

## YEAR 11: Progression Map

Timeline and theme	Content	Core Skills and Key Elements Influences	Assessment	Homework	Personal Development
<p><b>Project One:</b> Component One Lion King</p> <p>Component Two- Teachers</p>	<p><b>Component One: Exploring the Performing Arts</b> <b>Week One- Week Four:</b> To revisit Component One from previous Academic Year to explore the Performing Arts product the Musical Lion King. To confidently explain the Creative Intent and purpose of the Performance. To look at the different units and roles and responsibilities needed to deliver creative intent effectively. To explore the collaborative processes of how the work has been made.</p> <p><b>Component Two: Developing Skills and Techniques for Performance</b> <b>Week Five:</b> Introduction of Epic Theatre and the Play Teachers. What is it about – background, demographic, historical &amp; 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. 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. <b>Week Six and Week Seven:</b> To understand what is meant by the fourth wall and consider why it might be broken. To use the opening scene of Teachers to break the Fourth wall. students should consider how a performer would engage and interact with the audience</p>	<p><b>Key Elements</b> 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 Roles and Responsibilities within the Performing Arts 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>Research into Lion King</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 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>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"> <li>• Fast-paced</li> <li>• Comical</li> <li>• Uses multi-rolling</li> <li>• Uses gestus to signify a change In character</li> </ul>				<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><b>Term Two</b> Teachers</p>	<p><b>Week One- Week Five: Preparation for Assessed workshop Performance</b>  B1: Application of skills and techniques during rehearsal  Application of skills and techniques during the rehearsal process (physical, vocal, interpretative, stylistic interaction with the group, interaction in performance).  B2: Application of skills and techniques in performance  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 repertoire to the audience through interpretation and realisation of creative intentions, demonstrating appropriate style and influences, expressive use of voice and movement.</p> <p><b>Week Six: Final Performance</b></p>	<p><b>Key Elements</b>  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><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.</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 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><b>Term Three</b> Responding to a Brief</p>	<p><b>Week One:</b> Introduction to component three devising a performance to a set brief. To outline the Assessment Criteria and the use of a stimulus. Students to explore the stimulus of Freedom. Students will explore different staging configurations.</p> <p><b>Week Two:</b> To explore target audiences alongside the stimulus of Social Media for different target audiences.</p> <p><b>Week Three:</b> Assessment task based on the dangers of social media</p> <p><b>BRIEF:</b> Specific Danger – Becoming a keyboard warrior Target Audience – 11- to 14-year-olds Location – Youth Centre In groups of 3–7, students work on developing ideas in response to the brief. They should produce as many ideas as possible, trying out as many as they can and presenting their findings to the group in a small presentation/demonstration. Students, in same groups as last lesson, work through a collaborative skills audit to evaluative the skills they have demonstrated and need to work together. Reflection and Evaluation of product Week Five Introductory activity: Students, in same groups as last lesson, work through a collaborative skills audit to evaluative the skills they have demonstrated and need to work together. Students to work with the stimulus ‘Summertime in the Park’ with a focus on the importance of research when developing devised work. Students explore the three ideas based on ‘Summertime in the Park’. They perform the ideas to the group and explain which idea they would like to explore further, giving detailed reasoning. (Explaining why one is selected and the others are rejected.)</p>	<p><b>Key Elements</b> The use of stimulus Devising Improvisation Hot Seating Monologue Communication and collaboration in the devising process. Reflection</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.</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 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</p>
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	<p>Groups explore and refine the one idea, present to the class and receive feedback on the overall impact of the work. Focus on the importance of clearly defining these different moments in the drama when they only have a short time to create a workshop performance. Students, in their groups, storyboard the key moments of the 'Summertime' performance.</p> <p><b>Week Six:</b> The importance of developing clear and defined characters. Explore the techniques they have used, for example, hotseating, role on the wall followed by a Teacher led Characterisation workshop.</p> <p>Teacher led workshop on states of tension and using them as an approach to create characters.</p> <p>Take students through the states of tension encouraging them to exaggerate the effect of the state of tension and to take the movement through their whole body and into their voice. Stimulus performance consolidating knowledge acquired throughout the term. Encourage students to incorporate as many devices as they can into their work: structural elements; dramatic conventions; clear characters; stage configuration; and target audience.</p>				
<p><b>Term Four</b> Responding to a Brief</p>	<p><b>Week One:</b> Skills Audit created from Teacher Led interpretive workshop. To recap performance styles. To present example assessment materials. To note down initial ideas to assessment materials</p> <p><b>Week Two:</b> Rehearsal scheduling and planning to complete Initial Ideas template</p> <p><b>Week Three- Six Mock Assessment in= preparation for brief.</b></p>	<p><b>Key Elements</b></p> <p>The use of stimulus Devising Improvisation Hot Seating Monologue Communication and collaboration in the devising process. Reflection</p> <p><b>Core skills</b></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>

		Creating a Character: Facial Expression, Body Language, Tone of Voice, Gesture, Eye Contact, Posture, Projection and Positioning			<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</p>
Term Five Responding to a Brief	<p><b>Week One- Week Three:</b> Rehearsals and Activity 3: Workshop Performance</p> <p><b>Week Four:</b> Ideas Log</p> <p><b>Week Five: Skills Log</b></p> <p><b>Week Six: Evaluation Report</b></p>	<p><b>Key Elements</b></p> <p>The use of stimulus</p> <p>Devising</p> <p>Improvisation</p> <p>Hot Seating</p> <p>Monologue</p> <p>Communication and collaboration in the devising process.</p> <p>Reflection</p> <p><b>Core skills</b></p> <p>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>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</p>