

## YEAR 7: Progression Map

Timeline and theme	Content	Core Skills and Key Elements Influences	Assessment	Homework	SMSC
<p><b>Project 1</b> Who am I? Becoming my own Hero.</p>	<p><b>Week One:</b> The students will explore stereotypes and stock characters through the poem 'Sometimes a girl cries Wolf'. The students will be introduced to key dramatic elements to create Freeze frames. The students will work in collaboration with others to create a scene that surprises the audience with Stock characters from Fairy tales doing unexpected things.</p> <p><b>Week Two:</b> The students will explore what makes a person's identity looking at the short story by Frank Tashlin 'The Bear that wasn't'. The students will look at the effect of others on the bears own sense of identity. The students will then anonymously submit an assumption made about them to create a whole group performance following the creative direction of the teacher.</p> <p><b>Week Three:</b> The students will use the work of Maya Angelo 'I Know why the Caged Bird Sings' exploring the first chapter 'Growing Up Black'. The students will identify and discuss how the stereotypical view and assumptions of others made the writer feel growing up in a segregated America. The students will use an ident tree to think about their own roots and where how they are growing into want to be in the future. This will then be made into a short monologue.</p> <p><b>Week Four:</b> To explore the poem 'My Honest Truth' and Sam Fender's Getting Started to explore the writers' intention. The students will revisit the work the work that they produced in the previous lesson to GRIT the monologue. To develop the monologue produced. To use the stimulus material to work in a small group to produce a</p>	<p><b>Key Elements</b> Responding to a stimulus material based on Identity. 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 performer 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 write a newspaper report about how the Bear was represented</p>	<p>To gain an understanding of the cultural significance and differing cultural identities.</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>performance based on Identity and being your own hero.</p> <p><b>Week Five:</b> To look at the elements that are needed for an effective rehearsal when preparing performance. To understand the use of communication and collaboration offering ideas whilst responding to the suggestions of others to devise a performance based on the Starting point of Identity and being your own hero.</p> <p><b>Week Six:</b> The students will look at the use of feedback within the devising and rehearsal process to understand that change is positive within the creation of a Performing Arts product. To compare feedback given within mainstream television shows to apply the PEE/PEAZER structure for evaluation.</p> <p><b>Week Seven:</b> The students will perform the devised Identity 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>Project 2</b> Devising a Narrative Performance</p>	<p>This unit allows learners to discover the structure of a story line and recognise why stories would be structured in different ways. In this unit the students will be exploring 2 different stimulus' and adapting them into story structures. The students will need to be creative and apply thinking/ planning skills to justify for an audience why they would create the structure. In addition, students will also need develop how you portray convincing characters.</p> <p><b>Week One:</b> To look at the components of a story exploring the text Three Wishes by Carol Anne Duffy. To use the knowledge acquired to</p>	<p><b>Key Elements</b> Structuring a Narrative Devise/ Devising Stimulus Improvisation Protagonist Structure Spatial awareness <b>Structure within performance</b></p> <ul style="list-style-type: none"> <li>• Linear</li> <li>• Non Linear</li> <li>• Circular</li> <li>• Bookended</li> </ul>	<p>Holistic overview of practical work.</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>Choosing a narrative structure, students will create a story based on the poem "Smiling is Infectious"</p>	<p>The stimulus: Three wishes is written by British poet Carol Ann Duffy who was first female poet to be appointed to the position of poet laureate.</p> <p>Irish comedian play- write. Culture Milligan represents smiles as "infectious", reminding us of the ease with which we can share them with one another. The narrative voice observes a grin spread between various people; and draws a simile between smiling and the flu, or</p>

	<p>devise a definition for the key element narrative. To understand the key element Stimulus.</p> <p><b>Week Two:</b> To explore and recognise different narrative structures focusing on linear, nonlinear and bookended structure. To apply practically apply the knowledge gained and adapt the Three Wishes from the previous session devising the piece into a nonlinear structure.</p> <p><b>Week Three:</b> To explore and recognise different narrative structures focusing on a circular structure. To introduce a new stimulus. In groups of 4-6 think about how you can adapt the poem “smiling is infectious” into a story and create a circular performance.</p> <p><b>Week Four:</b></p> <p><b>Week Five:</b> In selected groups of 4-6 students will choose a storyline structure and a stimulus for assessed performance</p> <p><b>Week Six:</b> To apply the devising process to apply and develop the ideas into a final performance from the previous week. To implement the selected structure effectively within performance.</p> <p><b>Week Seven:</b> The students will perform the devised piece that they have created. They 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>	<ul style="list-style-type: none"> <li>• Episodic Parallel/ Multiple Plots</li> </ul>			<p>influenza virus, which perhaps makes the poem seem rather topical now.</p> <p>Moral – Students have the opportunity to reinvent the stimuli to have a moral purpose.</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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