

YEAR 10: Progression Map

Timeline and theme	Content	Core Skills and Key Elements Influences	Assessment	Homework	Personal Development
<p>Term One and Two: Exploring the PA Industry Everyone is Talking About Jamie</p>	<p>Week One and Week Two: To explore the products of the Performing Arts Industry and the roles</p> <p>Week Three and Week Four: What is Creative Intent and Purpose? To explore the different reasons in which performance is created.</p> <p>Week Five: The Rehearsal process and Role of the Director</p> <p>Week Six: Dreams and Ambitions: Exploring Act 1. Scene 1: Mayfield School, Sheffield A careers lesson for Year 11 students at Mayfield school in Sheffield. The teacher, Miss Hedge, tries to hold the students' attention, asking them what they want to be once they leave school. She's unsuccessful and the class is raucous and distracted each time she picks someone new. Jamie New, sits quietly at the back, reading a magazine and daydreaming while his classmates cause a riot. Song: And You Don't Even Know It</p> <p>Week One: Exploration of Key Themes within Everyone is Talking about Jamie: To focus on relationships and explore Act 1. Scene 2: ' My first ever heels' Jamie's house, in the back yard. Jamie's mum, Margaret, and her best friend, Ray, are gossiping and drinking tea whilst putting the finishing touches to Jamie's birthday decorations. Jamie gets a surprise when he walks</p>	<p>Key Elements The roles and responsibilities of a Triple threat/ Musical Theatre performer. Triple Threat Practical exploration mixing Acting, Singing and Dancing 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>Core Skills 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>Research into Everyone is Talking About Jamie</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 explore the key themes of the Musical looking at Relationships, Identity, Respecting Difference, Tolerance and Resilience. To see the key themes through the eye of the main character Jamie New,</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,</p>

	<p>in and tells them about his disappointing careers lesson. Margaret gives Jamie a card from his father, and then produces a shoe-box containing bright-red patent stilletoes; the present from her. Jamie is ecstatic to try them on, and although stumbles in the heels at first, soon struts around the yard in them. Jamie doubts himself and is unsure about going past the yard wall in case someone sees him. Ray and Margaret disappear inside and then return with a cake and candles. Song: The Wall In My Head Week Two to Week Four: Practical exploration of Key Themes Week Five and Week Six: Written Assessment</p>				<p>presentations, and public speaking in later life.</p> <p>Vocational links through focusing on key processes of the professional industry.</p>
<p>Term 3 Teechers</p>	<p>Week One: Introduction of Epic Theatre and the Play Teechers. What is it about – background, demographic, historical & political, 1980s/Thatcherism, what was happening during the time the play was written/first performed, Strikes, Falklands War Who are the key characters and what are the key moments of the text. Week Two: To apply knowledge of characterisation to create characters in a text Introduction to Stanislavski techniques to apply within the creation of a scene: To explore the use of the characters objectives and given circumstances. To explore the techniques through the use of improvisation and hot seating. Week Three: To understand what is meant by the fourth wall and consider why it might be broken. To use the opening scene of Teechers to break the Fourth wall. students should consider how a performer would engage and interact with the audience</p>	<p>Key Elements Non naturalistic techniques to include: Multi-rolling Direct-address Breaking the fourth wall Comedy Singing Narrating/choral speaking Over emphasising/stylised acting Social and political message Minimal set</p> <p>Core skills Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning</p>	<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>Create a character profile of a chosen character from Teechers</p>	<p>To explore political and social issues that have had an impact within History and the effect it had on the British people. Exploring Thatcher’s reign.</p> <p>To consider Stereotypes within the setting of a school.</p> <p>Bullying</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</p>

