit - Representation, Style Page to Stage Unit - Audience, Role, Narrative

(Grade 10) Key concepts				
MUSIC ✓	Musical Form Unit	Music Technology Unit	Protest Music Unit	
	Aesthetics	Change	Aesthetics	
DRAMA ✓	Verbatim Unit	Commedia Unit	Forum Theatre Unit	Production Unit
	Identity	Identity	Change	Communication
VISUAL ART ✓	People and Place. Expressionist Portraiture	Abstraction In Art	Surrealism. Escape from Reality	The Body in Question
	Aesthetics	Aesthetics	Change	Aesthetics

(Grade 10) Related concepts				
MUSIC ✓	Musical Form Unit	Music Technology Unit	Protest Music Unit	
	Structure	Composition	Composition	
DRAMA ✓	Verbatim Unit	Commedia Unit	Forum Theatre Unit	Production Unit
	Genre Presentation	Genre Boundaries	Audience Boundaries	Boundaries Innovation
VISUAL ART ✓	People and Place. Expressionist Portraiture	Abstraction In Art	Surrealism. Escape from Reality	The Body in Question
	Narrative Boundaries Presentation	Composition Expression	Narrative	Representation Audience