



Scheme of work	Year 7 Puppetry Script and Design Exploration Spring 1
Learning outcomes	<p><b>Spring 1:</b></p> <p><b>End Product:</b> A short puppet show using one of the learnt puppetry styles.</p> <p><b>Skill Set:</b> Manipulation of a puppet, vocal skills, creation of either a shadow puppet or hand puppet.</p>
Key Questions	<p><b>Spring 1:</b></p> <ul style="list-style-type: none"> <li>• What different types of puppetry are there?</li> <li>• How do I create a shadow puppet or hand puppet?</li> <li>• How do you manipulate a puppet to get the reaction you want from your audience?</li> </ul>
Knowledge	<p><b>Concepts:</b></p> <ul style="list-style-type: none"> <li>• The role puppetry has played in theatre history and why it is still relevant.</li> <li>• How to effectively manipulate a puppet to reach the intended impact.</li> </ul> <p><b>Skills:</b> Performance Skills:</p> <ul style="list-style-type: none"> <li>• Whole body puppetry: (Body language: Posture, gait, stance, gesture, Facial expressions, demeanour, interaction, isolated body parts.</li> <li>• Vocal Skills: Pitch, Pace, Power, Volume, Tone)</li> <li>• Communication/Organisation</li> </ul> <p><b>Terminology:</b></p> <ul style="list-style-type: none"> <li>• Manipulation, interpretation, intention, impact, shadow puppetry, climax, posture, gait, stance, gesture, demeanour, interaction, Pitch, Pace, Power, Volume, Tone</li> </ul>
Ongoing Assessment	<p><b>Formative assessment:</b></p> <ul style="list-style-type: none"> <li>• Every lesson hand down questioning and a do now/recall task will be used.</li> <li>• Per lesson at least two of the following techniques will be used: Exit tickets, synthesis (practical application), self-assessment, peer review, exit post it notes, self-reflection journaling</li> </ul>



	<p><b>Misconceptions addressed:</b> During practical work teacher will circulate focusing on application of skills and adjust through modelling. Homework:</p> <p><b>Spring 1:</b> Rehearsals for final performance and script memorisation</p>
Key Assessment	<p><b>Summative Assessments:</b> Creating mark assessed throughout (formative check-ins) to identify HOW they are working within their groups, the way in which they are addressing the issues within the style we are exploring and the techniques that they use.</p> <p><b>Written Self-Assessment</b> against rehearsal criteria to identify their success within the devised process.</p> <p><b>Written Peer Assessment</b> of the final performance to identify from a peer the success of the devised performance.</p> <p>A formal Teacher Assessment, marked against creating and performing criteria, is given which provides an overall colour linked to criteria, informing data entry points. <i>Data is tracked in a rolling document throughout the year for all assessments, so we have an accurate representation of the pupil across different topics.</i></p>
Clear sequencing of content	<p><b>Narrative</b></p> <p><b>Spring 1:</b> L1 Introduction to the history of Puppetry &amp; ‘human puppets’ L2 Introduction to Shadow Puppets L3 Introduction to hand puppets L4 Students in groups, select a style of puppetry to create an original performance around L5 Rehearsal of performance created L6 Perform for formal assessment</p>



	<p><b>Themes/ Concepts that are built upon</b>  Importance of character development and how to apply this to performance  Importance of communication.  Theatre History</p> <p><b>Help Future Learning</b>  Over the 3 years of KS3 the aim is to create a specific vocabulary that pupils can use when devising and reflecting on performance which will support their understanding at GCSE.  Building confidence when working with others and presenting work.  Recap of terminology from Year 7 to ensure that key skills are understood to introduced new styles throughout the year.</p> <p><b>Systematic Building of Vocabulary</b>  Pupils have a toolkit that was created in Y7, a new and improved version can be created. This allows pupils to identify key terms and their definitions  Pupils are proactively asked to use these skills and techniques in practice. Physical evidence of them in performance can support their understanding of the definition.</p>
Links to Careers	Script Writer, Puppeteer
Diversity and Inclusion	Representation through resources used
Challenge	<p>Challenge levels are used within every lesson to scaffold with the lowest challenge level supporting those who find the particular skill difficult and the top challenge level stretching the most able. Students are encouraged.</p> <p>Wider Reading/Research:</p> <p>The Art of Puppetry: <a href="#">The Art of Puppetry &amp; Marionettes   SubCultures</a>  How to Make a Puppet: <a href="#">(31) DIY SOCK PUPPET RABBIT - How to make no-sew puppets from socks (Ep.02: Ruby the Rabbit)   Edu Props - YouTube</a></p>