

## YEAR 7: Progression Map

Timeline and theme	Content	Core Skills and Key Elements Influences	Assessment	Homework	SMSC
<p><b>Term 1</b> <b>War</b> <b>Horse</b></p>	<p><b>Week One:</b> To develop an understanding of the play War Horse. To work as a whole class to produce practical interpretation of the works plot. To introduce drama technique of marking the moment.</p> <p><b>Week Two:</b> To explore how Propaganda was used in WW1. To produce a devised scene exploring a family finding out that members have joined up to join the war effort. To introduce the drama technique of thought tracking. To apply within the devised response to explore how the characters are feeling. To link the feelings identified to the application of dramatic skills to demonstrate the intention to scene successfully.</p> <p><b>Week Three:</b> To practically explore how the Great began. To communicate an interpretation of text through characterisation. To create a whole class Still Image of the moment the auctioneer Carter declares the country is at war. In groups of 3 the students will create a small part of the whole still image that communicates their character's feelings about the news. To consider your use of: <b>Facial expressions</b> <b>Posture</b> <b>Gesture</b></p> <p>To then spontaneously create thought tracks throughout the still image. At this moment we should hear exactly how the character is feeling.</p> <p>Page to stage: The moment Joey is sold.</p> <p><b>Week Four:</b> Alberts final straw. To communicate an interpretation of text through characterisation. To use the understanding of plot and character to create devised moments within a scene.</p>	<p><b>Key Elements</b> The roles and responsibilities of a performer Marking the moment Thought tracking Sub text Role on the wall Responding to a script Understanding the Rehearsal process Communication and collaboration within the rehearsal process Understanding and applying the need for Accuracy, Fluency and Control within performance The roles and Responsibilities of a Director The use of feedback and evaluation to develop performance.</p> <p><b>Core Skills</b> Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning.</p>	<p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p>	<p>To research the National theatre work War Horse. To explore the theatres and the large capacity of products available.</p> <p>To research the Grimsby Auditorium and the products available within their programme. To select an event in which you would like to go and undertake research on the work and company that is produced by.</p>	<p>To gain an understanding of the cultural significance of Performing Arts and increase exposure of Theatre which is of a limited capacity in Grimsby compared to larger cities and the capital.</p> <p>To work effectively with others building positive relationships to produce an effective outcome. To communicate and collaborate offering ideas and responding respectfully to others. To express ourselves with confidence through creative thoughts and opinions.</p> <p>To be able recognise and manage emotions within a range of relationships within the creative process.</p> <p>To be able to receive feedback and ignite change and development to demonstrating perseverance to succeed not giving up at the first hurdle.</p> <p>To develop confidence to perform in front of peers in preparation for situations such as interviews, presentations, and public speaking in later life.</p> <p>Vocational links through focusing on key processes of the professional industry.</p>

	<p>consider how our understanding of a character impacts the way we perform a role.          To explore the of role on the wall to explore to develop an understanding of each character.          To use the information gathered throughout the role on the wall to create the scene at Narrowcott's farm on Christmas Day.</p> <p><b>Week Five and Six: Albert on the Front Line</b>          To apply understanding of text interpretation to a duologue. To create an 'off text' moment that communicates the subtext of the scene.          To use the text to clarify action, note intention and consider subtext.          Plan rehearsal time          How much time do you have?          What can you achieve in that time?          How will you know you have achieved your goal for this rehearsal?</p> <p><b>Adding subtext</b>          To devise 2 scenes to add to your duologue. Each scene should provide the audience with a better understanding of how the character feels. It could give us a glimpse into the characters fears or even who, or what they miss most.</p> <p><b>Week Seven:</b> The students will perform the scene Albert on the Front-Line performance that they have created as a small theatre company. The students will then evaluate their own performance and the performance of others as a director. The students will then be return to their group and discuss ideas and recreate through rehearsal what they have discovered through the feedback they have been given.</p>				
<p><b>Term 2</b>          Introduction to Shakespeare</p>	<p><b>Week One:</b> To be introduced to Shakespeare and to consider the themes and storylines that run through the work          To gain insight into how Shakespeare is used today</p>	<p><b>Key Elements</b>          Soundscape          Thought tracking          Using Shakespearean Language</p>	<p>Holistic overview of practical work.</p>		<p>Exploring the history of Theatre and most famous British playwright Shakespeare.           Family conflict and relationships</p>

	<p><b>Week Two:</b> To practically explore the story of Hamlet. To stage act 1 scene 1 using explorative work to scaffold</p> <p><b>Week Three:</b> To discuss the family feud in Romeo and Juliet and reasons for this, devising around the theme. To stage the prologue in Romeo &amp; Juliet. To stage the fight scene in Romeo &amp; Juliet, exploring classical and modern interpretations</p> <p><b>Week Four:</b> To look at The Tempest, set on an island, which starts with a great storm. To use text fragments and ask students to build their soundscape into a performance, using sound and text. how Miranda would feel waking up for the first time on this island. To thought track students one by one and they respond with a thought of how they feel on the island.</p> <p><b>Week Five:</b> Preparation of Shakespeare script for performance applying devising and reversal techniques. Students to select scene from the previous lessons to perform Romeo &amp; Juliet scene 1 Hamlet scene 1 The Tempest shipwreck scene</p> <p><b>Week Six:</b> The students will perform the rehearsed Shakespeare performance that they have created as a small theatre company. The students will then evaluate their own performance and the performance of others as a director. The students will then be return to their group and discuss ideas and recreate through rehearsal what they have discovered through the feedback they have been given.</p>	<p>Communication and collaboration within the rehearsal process Understanding and applying the need for Accuracy, Fluency and Control within performance</p> <p><b>Core Skills</b> Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning.</p>	<p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p>		<p>To work effectively with others building positive relationships to produce an effective outcome. To communicate and collaborate offering ideas and responding respectfully to others. To express ourselves with confidence through creative thoughts and opinions.</p> <p>To be able recognise and manage emotions within a range of relationships within the creative process.</p> <p>To develop confidence to perform in front of peers in preparation for situations such as interviews, presentations, and public speaking in later life.</p>
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