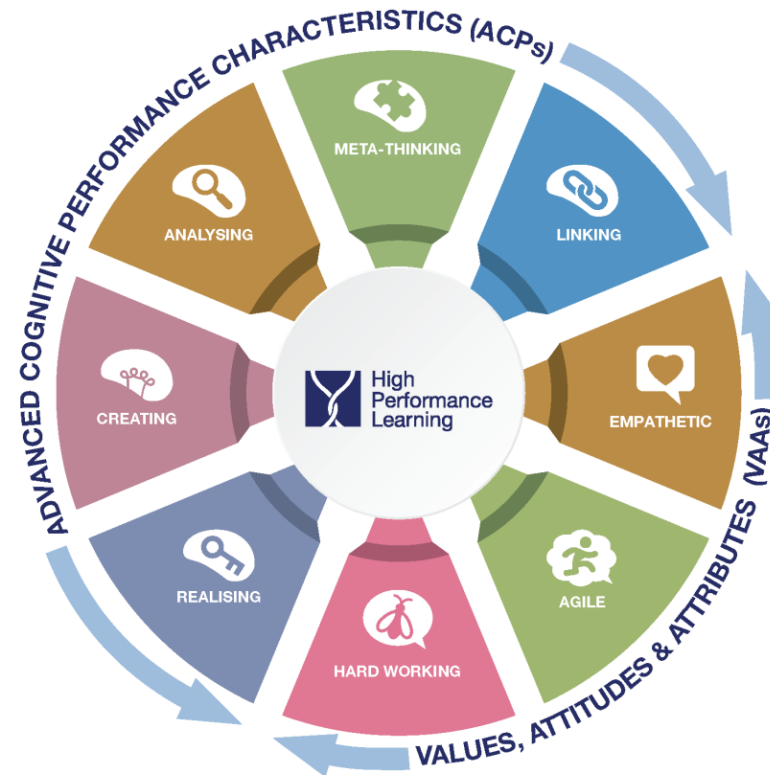


Y8 HPL PASSPORT: Post Exam Programme: 14TH JUNE – 9TH JULY 2021



During the Post Exam programme, we would like you to collect and record evidence of meeting the requirements of each of our HPL strands in your very own HPL PASSPORT. There are three areas in the programme in which you will be assessed: Little Shop of Horrors, The Y8 Trip, Other Activities.

Please read the examples of how you could potentially meet each strand within each area. You should then record two examples under each HPL strand as to how you believe you have met the requirements. Teachers will provide guidance if further evidence and work is needed before signing your chart.



How do High Performing Learners think?



- Intellectual playfulness
- Flexible thinking
- Fluent thinking
- Originality
- Evolutionary or revolutionary thinking

Creating



- Meta-cognition
- Self-regulation
- Strategy planning
- Intellectual confidence

Meta-thinking



- Connection finding
- Generalisation
- Imagination
- 'Big picture' thinking
- Seeing alternative perspectives
- Abstraction

Linking



- Critical or logical thinking
- Precision
- Complex and multi-step problem solving

Analysing



- Automaticity
- Speed and accuracy

Realising



How do High Performing Learners behave?

- Collaborative
- Concerned for society
- Confident

Empathetic



- Enquiring
- Creative and enterprising
- Open-minded
- Risk-taking

Agile








- Practice
- Perseverance
- Resilience




Hardworking



Examples of meeting each Strand:

		Little Shop of Horrors	Y8 Trip	All Other Activities
	Meta-Thinking	<p>Character Design – Inventing a detailed history for their characters to inform natural character thought-processes mid-production.</p> <p>Strategic planning of mid-show backstage duties to optimise efficiency of the whole team.</p> <p>Exploration and discovery of unique personalised strategies and tactics for learning and delivering cues, lyrics and lines in a very tight time frame.</p>	<p><u>Camp Craft / Camouflage and Concealment</u></p> <p>Thinking about how, where and what to use to create a good camp.</p> <p>Thinking through the process of what is required for a good camp and where to find what they need.</p>	
	Analysing	<p>Through consultation with the show Director, for actors to reflect on the rehearsal process and to receive and address targets for progress.</p> <p>Self-analysis of backstage operations. To be observant, scrutinising the production rehearsals to bring suggestions to the director for consideration.</p> <p>Control box crew to analyse the progress of show from their controls perspective. To record suggested technical improvements and bring to director for consideration.</p>	<p><u>Wilderness first aid</u></p> <p>Working out what the casualty needs and how you can best provide for those needs with the items naturally available to you.</p> <p>Looking at a situation and working out how you can get help.</p>	