	<p>Week Four: To understand what is meant by multi-rolling and explore how it can be used to create comedy. Link to Brecht. The attitude of a character is often presented in the way an actor uses their body, movement, facial expressions, and voice. Often understood to be a gesture that represented a character, practitioner, Bertolt Brecht called this the “gestus”. To use dialogue from page 2 and three and apply the following requirements:</p> <ul style="list-style-type: none"> • Fast-paced • Comical • Uses multi-rolling • Uses gestus to signify a change in character <p>Week Five: To explore how vocal features and sounds can be used to create comic characters. To experiment with the use of space to convey the change of characters and the setting of the scene. To use elements of the school uniform to create comic signifiers for different characters</p> <p>Week Six: In groups of three, using the extract from “we’re going to take you...” on pg.2 to “hasn’t it?”on pg.4, the students the text rehearse that showcases the following skills: Multi-rolling (use of voice and physicality); Breaking the fourth wall/direct address; Use of space to create different environments. Use of pace to emphasise comic elements.</p> <p>Week Seven: The students will perform the rehearsed Musical Theatre 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>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>
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<p>Term Four: Curious Incident of the Dog in the Nighttime</p>	<p>Week One: To further develop the students' knowledge of physical theatre through exploration of the play 'A Curious Incident'. To build upon the knowledge gained with Year 8 Project three war. To explore the character of Christopher and how other characters view him. To explore Positive and negative characters views towards Christopher Week Two: Select a page, or two, from the script and that was discussed in the previous week and begin to explore it. Consider: <ul style="list-style-type: none"> • Use of physical theatre • Staging and proxemics. • Characterization. Week Three: To explore the devising process of Curious Incident of the Dog in the Night time focusing on the exercises Learning to Fly and Round by and through. The students will identify the skills required/ developed whilst producing a summary of the exercise. The students will practically explore the scripts and start to develop: Individually: characterisation and memorisation. As a group: develop the staging in response to the style of physical theatre. Week Four: To look at the use of Metaphors and how Christopher interprets things such as wait a second/ hold your horses/ on your bike. To explore the Policeman and Christopher through the use of improvisation and scripted material. To <ul style="list-style-type: none"> • In pairs: read or give out section of script from pg. 4 and 5. • Experiment with ways of delivering lines as policeman/Christopher. • How can tone/pace/pause/power and body language {gestures/movement/facial </p>	<p>Key Elements Developing and understanding Physical Theatre. The development of trust The use of Lifts within Physical Theatre. Exploration of the Devising process of Curious Incident of the Dog in the Nighttime with Frantic Assemble. 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 use of feedback and evaluation to develop performance. Core Skills Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning/ proxemics, Tone, Pace, Pause, Power</p>	<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>Create a poster that explains: <ul style="list-style-type: none"> •The style of the play. •The intention of the play. •The skills required by the performers. </p>	<p>To develop knowledge and understanding of Autism and Aspers</p> <p>To place the students in the shoes of an individual who views the world differently. To respect that just because Christopher sees the world differently, he shouldn't be treated differently. To promote an inclusive and respectful community and society.</p> <p>To build trust and relationships with others. To understand that trust needs to be earned and is based upon the actions that we take. To explore the impact on relationships when trust is broken.</p> <p>To understand the actions have consequences and the choices that we make can have an impact on the final outcome.</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</p>
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	<p>expression} be used to create interest and feeling that Christopher is 'different'.</p> <p>Week Five: Exploration of speech within the play.</p> <p>Exploration one:</p> <ul style="list-style-type: none"> • Look at Judy's speech on pgs. 42-44. • Create 3 freeze frames that are based on that speech. • Accompany with lines of narration from the text, read by Judy. {she could come out of the freeze frames or could use dual roles?} • Rehearse moving between the freeze frames so it becomes more of a movement piece. • What atmosphere should we be trying to create? <p>Exploration two:</p> <p>Look at Siobhan and Chris' speech on pg. 32/33.</p> <p>Again, create 3 freeze frames based on this speech and accompany with lines from the text. what is the atmosphere here?</p>				<p>demonstrating perseverance to succeed not giving up at the first hurdle.</p>
<p>Term 5 and 6 Component Two</p>	<p>Preparation for Assessed workshop Performance</p> <p>B1: Application of skills and techniques during rehearsal</p> <p>Application of skills and techniques during the rehearsal process (physical, vocal, interpretative, stylistic interaction with the group, interaction in performance).</p> <p>B2: Application of skills and techniques in performance</p> <p>Application of skills and techniques during the performance of existing repertoire: physical and musical skills, interpretative skills (such as expression, character, mood, atmosphere), stylistic characteristics particular to the style or genre, communication of meaning of</p>	<p>Key Elements</p> <p>Non naturalistic techniques to include:</p> <ul style="list-style-type: none"> Multi-rolling Direct-address Breaking the fourth wall Comedy Singing Narrating/choral speaking Over emphasising/stylised acting Social and political message Minimal set <p>Core skills</p>	<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>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</p>

	repertoire to the audience through interpretation and realisation of creative intentions, demonstrating appropriate style and influences, expressive use of voice and movement.	Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning			demonstrating perseverance to succeed not giving up at the first hurdle. To develop confidence to perform in front of peers in preparation for situations such as interviews, presentations, and public speaking in later life.
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