	<p>Creating</p>	<p>Actors to generate their own 'stage business', developing improvised characterisation mid-scene to add natural flair to their solo performance.</p> <p>Backstage crew to be creative in helping design promotional material for the show to excite and enthuse the pre-prep.</p> <p>Control box crew to adapt to the director's mid-rehearsal decisions and be creative in finding solutions and alternatives.</p>	<p><u>Shelter building</u></p> <p>Once the camp itself is made, thinking about how to create a shelter.</p> <p>Thinking fluently to adapt the shelter to the weather and needs of the people within.</p>	
	<p>Agile</p>	<p>Actors to be open-minded with stretching themselves with choreography, transcending the boundaries of their envisaged artistic capacities.</p> <p>Backstage crew to be enquiring, asking how lighting decisions symbolise the subliminal themes of the scenes.</p> <p>Control crew to show an enquiring mind when working with Malcolm Garda, our technical manager from <i>Sound Impressions</i>.</p>	<p><u>Firelighting</u></p> <p>How to build and start a fire. Listening to new ideas and willing to take in board suggestions.</p>	
	<p>Empathetic</p>	<p>Backstage crew to collaborate together to build a united, functioning, efficient unit where all understand each others' roles.</p> <p>Control Crew to understand the needs of the actors and backstage crew by attempting to research and relate to their show-journey around the stage & wings.</p> <p>Actors to collaborate on characterisation development choices so that an organic stage chemistry evolves on stage.</p>	<p><u>Strike camp, leave no trace and depart</u></p> <p>Ensuring that the environment is left in the way it was found.</p>	

	<p>Linking</p>	<p>Actors to be able to handle and juggle the connected visions and demands of the show director, musical director and technical manager.</p> <p>Backstage crew to research other productions to make big picture linkages with their aims and objectives.</p> <p>Actors to show imagination in large cast scenes when not in direct focus to convey authenticity and accuracy with the collective purpose of the scene.</p>	<p><u>Foraging & bush tucker trial</u></p> <p>Realising that many things that can be found in the natural environment can be used for other purposes than you would first think.</p>	
	<p>Hardworking</p>	<p>Actor to take responsibility for the project, seeking and responding to feedback on how to improve.</p> <p>Backstage crew to show perseverance skills in rehearsal when operations don't go to plan. To have patience in trialing different methods to achieve aims.</p> <p>Control crew to show resilience, adaptability and composure when operations do not go as planned, working rapidly to explore and propose technical solutions to problems.</p>	<p><u>Target sports and blackout</u></p> <p>Resilience to keep going when up against a tough task.</p>	
	<p>Realising</p>	<p>Actors to use repetition in rehearsal to build muscle memory with challenging choreography and acting routines.</p> <p>Control crew to familiarise themselves with each scene of the show so that they are in a position to manually deliver their work in the event of the lighting unit's programming failing mid-show.</p> <p>Backstage crew to part-memorise their routines so that they can show automaticity, responding to problems instantly and effectively at short notice.</p>	<p><u>Scenario SOS</u></p> <p>Knowing how to behave when in a crisis. Not panicking but taking positive steps.</p> <p>Realising the need for speed and not making mistakes by letting the scenario affect you.</p>	

PUPIL NAME:

**Little Shop of
Horrors**

Y8 Trip

**All Other
Activities**



Meta-Thinking

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Analysing

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Creating

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Empathetic

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Hardworking

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Realising

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